



AMGRAF, INC.

**SOFTWARE TECHNOLOGY
FOR E-BUSINESS FORMS**

ONEFORM™
DESIGNER

PLUS

MECCA™ III
FORMS COMPOSITION FEATURES



**E-BUSINESS FORMS
ELECTRONIC FORMS
FILLABLE PDF FORMS
PAPER BUSINESS FORMS**

**Business Forms
Composition**



OneForm™ Designer Plus

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CHAPTER 1

Composition Features and Tool Bars

Amgraf's OneForm Designer Plus

Amgraf's OneForm Designer Plus (OFDP) software is a Windows-based package for electronic forms, PLUS the addition of Amgraf's MECCA III Business Forms Composition and Prepress Software for the accurate design and output of conventional paper forms.

It provides the forms professional with all of the necessary layout and make-up functions to compose multi-color/multi-part business forms in either Spot Color or Process Color. Powerful drawing tools, along with a comprehensive library of templates, fonts, borders, and pantographs, to enable the efficient creation of high quality cut-sheet, continuous, unit set, mailer, and other business forms.

Composition Features

- **Import Pre-Designed Business Forms.** The following formats can be imported: Encapsulated PostScript (.eps), PostScript (.ps), Portable Document Format (.pdf), and MECCA Graphics (.g).
- **Forms Design Tools.** Not only do you have the standard Draw Line, Draw Box, Place Text, Resize, Move, and Copy, you also have the extensive set of business form drawing features found on MECCA III Systems such as Scale, Rotate, Hold Position, and Step-and-Repeat, just to name a few.
- **Flat, Graduated, and Radial Screens.** Screens can be placed within boxes or any shape. They are controlled from 0% to 100% in 1% increments, while the screen lineage can be as coarse as 20 lines per inch or as fine as 150 lines per inch. The operator can choose either a flat screen, a graduated directional screen, or a graduation radiating from a specified center point.
- **Snap-to-Grid Background Reference.** Business forms can be accurately designed using the Snap-to-Grid and Window Zoom features. A grid of printable reference lines can be displayed on the screen to force alignment of items in the form. The operator can define the horizontal and vertical spacing of the points. Business forms with exact typewriter or computer-printer spacing in tenths and sixths are easily and accurately created with this feature.
- **Borders and Pantographs.** A wide variety of borders, pantographs, and blockouts can be merged from the 120+ stock library included with the package.
- **Color Separations and Layers.** Thirty-two layers (overlays) are supported for color separation and multiple-part forms. Text and rules can be assigned to a particular layer, and the operator can choose to display or hide individual layers or parts on the screen, as well as during printing. The Output Specification panel makes it simple to image up to 32 color separations in perfect registration on any PostScript device.

- **Barcodes.** OneForm Designer Plus includes software and fonts for barcodes: Postal Zip and FIM Codes, Code 39, Interleaved 2 of 5, Code 128, Codabar, UPC-A, UPC-E, and EAN-13 to name a few.

Basic Drawing Tools

The drawing tools give you easy access to the types of components you can create. They are easy to use. For lines, simply choose Draw Line and make two individual picks; the start and end of the line. Boxes and Rectangles need two diagonal corners. Interactive Text just needs a pick for the position and you are ready to start typing. To quit out of text input, toggle off the Text Input tool or click your right mouse button to display a pop-up menu and select Done.

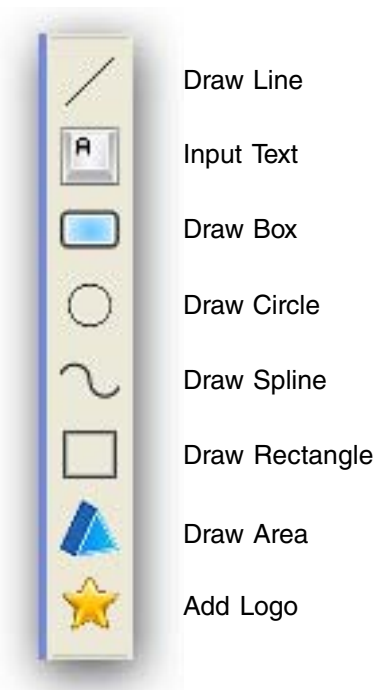


Figure 1-1: Tools for Drawing

Types of Drawing Components

Listed below are the different types of drawing components that can be created with the OneForm Designer Plus software. These are in order of the Tool Bar where many of them can be found. Barcodes are only under the Draw menu.

Vectors

Vectors are lines. They are drawn by either the Line or Rectangle tool. It also includes lines drawn as Pro-rated Multiple Lines and Chained Lines under the Draw, Vector menu. Rectangles are four lines drawn at once to represent a rectangle shape. The four lines are combined together for moving, grouping and deleting.

Text

Text is created through the Text Input tool or by the Draw Text menus. All are creating text as fonts, just placing the text is different with each option. Under Draw Text there are three options: Mark Anchor Position, Mark Left and Right Positions and Place Text in Boxes.

Boxes

A Box is a rectangular or square shape with a stylized look for printing. It can be as plain as a rectangle with just square corners, or special with rounded corners and screened. The box component can have inside filled areas, screened bars (odd, even or both), individual line weights on each side, all as one component. It even has a library of borders and pantographs.

Arcs/Circles/Ellipses

The Circle tool, creates circles. The Draw, Arc menus not only have circle, but also include arc (semi-circle), and ellipse.

Splines

A spline is an irregular smooth curve which needs four points to complete. We are creating Bezier splines.

Areas

Areas are screened or solid fills that are created by picking an outside path. Types of Areas include: Rectangular, Poly Line Area and Special Shapes.

Rasters

These are black-and-white, grayscale, or color scanned images brought into the form using the Add Logo tool.

Barcodes

There are eleven different types of barcodes that can be generated: Codabar, Code 3 of 9, Postal (FIM and ZIP), UPC (A and E), Interleaved 2 of 5, and Code 128, EAN-13, Intelligent Mail, and the Interleaved 2 of 5 Luhn Check Digit.

Pop-Up Menus Contain a Variety of Functions

Pop-up menus contain a wide variety of options specific to the current component or tool chosen. The pop-ups can be accessed by a right mouse click.

The pop-up menu holds many options that aid in modifying properties or positioning a component. Use the Select Cursor tool to pick a component, then right-mouse to access the pop-up menu.

Properties: When you right click after selecting a component, it will bring up the pop-up menu for that component. One of the options will allow you to see the properties of that component. Any changes made here only affect this component's properties.

Cancel: This ends the current action.

Continue: This closes the pop-up window and allows you to continue the previous action.

For example, the following pop-up menu is associated with Lines. Use the Select Cursor tool to pick an existing line. Then, right-mouse to access the pop-up options. A line's properties are found under the option "Vector Properties".

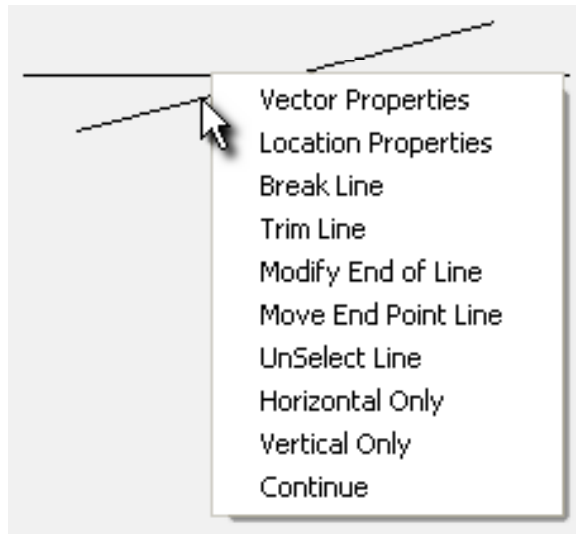


Figure 1-2: Pop-Up Menus Hold Many Varying Options

The Tool Bars

The OneForm Designer Plus tools are described in the following usage groupings:

- **File Function Tools**
- **Drawing New Components**
- **Modifying Properties and Size with the Select Cursor**
- **Modify Drawing Tools (Move, Copy, Scale, Rotate)**
- **Accuracy Controls, Measure, and Undo**
- **Select Cursor Controls**
- **Cut and Paste Tools**
- **Zooming Tools**
- **Using the Text Tools**
- **Set Line, Box, and Area Attributes Before Drawing**
- **Fielding Tools**

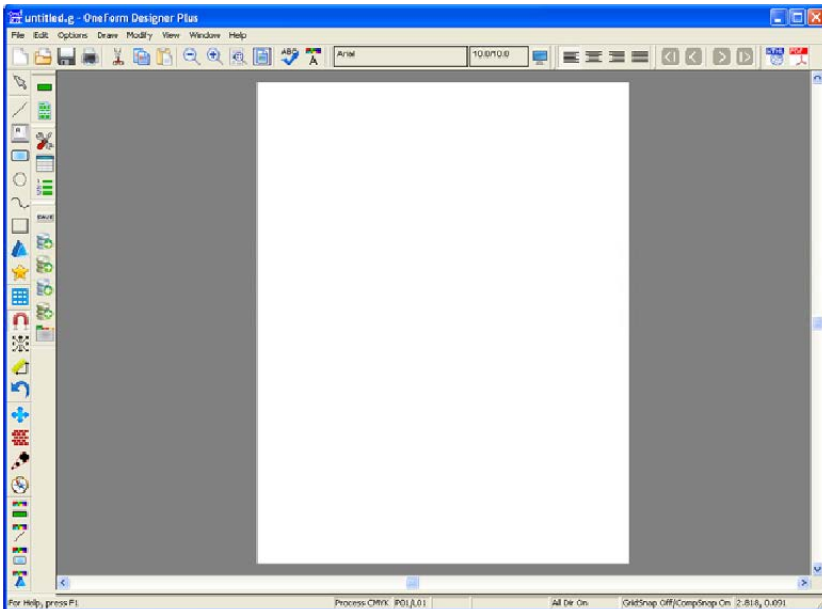


Figure 1-3: The Tool Bars are Active after Starting a New Form

File Function Tools



Figure 1-4: New / Open / Save / Print

The File function tools are the shortcuts to New, Open, Save and Print. *New File* creates a new graphic ".g" file which is an 8.5" x 11" page for you to start designing your own form. The *Open File* tool allows you to browse through your directories to open existing graphic files. *Save File* will save the current version under the existing file name, and *Print* takes you to the standard Windows Print dialog box for proof printing.

Creating a New Form File

Selecting **New** immediately brings up a **New Drawing Setup** dialog box for naming the new file. This dialog allows you to setup the properties pertaining to the new file.

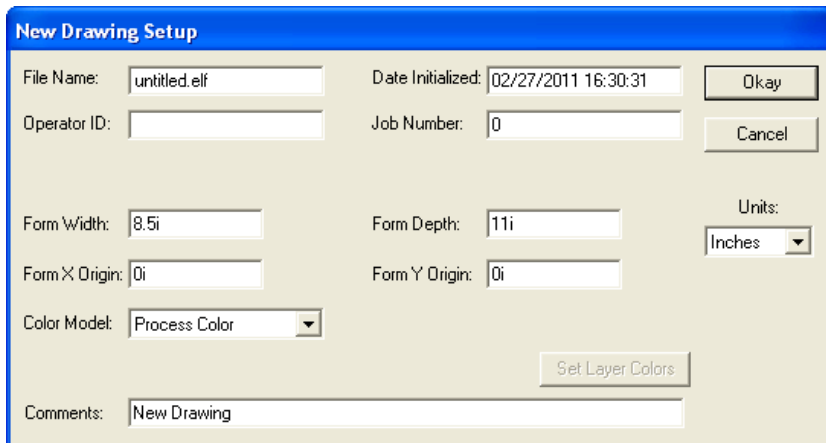
A screenshot of a dialog box titled "New Drawing Setup" with a blue header bar. The dialog has a light beige background and contains several input fields and buttons. The fields are: "File Name:" with "untitled.elf", "Date Initialized:" with "02/27/2011 16:30:31", "Operator ID:" (empty), "Job Number:" with "0", "Form Width:" with "8.5i", "Form Depth:" with "11i", "Form X Origin:" with "0i", "Form Y Origin:" with "0i", "Color Model:" with a dropdown menu showing "Process Color", and "Comments:" with "New Drawing". There are also "Okay" and "Cancel" buttons on the right, a "Set Layer Colors" button at the bottom right, and a "Units:" dropdown menu showing "Inches".

Figure 1-5: Setup a New Drawing Dialog

The file created can be either a graphic file (.g) or electronic form file (.elf) ready for drawing artwork and fields according to your OneForm Profile.

Before selecting [Okay], you have an opportunity to setup the following items:

File Name: The file name is very important to the whole process. It is used as the basename for any other files generated. The convention needed for OFDP e-forms is an alpha/numeric name with no spaces or punctuation. Also, the file name should be at least 3 characters, start with an alpha character, and use the extension of .elf (for electronic form).

If you are creating files just for printing, you can use any amount of alpha/numeric characters and end with the extension of .g (for graphics art).

Date Initialized: This is the date the file was originally created. The date is generated by the computer and cannot be changed.

Operator ID and Job Number: Here you can input names and job numbers to assist in production management.

Form Width and Depth: This determines the size of form you are creating. The default is in the **Units** of points. You can change this at any time.

Form X Origin and Form Y Origin: This represents the location of the form's lower-left corner in the window display.

The options for **Color Model**, and **Layer Color** all deal with Color display and printing. You are able to create either Process color, Spot color, or RGB color files. The difference in printing techniques are significant and affect the creation and output process. "Process" color is based on a Color Number made from the four colors: cyan, magenta, yellow, and black. Whereas, "Spot" color refers to a pre-mixed ink color number (FCP number) and is controlled by our Layer attribute. For HTML e-forms, the "RGB" (Red, Green, Blue) color model works well. See *Business Forms Composition, Working with Color* for more information.

Comments: This is a handy place to keep comments concerning production of the job.

Units: OFDP allows you to work in different units. If you need to see the drawing size in another unit, just make the unit selection here. This temporarily controls this dialog's unit display. Changing the default preference for Units is found under *Options, Drawing Options, Units*.

You can modify the Drawing Properties through the Options, Drawing Options, Drawing Properties menu.

Opening an Existing Form File

When you click Open on the Tool bar, you are opening an existing file. It will bring up a dialog box listing all valid files in the last directory opened.

The standard OneForm Designer Plus can open two types of files:

- .g – OFDP and MECCA Graphic Files
- .elf – OFDP Electronic Form Files

You may look in another location by clicking the Folder dropdown field and double-clicking the name of the folder that contains the file you wish to open. Continue doing this until you get to the folder which holds your file. Then, in the list of files, click the file name and select [Open].

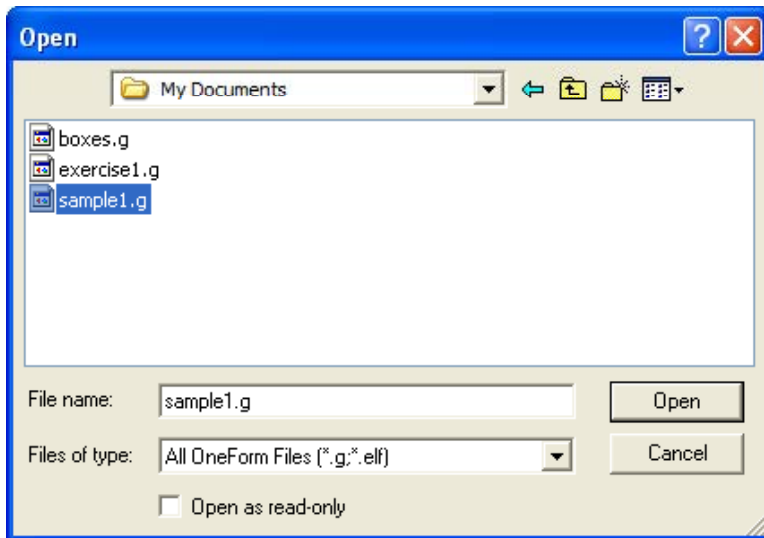


Figure 1-6: Open Files Dialog

You can also back out of the current folder by clicking the Close Folder icon.

A Shortcut: If you have opened the file recently, it may be in the file name list in the bottom of the File menu. There will always be a list of the last ten files opened. Just select the name from the list.

Saving and Proof Printing Your File

When you select **Save**, the action is immediate. You are overwriting the existing file with the current version.

The **Save As** allows you to save items under a different name. Here you have an opportunity to give it a new name or save it in a different location. Use "Save All Components" to save the entire file. The Save As has many other saving options such as Save Only Grouped Components, and Save Only Current Layers. All of the save options are explained in *Chapter 5*.

When naming files remember to use the file naming conventions described on page 7.

Printing the Form

When you select the **Print Form** you will be printing through Windows Print Manager. File's Print option includes the standard Windows Print Manager: Print, Preview and Print Setup.

You can use your View selections to print the form with fields (Normal Fields) or without fields (No Fields).

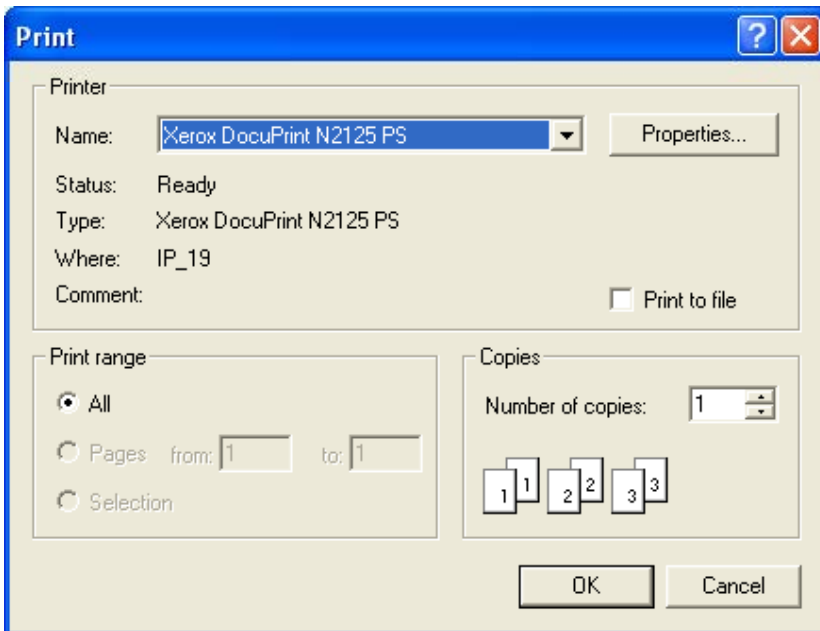


Figure 1-7: Windows Print Dialog

For creating PDFs, use the OFDP Save As PDF option. This will create PDFs that recognize OFDP's unique commands and features.

Drawing New Components

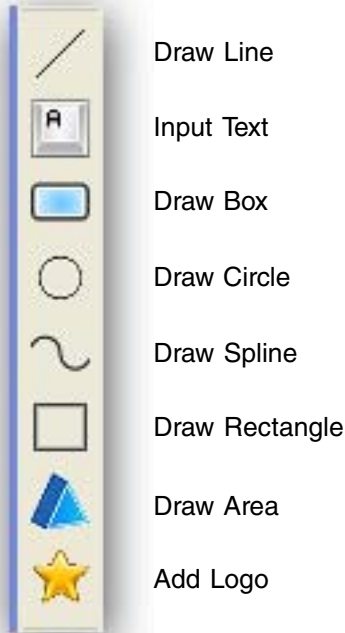


Figure 1-8: All of These Tools Create New Components

Each of these tools create components and add them to your drawing. You will find the right-mouse button causes a pop-up menu to appear with a variety of choices relative to the drawing tool you are currently using.

Following is a description of the simplest form of usage for each tool to give you a general idea of how they work.

Draw Line: To create a line, you would pick the Draw Line tool first. Then pick two points on your page representing the start and end of the line. You will stay in the Draw Line tool until you toggle out of it or pick another drawing tool. All lines drawn will have the properties specified within the Set Line Properties dialog.

Text Input: Inputting text requires just a position pick after selecting the Text Input tool. The text cursor will appear ready for you to start typing. The position of the text is relative to the position picked and its composition mode: Flush Left, Flush Right, Centered, or Justified. Toggle out of the Text Input tool or select Done within the pop-up menu to end typing. (If Notepad opens, you have the "Text Editor" option turned on.)

Draw Box: Drawing a box simply requires selecting the Box tool and picking two diagonal corners. Box components have additional attributes which can be applied through the Set Box Properties, such as rounded corners, screens, bars, borders and pantographs.

Draw Circle: This option lets you create full circles. For a full circle pick the center and tangent. The line weight of a new circle is controlled by the Set Line Properties tool.

Draw Spline: This tool draws curved lines. After picking the Spline tool, select four control points on the screen to represent the anchors the curve is to travel through. Finish by right-clicking and choosing Done. The line weight of a new spline is controlled by the Set Line Properties tool.

Draw Rectangle: Drawing a Rectangle (which is made up of four lines) simply requires selecting the tool and picking two diagonal corners. The line weight is controlled by the Set Line Properties tool.

Draw Area: An Area is a color fill placed within a closed boundary. After picking the Area tool, start picking the boundary control points on the screen. Finish by right-clicking and choosing Close Path or Done. The properties of a new area is controlled by the Set Area Properties tool. Hint: Draw your boundary guide with lines and splines, and then come back and trace over them with the draw area tool, since it cannot be modified.

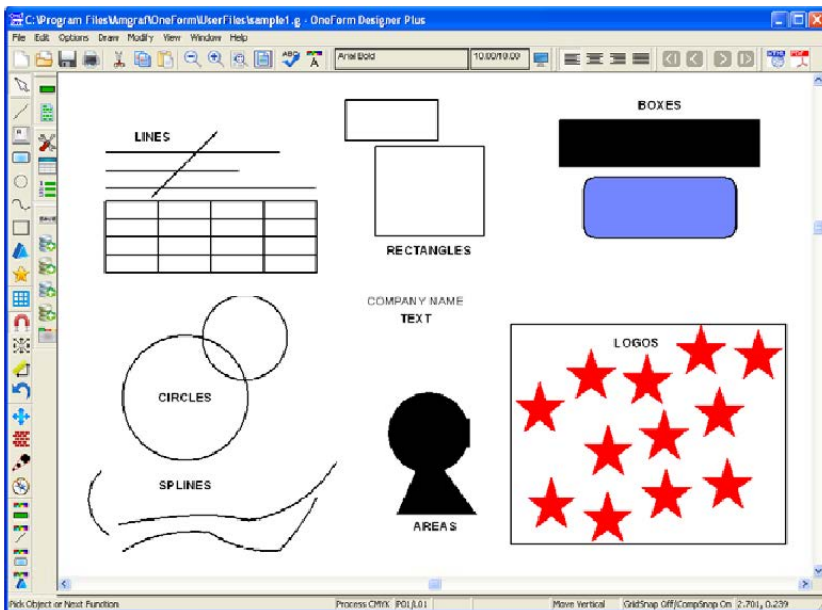


Figure 1-9: Types of Drawing Components

Add Logo

Adding a logo to a form is done by choosing the Add Logo tool and picking the position for the upper-left corner of your logo. This will bring up the Raster Image Properties dialog window for browsing to the logo. Click [Okay] and the logo will be placed on the form.

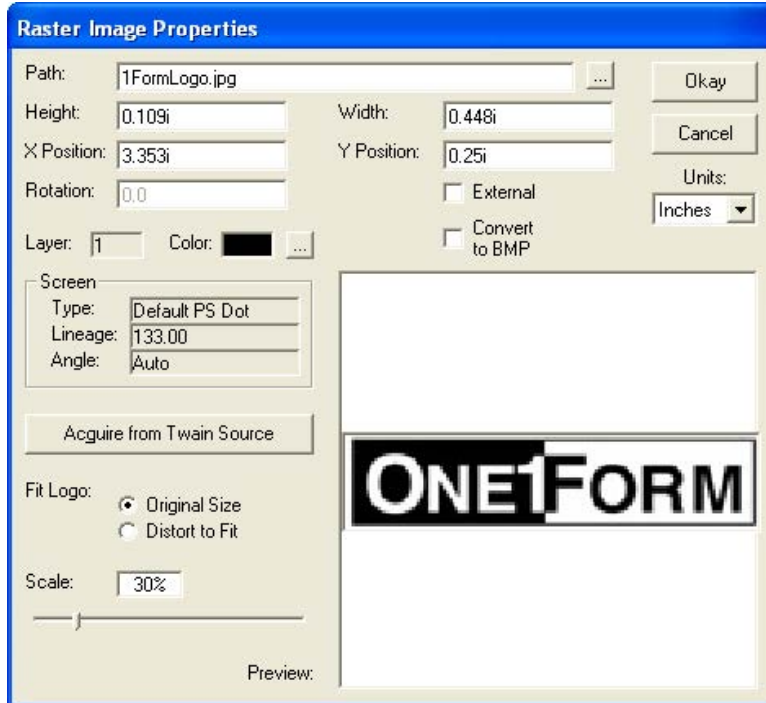


Figure 1-10: Adding a Logo

Raster Image Properties Dialog

The Raster Image Properties dialog gives you the ability to browse for the logo and size it before being added to the form.

Once a logo has been selected, you will see a location path in the Path field and a preview of the image in the Preview box. (GIF files cannot be previewed.)

There are a number of valid logo file types that can be brought into OneForm Designer Plus.

Logo Description and Extension:

BMP (*.bmp)	Photo CD (*.pcd)
LEAD (*.cmp)	Portable Graphics (*.png)
GEM Image (*.img)	Sun Raster (*.ras)
GIF (*.gif)	TGA (*.tga)
JPG (*.jpg,*.jpeg,*.jff,*.jtf)	TIFF (*.tif)
Macintosh Picture (*.pct)	Windows Icons (*.ico,*.cur)
MacPaint (*.mac)	Windows Metafile (*.wmf)
Microsoft Paint (*.msp)	Winfax (*.fxs) PCX (*.pcx)

Of these, two are common logo file types for use with HTML Internet forms:

GIF (*.gif)
JPG (*.jpg, *.jpeg, *.jff, *.jtf)

The **Height** and **Width** fields are the physical dimensions of the logo. These values can be changed in order to control the final size of the logo.

The **Layer, Color, and Screen Properties** is set at the time the logo is brought in. For details on these properties see Set Line Attributes.

Original Size imports the logo with no distortion. The image can be scaled by moving the **Scale** slider bar scale bar from left to right. The Height and Width values will display the image size as the percentage changes.

Modifying Raster Properties

You will find information about the Raster Component in the properties. It will tell you the file type and size of the image.

This dialog has a field for Changing the Layer of the component and applying an HTML Alternate Text Display.

Raster Properties does not allow you to resize, it only reports the current size. Use Modify Size instead.

Modifying the Size of Existing Logos

If existing logos need to be resized, pick on the logo with the Select Tool and then choose the Modify Logo Size in the pop-up. You will be given an opportunity to pick a side or corner to modify. Picking a corner will keep it proportional.

Select Cursor Controls



Figure 1-11: This is the Select Cursor

Clicking and dragging a component with the Select Cursor will initiate the Move option. Following are the select cursor click-drag controls.

Box/Field

Handle Click/Drag -> Move
Inside Click/Drag -> Move
Shift Click/Drag -> X/Y Constraint
Ctrl Click/Drag -> Handle for Resize
Ctrl-Alt Click/Drag -> Copy

Vector (Line)

Click/Drag -> Move
EndPoint Click/Drag -> Resize Line
EndPoint Shift Click/Drag -> Move Endpoint
Shift Click/Drag -> X/Y Constraint
Ctrl-Alt Click/Drag -> Copy

Text

Handle Click/Drag -> Move
Inside Click/Drag -> Move
Shift Click/Drag -> X/Y Constraint
Ctrl-Alt Click/Drag -> Copy
Dbl Click -> Edit

Raster (Logo)

Handle Click/Drag -> Move
Inside Click/Drag -> Move
Shift Click/Drag -> X/Y Constraint
Ctrl Click/Drag -> Handle for Resize
Ctrl-Alt Click/Drag -> Copy

Also, once a bounding box is displayed, the keyboard arrows can "Nudge" the component. The amount can be controlled by inputting a value, then arrow.

Modify Properties with the Select Cursor

The *Select Cursor* is used to modify the properties of existing items. For example, toggle on the Select tool and pick on the item to modify. Notice a bounding box with handles will appear showing you that it has been identified. By clicking your right mouse button while the item is selected, a pop-up menu will appear with choices relative to that component type. Selecting Properties will bring up a Modify Properties dialog (for that component) allowing you to change them. **Note:** When the Select Cursor picks the page canvas, its pop-up menu is a shortcut to the Text Editor Selector and Group.

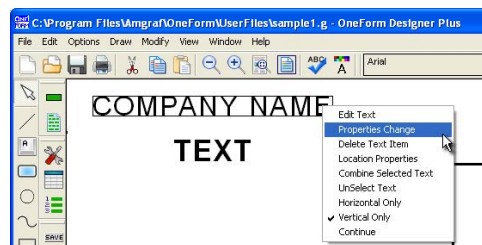
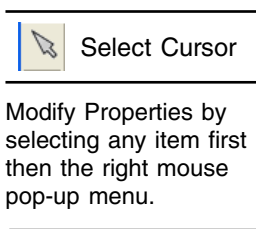


Figure 1-12: Use the Select Cursor Tool to Modify Properties

Modify Size Options

Each component type has modify size options in its pop-up menu. For example, toggle on the Select tool and pick on the line to modify. Notice that handles will appear showing you that it has been selected. By clicking your right mouse button while the line is selected, a pop-up menu will appear with choices for modifying its length. Descriptions of some of these options are below:

Modifying Lines

Break Line: is when you want to create a break in an existing line. This option breaks a line into two segments or cuts out a middle portion of the line. After choosing a line with the select cursor, choose *Break Line* and pick the two points where you want to break the line. Finish the process by selecting Done in the pop-up menu.

If the two picks are the same point, the line will be broken in two with no obvious break. If the two picks are different, the section between the two picks will be cut out.

Trim Line: This will trim lines in reference to another line. Choose your Select tool and the line that will be your trim marker. Right-click your mouse and choose *Trim Line*. Click on the end-point of the line you want to trim. Choose *Done Trimming* in the pop-up menu when finished.

Modify End of Line: This is a method for lengthening or shortening your line. With Modify End of Line, you can extend or shorten the length of the line without changing the angle of the line. After selecting the line with the Select tool, choose this option and select the end to modify. Now, simply pick on the new position.

Modifying Boxes

Modify Box Size: This will resize a box by grabbing a side (or corner) and clicking on the new position. Use the Select Tool to pick a box, then choose *Modify Box Size* and grab a side or corner of the box. As you move the cursor, you will see the box size change. Pick the new position for your side or corner.

Divide Box into Rows: This cuts a box into rows and creates two separate boxes, one on top of the other. Dividing a box is as simple as choosing the box, selecting the option, then picking the position for the cut. The box is immediately horizontally divided into two. [CTRL]+[F11] is the shortcut.

Divide Box into Columns: This works in the same manner as Divide Box into Rows, it just cuts the box vertically. Shortcut is [CTRL]+[F12].

Modifying the Size of Existing Logos

If existing logos need to be resized, pick on the logo with the Select Tool and then choose the Modify Raster Size in the pop-up. You will be given an opportunity to pick a side or corner to modify. Picking a corner will keep it proportional.

Modify Tools

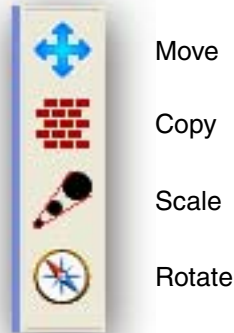


Figure 1-13: These Tools allow you to Modify Existing Components

The *Modify Options* allow you to Move, Copy, Scale, or Rotate any component. After picking a Modify tool, choose the component to modify. These tools also work with Groups of components.

Move and Copy Tools

Move and Copy: Choosing the Move or Copy tool on the tool bar allows you to move or copy any component to a new position. These tools work in an identical manner, so we will explain the concept through the move.

Moving a component is easy. After picking the Move tool, pick the component. Then pick a handle and its new position. To constrain the movement go to the pop-up menu and select either Horizontal or Vertical Only.

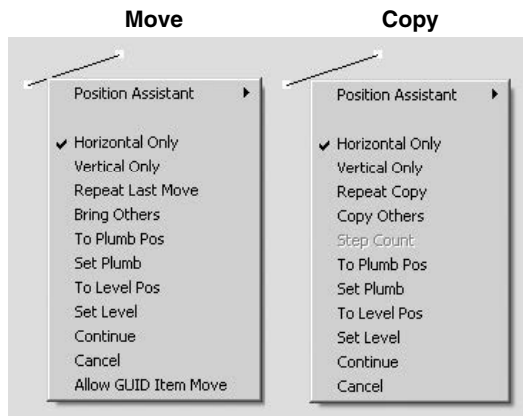


Figure 1-14: The Move and Copy Pop-Up Menus are Similar

Options to aid you in moving and copying components can be found in their respective pop-up menu. Descriptions of these options are found below:

Horizontal Only: This only allows movement in the horizontal direction.

Vertical Only: This only allows movement in the vertical direction.

Set Plumb: This allows you to pick a vertical plumb line for moving left and right.

Set Level: This allows you to pick a horizontal level line for moving up and down.

Repeat Last Move: This will replicate the previous "move" both in direction and distance. This is not a continuous function and must be chosen each time that you want to repeat the move. [Ctrl+F10] is the shortcut.

Repeat Copy: This will repeat your last copy; both in direction and distance. [Ctrl+F10] is the shortcut.

Bring Others: If you move a component within a group and you want to move the other components so that they remain in the same relationship to the component moved, choose "Bring Others." Begin clicking on the other components, they will be moved to the new position so that they remain in the same relationship as they were to the original. This is a continuous function and will continue to allow you to "Bring Others" until you choose *Done* in the pop-up menu.

Copy Others: If you have a group of items and you copy a component within that group, you may use "Copy Others," and select the other components to copy. Upon clicking on them, they will be copied to the new position so that they remain in the same relationship as it was to the original. This is a continuous function and will continue to allow you to "Copy Others" until you have chosen *Done* in the pop-up menu.

Step Count: This will allow you to copy an item multiple times by entering the number of copies and distance in both the horizontal and vertical direction. This will create multiple copies in one easy step.

Allow GUID Item Move: GUID Items are combined components. This allows the component selected to be moved separate from its combined pieces. The combine is still in effect, but the individual items can be adjusted.

Continue: Use this to close the menu without making any additional choices.

Cancel: This option cancels the last pick. Use it to "repick" if you happen to grab the wrong component to move.

The **Position Assistant** options are used to easily define a location for the cursor when picking. For example, Component Center places the cursor in the center of a component regardless of where you picked it. They are always available under the Options Menu. For complete details on usage of the Position Assistant options, see *Chapter 5: The OneForm Designer Plus Menus*.

The **Plumb and Level** options work the same for Move and Copy. There are examples of usage on the next page.

Set Plumb and To Plumb Position

The Plumb options are found under the Move and Copy pop-up menu. They move/copy items left and right.

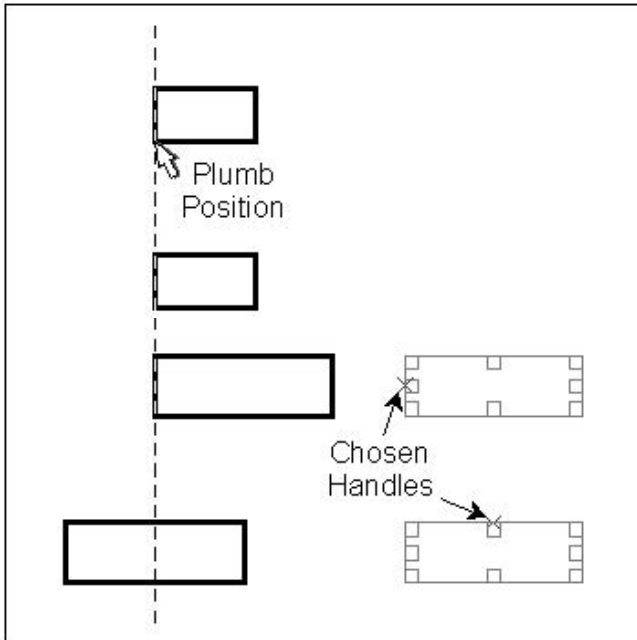


Figure 1-15: Plumb To a Position

To use "Set Plumb", first choose either the "Move" or "Copy" tool. Next, right click your mouse and choose *Set Plumb* in the pop-up menu. You will be prompted to "Pick location to Plumb to". This is the left/right position where you want items to line up, a yellow vertical reference plumb line will appear at the identified pick. Now, click on the object that you wish to Move/Copy. A bounding box will appear and the pointer will change to the picking handles. Click upon one of the handles and the item will Move/Copy left or right placing the chosen handle against the vertical plumb line. Continue identifying objects and clicking on their handles until all objects are lined up.

The "To Plumb Position" option will remain active at all times when using Move/Copy until it is deactivated in the pop-up menu. When finished moving, uncheck *To Plumb Pos.*

Set Level and To Level Position

The Level options are found under the Move and Copy pop-up menu. They move/copy items up and down.

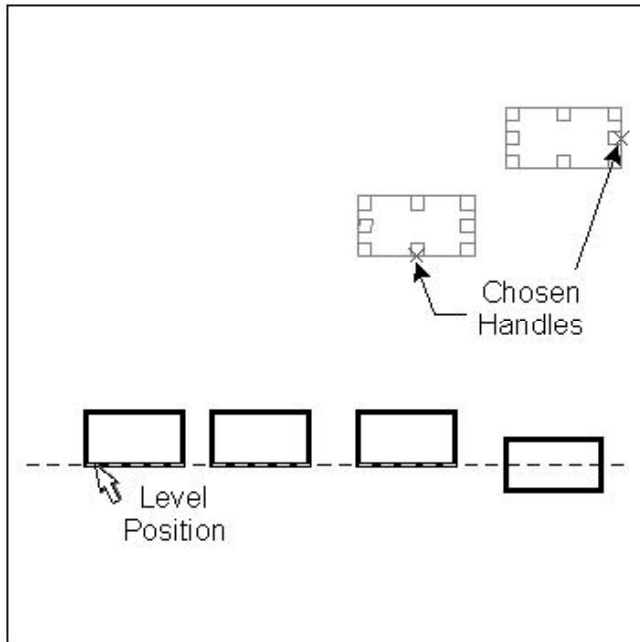


Figure 1-16: Level To a Position

To use "Set Level", first choose the "Move" or "Copy" tool. Next, right click your mouse and choose *Set Level* in the pop-up menu. You will be prompted to "Pick location to Level to". This is the up/down position where you want items to line up, a yellow horizontal reference line will appear at the identified pick. Now, click on the object that you wish to Move/Copy. A bounding box will appear and the pointer will change to the picking handles. Click upon one of the handles and the item will Move/Copy up or down placing the chosen handle against the horizontal level line. Continue identifying objects and clicking on their handles until all objects are lined up.

The "To Level Position" option will remain active at all times when using Move/Copy until it is deactivated in the pop-up menu. When finished, uncheck *To Level Pos*.

Scale and Rotate Tools

Scale and Rotate both operate in a similar fashion in that they need two pieces of information before any action can take place; an anchor position and a value.

To resize a component choose the *Scale* tool and select the item to modify. Handles will appear noting it is selected. The Hint Line at the bottom of the screen will prompt you to "Pick Center to Scale". This is the anchor position of the component as it is scaled; it will shrink or grow from that position. Once you have chosen the anchor position, the Scale dialog box appears for you to input the scale factor. The scale factor is the fraction in which you want to increase or decrease the size of the component. Click on [Okay] to accept the value and see the component resize. *Hint:* Just filling in X-Scale will always proportionally scale.

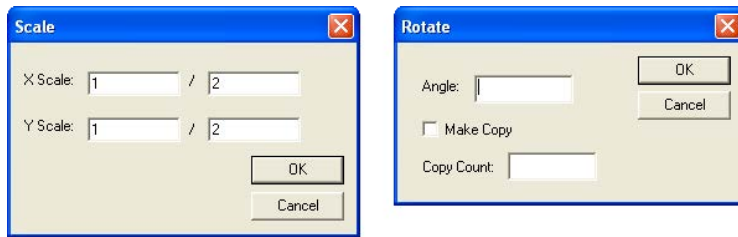


Figure 1-17: Scale and Rotate Dialogs

Pick the **Rotate** tool to spin the item counter-clockwise. Select the item to modify. Handles will appear noting it is selected. The Hint Line at the bottom of the screen will prompt you to "Pick Center to Rotate". This is the anchor position of the component as it rotates; it will rotate around that position. Once the anchor has been chosen, the Rotate dialog box will appear. Enter the angle and select [Okay]. The object will rotate counter-clockwise with positive angles and clockwise with negative angles. *Note:* Boxes can only be rotated in 90, 180, 270, and 360 degrees.

The following options aid in scaling and rotating items. They can be easily accessed through their respective pop-up menu.

Pick Center: This is the center point in which you rotate items around and the anchor point for scaling. This is the fixed position as the component changes when scaling or rotating.

Key in Size: This is only on the Scale pop-up. This is the scale factor. The scale factor is the fraction that you are scaling the component. To get an exact size think of it as "Want/Have". After measuring what you have, type in the fraction as the size you want / and what you have.

Key in Angle: This is only on the Rotate pop-up. This is the angle to rotate your component. Input the angle in degrees. The object will rotate counter-clockwise with positive angles and clockwise with negative angles.

Repeat Rotate/Scale : This will repeat the last rotation or scale by the values previously set. set in the dialog.

Rotate/Scale Others : This will rotate or scale other components on the form using the values previously set.

Make Copy when checked, will produce X number of copies rotated on the center point. The number of copies is determined in **Copy Count**. This is only on the Rotate dialog.

Copy Count is only on the Rotate dialog. This is the number of copies to be rotated around the center point.

Cursor Accuracy Controls, Measure, and Undo



Figure 1-18: Grid On with Eight Direction Lock Assists in Accuracy

Grid Snap On/Off is a handy toggle that when "ON" will snap components to the grid. The Grid Properties and the Ruler can be found under the Options, Grid Options menu.

Comp Snap will snap your cursor onto nearby components. For example, this is needed when drawing lines that should end on the edge of a box.

The **Eight Direction Lock** forces lines to be drawn in only eight directions: 0, 45, 90, 135, 180, 225, 270, and 315 degrees. This option is for ruling a form. Toggling it off will draw lines in all directions. When drawing a box, the Eight Direction Lock will lock the box into a square.

The **Measure** tool measures the distance between two picks on a page. It displays the X and Y Difference, Distance, and Angle in selected units. To measure the distance of something, click on the Measure tool. Next, click the two points in which you want to measure the distance.

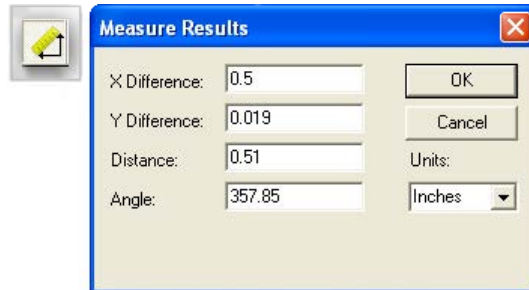


Figure 1-19: Measure Tool and Dialog

A dialog box will give the X (Horizontal) and Y (Vertical) difference, the distance and angle the cursor traveled, and choice of units to be displayed.

The **Undo** tool will restore the last modify which took place. It is an unlimited Undo, up to your last Save. You can also use [Ctrl-Z].

Cut and Paste

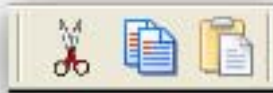


Figure 1-20: Cut / Copy / Paste

These options are standard Windows editing options of **Cut**, **Copy**, and **Paste**, with a twist. To cut or copy, first Group Select Pick the item. Then, choose the Cut or Copy tool on the Toolbar. Finally, click the Paste tool and the position to paste. You can continue pasting the items into new locations as many times as needed. The items remain on the clipboard (a temporary storage area) until you cut or copy again.

These options are normally used to paste items into another file. Because of this, Paste has a pop-up menu that includes "Combine at Original Location" along with the standard Position options.

The items will be pasted on the new page as a white group of components so that they can be handled easier if they end up in the wrong spot. It will be necessary to use Edit's menu option of Group Unselect All to unselect.

Since the component Copy and Move Tools (on the left tool bar) have extensive positioning options, it is recommended that you use them for standard forms composition.

Zoom Options



Figure 1-21: Down / Up / Zoom Area / Fit Screen

The Zoom options available allow close up viewing of details. **Zoom Up** brings you closer to the screen, while **Zoom Down** moves you away from the screen. The **Zoom Area** option allows you to select any area within a rubberband box by making two picks. This is an easy method to zoom into a specific area. To revert back to the entire graphic, choose **Fit Screen**.

The Text Tools

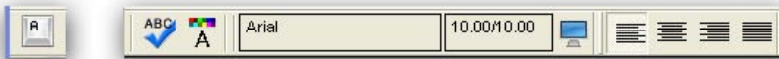


Figure 1-22: New Text Input / Check Spelling / Set Text Properties / Readout / Text Editor / Composition Mode

There are four tools that work specifically with text. The first one is for creating new **Text Input**. This requires a position pick after selecting the Text Input tool. The text cursor will appear ready for you to start typing. The position of the text is relative to the position picked and its composition mode: Flush Left, Flush Right, Centered, or Justified. You must toggle out of the Text Input tool or select Done within the pop-up menu to end typing.

Set Text Properties



Figure 1-23: Set Text Properties Tool

The Set Text Properties gives you the ability to set (or describe) the attributes of any new text item before it is created. When the Set Text Properties icon is picked you will see the dialog box appear:

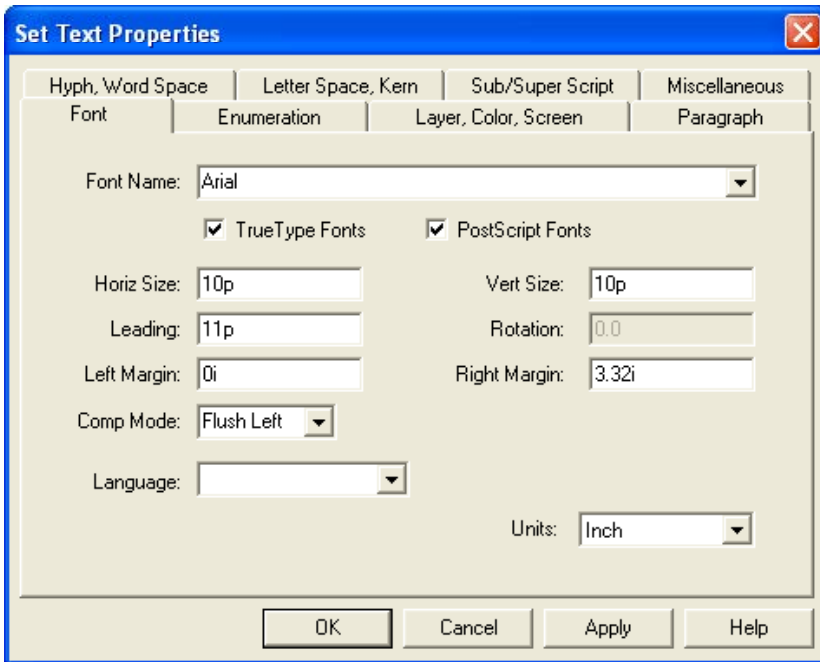


Figure 1-24: Set Text Properties Font Tab Dialog

Once all text attributes have been selected, choose the [Okay] button to accept them. Then whenever you create a piece of text through the *Text Input* tool, these attributes are used. The attributes chosen will appear in the Readout.

The only attributes which will be discussed here is the Text Font Tab. All others are completely detailed in *Chapter 6: Working with Text*.

Text Font Tab

The following are components of the Text Properties:

CompMode –

- FL = Flush Left
- FR = Flush Right
- CE = Centered
- JU = Justified
- FLC = Flush Left Centered
- FRC = Flush Right Centered

Font Name – Font Selected from List

H-Size – Horizontal Point Size

V-Size – Vertical Point Size

Lead – Baseline-to-Baseline Leading in Points

Rotation – Angle Position of Text

The **CompMode** (Composition Mode) field has a drop-down list of four different modes which are: Flush Left, Centered, Flush Right, and Justified. This controls how lines of text are placed within your text box.

Flush Left aligns all left edges, *Flush Right* aligns right edges, *Centered* will center all lines over each other, and *Justified* will adjust each line's spacing to align both the left and right edges of the text.

The **Font Name** field shows what font is currently selected. Clicking on the [...] button next to the Font Name field will bring up the font list of all fonts accessible to your system with their associated font mnemonic. Select the font/style needed and then click the [Okay] button.

The next options control the size of your text. The **Horiz Size (Horizontal Size)** field controls the width of the text and the **Vert Size (Vertical Size)** field controls the height. These values can be entered in 1/10th point increments. When they have two different values, you are requesting it to expand or condense the font.

Leading controls the spacing from the baseline of the first text line to the baseline of the second text line. The values can be input in 1/10th point increments. It is recommended that the leading be equal to or larger than the vertical size of the text to keep lines from oversetting.

The **Left Margin** is the point where your first character of your lines will align. The **Right Margin** determines where your line will end and begin to wrap to the next line.

Text Attributes Readout

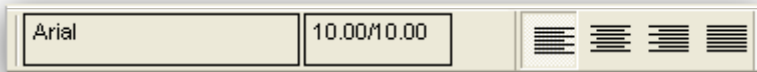


Figure 1-25: Font / Horizontal Size / Vertical Size / Composition Mode

The Text Attributes Readout displays a quick reference as to the Font Style, Font Size and Composition Mode of your Text Attributes. Font Characteristics cannot be changed here and simply represent the characteristics determined in your Text attributes. When in a text box, this will display its current font characteristics: Font, Size, Style and Composition mode.

Check Spelling



Figure 1-26: Spelling Tool

You can check the spelling of text with the Check Spell tool. If no text is picked or grouped, it will run through the entire file and show you a bounding box to identify the text it is currently checking.

To check a portion of the file, group the text to be checked and then choose the Check Spelling tool. To check just one text component, identify it with the select cursor. The Check Spell tool will then only check the text within that text bounding box.

Interrupting the Check Spell program, must be done cautiously. If you do not allow it to complete the entire task and you close or cancel to soon, the last task is considered cancelled. To avoid a Replace not taking place, just select Ignore before the Cancel. Then the last task is the Ignore not a Replace.

Text Editor Selector

There are two methods for entering text: Interactive or Text Editor. The Interactive mode is the default, you can see the text composed as you are typing. The Text Editor is a toggle which turns off Interactive mode and opens an editor and composes the text after the editor is closed.



Figure 1-27: Text Editor Selector Tool

When using the Text Editor, you simply choose the Text tool and pick the position in which you wish to place text. As long as you have the Text Editor turned on, the Text Editor will appear each time you begin placing text and each time you edit.

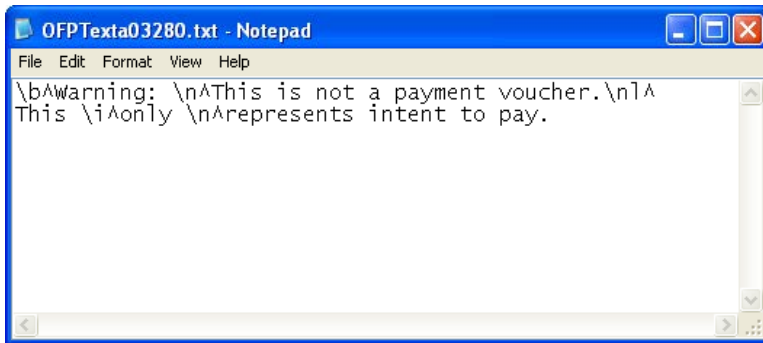


Figure 1-28: Notepad Text Editor Allows Immediate Commands

Advantages of Using the Text Editor

You may enter text using all of the notepad features such as the [Del], [Arrow] keys, [Insert], [Page Up] and [Down] along with cut and paste. Also, the text can have embedded MECCA Immediate Composition Commands.

Text is discussed completely within *Chapter 6: Working With Text*.

Set Line, Box and Area Properties

These three tools are for controlling the characteristics of items which have not been drawn yet. You are "setting the look" before the item is to be drawn. The two most commonly used are Set Line Properties and Set Box Properties.

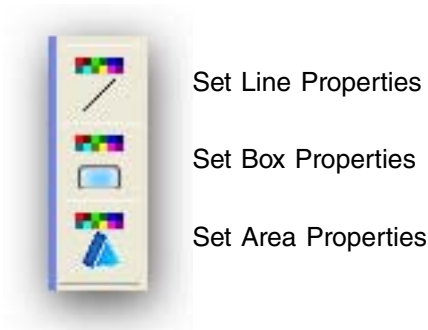


Figure 1-29: Set Properties Tools

The Set Line Properties Dialog Box

The **Set Line Properties** gives you the ability to describe the attributes of any new line, rectangle, circle, or spline component through the following dialogs. They control the line weight, line style, and color attributes.

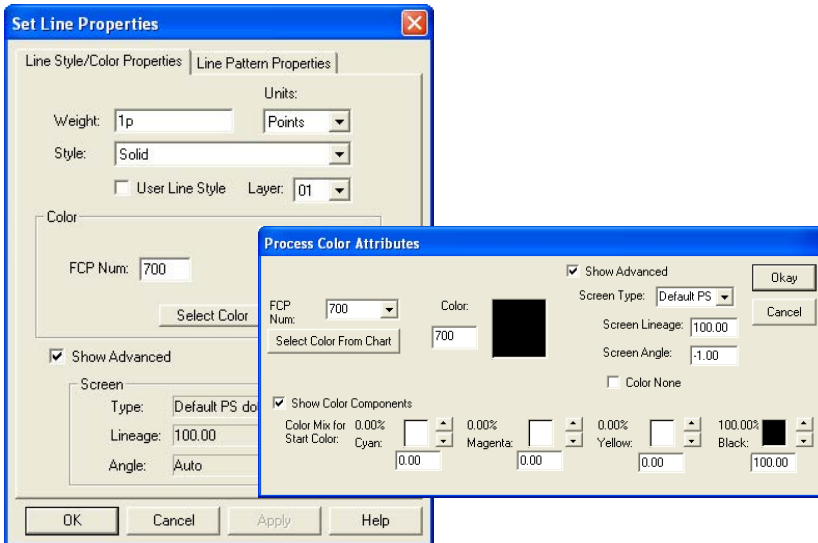


Figure 1-30: Line Properties Dialogs for Process Color Files

Weight – Line Thickness Shown in Current Unit

Style – Line Style Used: Solid, Dashed, Dotted, etc.

Color – Process Color needs Four Color Process Number.

Spot Color needs a Layer 1 - 32 and the Percentage of Color

The default attributes for the Draw Line tool is a Black, half-point solid line.

The Process Color Model uses Four Color Process (FCP) Ink Numbers to display colors. Getting Black requires you to use our FCP Number that represents Black, which is 700 or 0. White is 600. The others colors in the list represent standard industry ink color numbers, i.e., 267, 289 and 300 are ranges of Blue.

If you need to draw your lines in Blue instead, you can use Set Properties to set it ahead of time.

When the form's Color Model is Spot Color the line properties dialog will allow you to pick from the stock of 32 different Layer Colors through [Select Color].

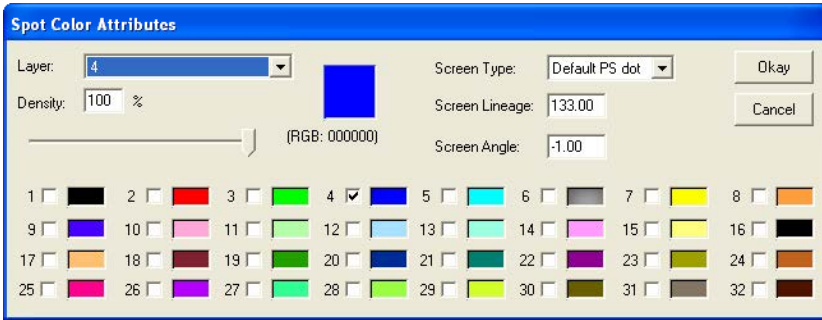


Figure 1-31: Spot Color Files Control Color with Layers

Color Model Affects Set Attribute Dialogs for [Select Color]

When the form's Color Model (found in the Drawing Properties option) is Spot Color, then the dialog will allow you to pick from 32 different preset Layer Colors.

The Process Color Model uses Four Color Process (FCP) Ink Numbers to display colors. Getting Black requires you to use our FCP Number that represents Black, which is 700 or 0. White is 600. The others colors in the list represent standard industry ink color numbers, i.e., 267, 289 and 300 are ranges of Blue.

The Box Properties Dialog Box

By setting the values for the Draw Box tool you can easily create any type of box needed in your form.

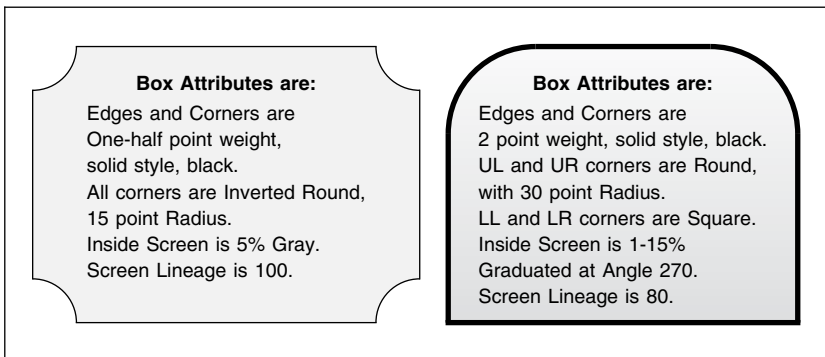


Figure 1-32: Box Properties Define the Look of the Box

The Set Box Properties has Edges, Corners, and Inside tabs for basic box attributes.

Weight – Line Thickness Shown in Current Unit

Style – Line Style Used: Solid, Dashed, Dotted, etc.

Layer/Start and End Color – 1 - 32 Layers and the Percentage of Color for Spot Color files or a Four Color Process Number for Process Color.

The Edge and Inside tabs both have a Color choice. The color chip shows you the current color. It can be accessed by clicking the [Select Color] button.

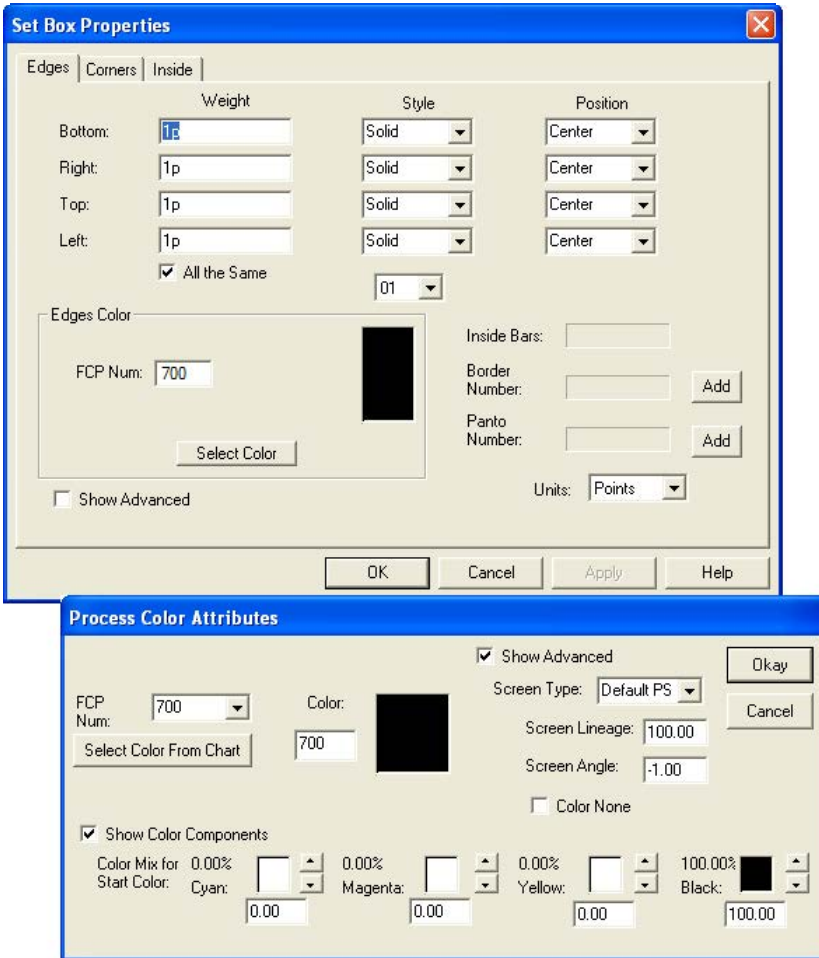


Figure 1-33: Set Box Edge Properties Dialogs

The Inside Tab

The Box Inside Tab controls the inside screen values of the box. These are controlled by the following options:

For Spot Color files, the dialog shows you which layer the component is on and what color the layer represents. Box insides can have two colors applied

allowing a graduating effect. The Color Chip shows the intensity of the color, where 0% represents white and 100% represents solid. Sliding the density selector to the far left will expose the word "None". This will make the inside of the box transparent.

Screen Type: When asking for a graduation, dots normally produce the effect. There are a variety of dot shapes which are controlled by the Psdots.ps file on the originating System. This effect can also be created by lines. The defaults are dots or lines.

Set Graduation Angle: This lets you type in the angle for the direction of graduation from the Start Color to the End Color. Think of a compass in which the origin is the Start Color and the angle represents where the End Color will land.

Graduation Type: This describes the color variance effect. This is either no transition (**None**), transition along an angle (**Directional**), or transition from a central point (**Radial**). When Radial is selected a **Radial Center X** and **Y** starting point can be entered.

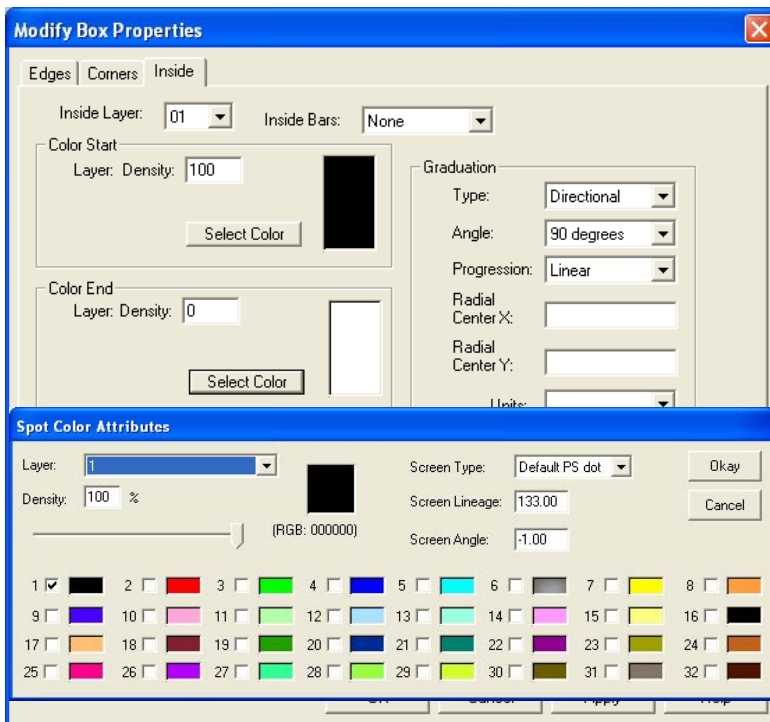


Figure 1-34: Modify Box Inside Properties

Area Attributes Dialog Box

Creating an area requires several basic picks. The area attributes are controlled by the current setups in the Area Attributes dialog box. This dialog has the same values as the Line and Box Attributes.

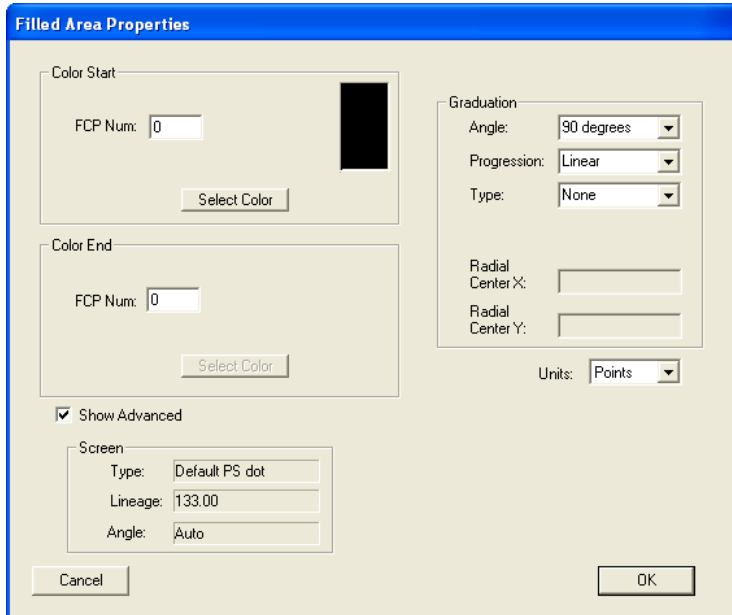


Figure 1-35: Set Areas Properties Dialog Box

Once you have defined the characteristics of the Area you are about to draw, [Okay] your selections. Select the Area tool and begin by choosing the first point of your area. Continue picking the outer boundary of the area until you have completed the Area. End your Area definition by choosing Close Path from the right-mouse pop-up menu.

Electronic Field and Form Tools

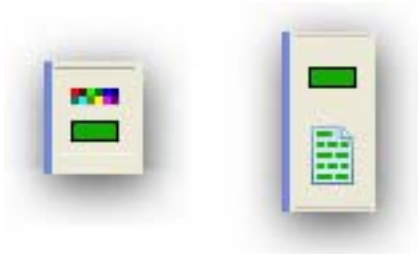


Figure 1-36: Add E-Form Field / Auto Fields / Field Properties

Both **Add Field** and **AutoField** tools allow you to add new electronic form fields to your form. The *Add Field* tool creates a field with the location and dimensions defined by your two picks.

The *AutoField* tool picks up the size attributes defined by its dialog box and determined location method, gutters and position of the field. Every time the AutoField tool is selected the dialog box will appear allowing you to set the location method, gutters and field dimensions prior to drawing. [Okay] and you are ready to draw fields.

And don't forget the **Set Field Properties** tool, which presets the properties of the field prior to drawing it. Many times it is helpful to determine the properties before drawing the field, although it is not necessary, since the Field Properties dialog box will appear each time a field is drawn.



Figure 1-37: E-Form Preferences/Field List/Set Tabbing Order and Add Required Fields/Data Table Assists/E-Form Server Preferences

These tools allow you to quickly build an E-Form Project. For more information on Electronic Field and Form Tools, see the *Creating Electronic Forms* manual.

Pop-Up Menu's Position Assists

These options are for assisting you in positioning the cursor during drawing a new component or for moving or copying an existing component.

Hold: The Hold acts as a temporary marker for the purpose of defining a component's location for drawing, moving, copying or modifying. Coordinates can be input through the keyboard; choosing the numeric, unit mnemonic and an arrow key to define the direction. [Entering] will lock that position.

Using the Hold: Activate the Move tool and select a component. Make a second pick on the component. This is the position in which you are picking up the component. Right click and select the *Hold* function under *Position Assists*. Pick the upper-left corner of your page as your hold position. The Hold character appears as a red square. It represents a temporary marker in which you can measure from. Input "2i" on the keyboard and then the right arrow key. Now input "1i " and the down arrow. You will notice the cursor move with each dimension. The keystrokes will display in the center of the Help bar at the bottom of the screen as you input them. Once you are finished inputting the position, [Enter]. The position that you picked on your component is moved to the keyed position. Hold may be used when drawing new components and when modifying existing components. [F9] is the shortcut.

Key In Absolute Position: This function will allow you to specify the location of a component in relationship to the origin of the page. Key in Absolute Position will allow quick and accurate placement of components.

Using Key in Absolute Position: Select the Line Tool and choose Key In Absolute Position in the pop-up menu. A dialog box will appear. Input the 'X Coordinate' and 'Y Coordinate' and [Enter].

Key in Relative Position: This function will allow you to specify the location of a component relative to the current position or first pick (whichever applies). This is also helpful in defining the dimensions of a component.

Using Key in Relative Position: Select the Line Tool and pick the position for the first point of the line. Choose *Key In Rel. Position* in the pop-up menu. Enter the horizontal and vertical distance from the first pick. Key in the number, units and direction (arrow keys). [Enter] when the dimensions have been entered. For example, input '1i' and the right arrow key. Then input '2i' and the down arrow key. [Enter].[F12] is the shortcut for Key in Relative Position.

Horizontal/Vertical Only: This refers to the move or copy tools. This is for elimination of movement in a specific direction. Horizontal Only will only allow movement in the horizontal direction; while Vertical Only allows movement in the Vertical direction.

The following components are discussed more in depth in Position Assists.

Midline: Using Midline allows you to find the midpoint of a line. If moving a component, select the line to move and then Midline. Midline can be found either through the pop-up menu or under the Options menu. Make a second pick on the line and it will pick up the component at the midpoint. [F11].

Midpoint: This tool is for finding the point that is equidistant from two picks. This is different from Midline because Midline can only be used to find the midpoint of a line. Midpoint will take your two picks and find the point that is exactly half way between any two picks. [Shift+F10]

Align: The Align feature is a simple but powerful option which allows the X and Y values of a point to be specified separately. It is as if you drew a vertical construction line through the first point selected, and a horizontal construction line through the second point and then took the intersection of the horizontal and vertical construction lines as the final point and placed your object or cursor to that point. [Shift+F11] is the shortcut.

Intersect: Using intersect establishes a point at the intersection between two components such as lines and/or circles and arcs. Lines are considered to be extended to infinity in each direction, and arcs are considered to be complete circles. If more than one intersection is possible, such as when a line passes through a circle, the intersection closest to the point picked will be used. [Shift+F10]

Direction and Distance: This allows you to define the location and dimensions of Components. Choose the Line tool and make your first pick. Choose Direction and Distance and input the angle and length of the line. [Okay] will finish your line.

Component Center: This will find the center of any component, single or grouped. Simply choose this option and click anywhere on the component in which you want to find the center of. [Shift+F9]

Set Plumb/To Plumb Position: With a single pick, Set Plumb will place a temporary vertical line in which you can align components. Once a Plumb position has been chosen, choose a component to align with your Plumb line; select the component and then the side to be aligned. This will work with Grouped Items.

Set Level/To Level Position: With a single pick, Set Level will place a temporary horizontal line in which you can align components. Once you have chosen your Level line, choose a component to align with your Level line; select the component and then the side to be aligned. This will work with Grouped Items as well.

ONEFORM [®] DESIGNER PLUS		
KEY	F9	Hold
	F10	Inter-section
	F11	MidLine
	F12	Key In Rel Pos
SHIFT + KEY	F9	Comp Center
	F10	Mid Point
	F11	Align
	F12	Key in Abs. Pos.
CTRL + KEY	F9	Repeat Copy
	F10	Repeat Last Move
	F11	Divide Box Rows
	F12	Divide Box Columns

Hot Keys for Position Assistant

There are several hot keys that serve as short cuts to many of the frequently used position assistant functions.

[F9] Hold

[F10] Intersection

[F11] Midline

[F12] Key in Relative Position

[SHIFT + F9] Component Center

[SHIFT + F10] Midpoint

[SHIFT + F11] Align

[SHIFT + F12] Key in Absolute Position

[CTRL + F9] Repeat Copy

[CTRL + F10] Repeat Move

[CTRL + F11] Divide Box into Rows

[CTRL + F12] Divide Box into Columns

Using Hot Keys

Here is an example of how a hot key might be used. The exercise will be to use Key in Relative Position to specify the width and height of a box. Key in Relative Position allows the user to input the direction and distance for either drawing or modifying.

First, choose the Box tool and the position for the upper-left corner of the box. Next, input the Key in the Relative Position Hot Key sequence, [F12] and input "60p" and the right arrow key. Then, input "40p" and the down arrow key. Finally, [Enter] to finish.

This has drawn a box that is 60-points wide and 40-points deep, starting from your first pick.

Figure 1-38: OneForm Designer Plus Hot Key List

CHAPTER 2

Tutorial – Drawing A New Form

This tutorial is designed to acquaint you with OneForm Designer Plus. The following will be covered as we draw the WYWO form:

- Setting Drawing Properties
- Setting Grid Properties
- Setting Component Properties
- Drawing Components
- Modifying Properties
- Adding a Logo
- Save Finished Form
- Printing Your Form

To _____

Date _____ Time _____

WHILE YOU WERE OUT

of _____

Phone (_____)

Area Code Number Extension

RETURNED YOUR CALL	<input type="checkbox"/>	PLEASE CALL	<input type="checkbox"/>
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	URGENT	<input type="checkbox"/>

Message _____

Operator

ONEFORM

Figure 2-1: Take a Moment to Look at the Sample Form

Setup New Drawing Properties

The first step in creating a new form is to create a canvas to work on. When you click the **New File** tool you are taken into the New Drawing Setup dialog. Before selecting [Okay], you have an opportunity to type in a file name, form size, and select a color model.

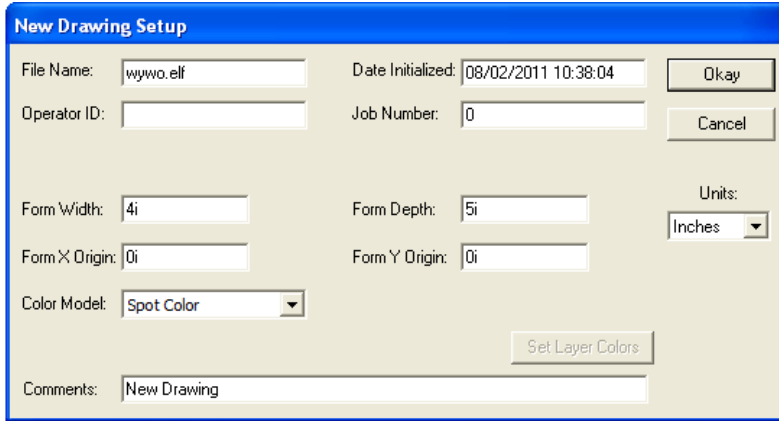


Figure 2-2: Starting a New Form

We are going to draw a "While You Were Out" message form. Our new name is **wywo.elf** and the size is **4 x 5 inches**. Keeping the Form Type of **Custom** will give you an opportunity to type in the form size.

Our example is drawn as a "**Spot Color**" color model, so make that selection in the Color Model drop-down, if it is not already. This affects how the Set Attribute Dialogs display for choosing colors.

[**Okay**] confirms your choices and closes this dialog box. You will then see a page canvas that is 4 x 5 inches. This blank page is ready for you to start creating components.

The OFDP drawing tools will also become active. Click the **Save As** icon and browse for a location to save the wywo.elf file. As you are working, remember to Save often.

Turn on a Grid

OneForm has a handy grid option which assists in accurate component placement. The **Grid Properties** dialog is found under the **Options, Grid Options** menu.

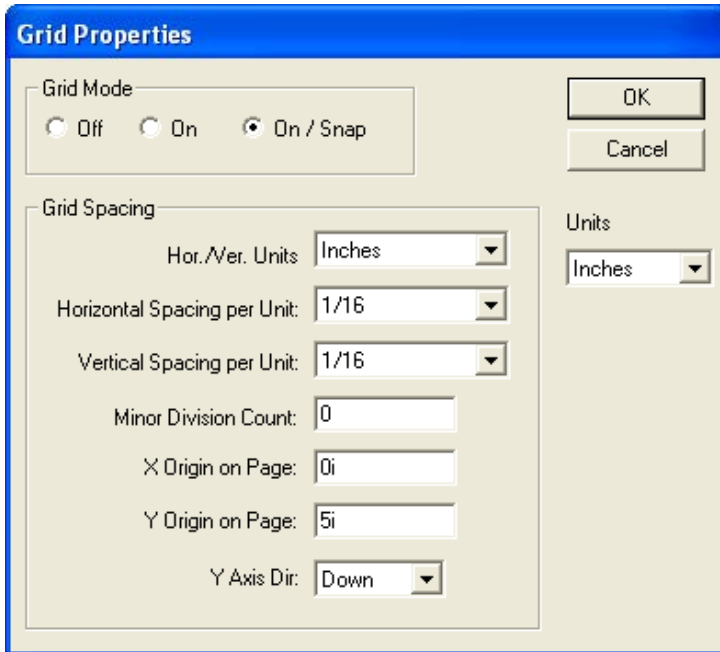


Figure 2-3: The Grid Assists in Accuracy

The Grid Properties dialog allows you to customize your grid spacing. You may choose [On] or [On/Snap] to turn on the Grid display. **[On/Snap]** will not only turn on your grid, but will snap all of your components to it. This is the option we want to use for our form. Setup the grid with the same 1/16 spacing as shown in Figure 2-3.

Draw Foundation Ruling First

The easiest way to start a new form is to draw any ruling first as a foundation for the form using the line and box tools. Creating text and placing it into the correct position would be next. Adding any other items such as screens or logos is usually the last step in forms design.

Looking at our form we have many lines, a few boxes, and lots of text. Since we want to draw the ruling first we will start by learning how to set the properties for lines and boxes before drawing.

Set Line and Box Properties

The Set Properties tools gives you an opportunity to setup the style of your lines and boxes before drawing. Set both of them to 1-point weight. While you are in the Box Properties, go to the Inside Tab and Select Color. Change the density to "None" meaning "no color". This will cause only line edges to appear as you draw your boxes.

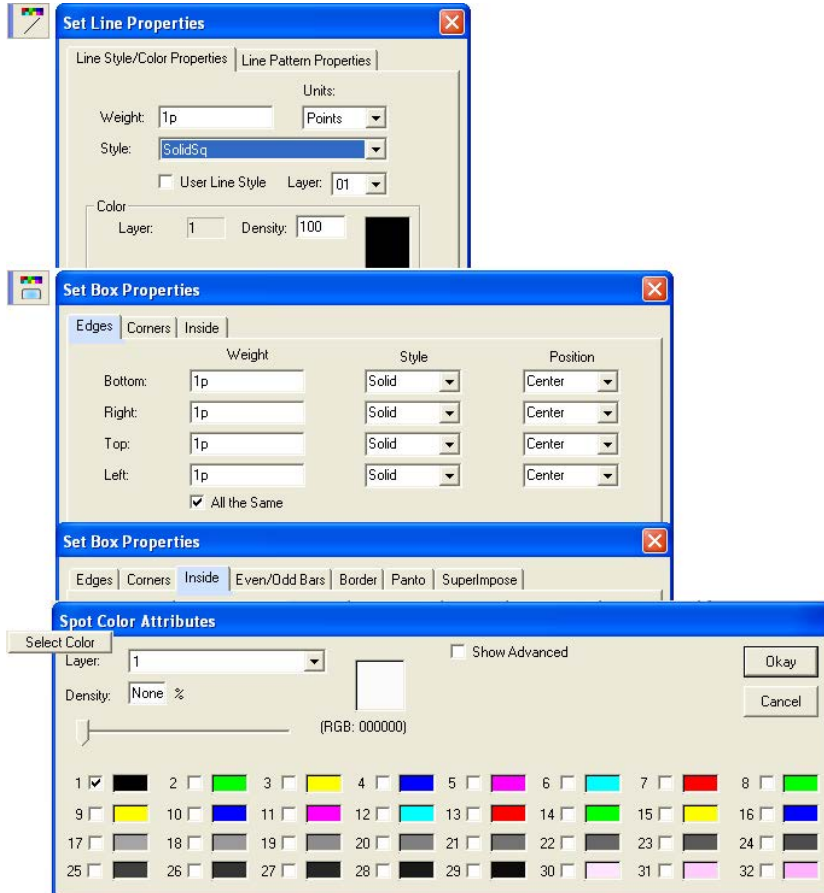


Figure 2-4: The Set Properties and Attributes Dialog Boxes

Draw Boxes and Lines

We are now ready to draw the first box with its 1-point rule while picking on the grid for positioning. It will be easy to visually space the items by keeping the same amount of grids between items.

The second box needs a 2-point rule, so go back into the Set Box Properties tool and set its Edges before drawing.

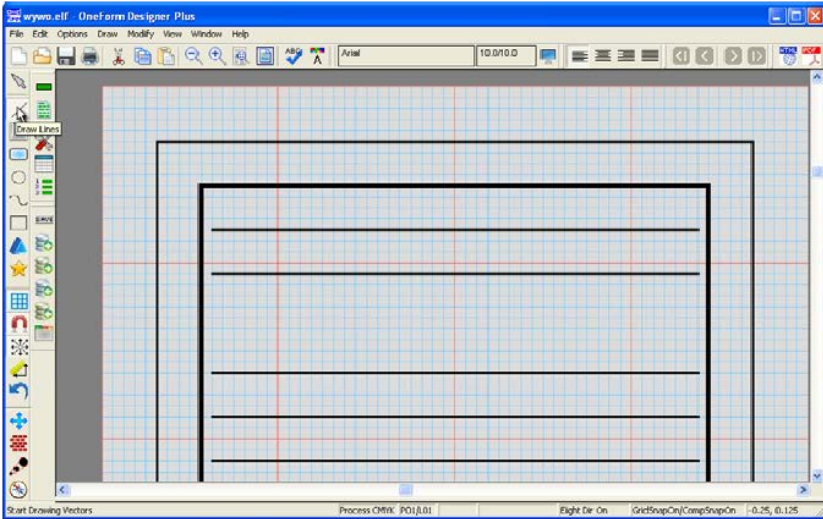


Figure 2-5: Draw Boxes and Lines Using the Grid

Our lines are 1-point rules and we have previously set the line attribute properties. Draw the lines by simply picking a start point on the grid, and then picking the end point.

When drawing form lines, it is helpful to have them locked in drawing straight across or up and down positions. So toggle on the **Lock Eight Directions** tool.



Figure 2-6: Lock in Eight Directions While Drawing Lines

The beginning of the lines can be adjusted later, using a modify pop-up menu option, *Modify End of Line*. After placing our text we will then see where the beginning of the lines need to start. For now, draw all of them same. This gives us locations for our text.

Drawing Multiple Lines

The **Draw** menu holds other drawing options. Under **Vector** you will find an option for drawing **Prorated Lines**. Setup the properties through the dialog, and then draw your rectangular shape.

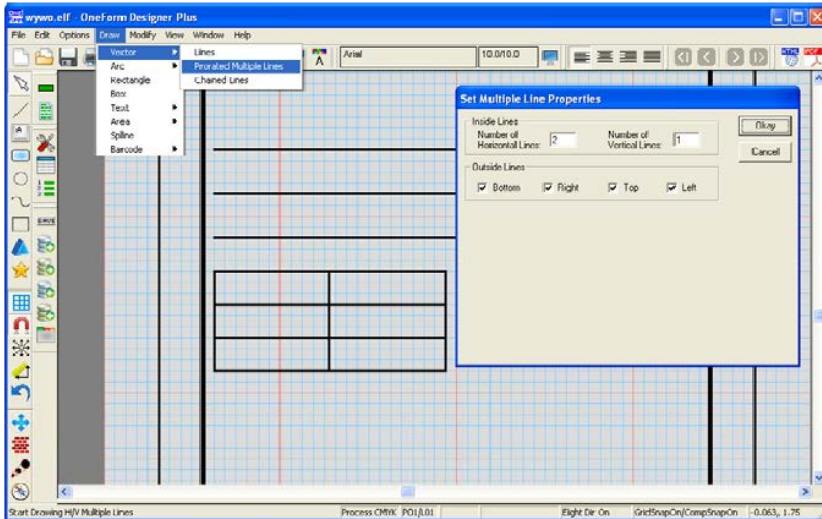


Figure 2-7: Draws Equally Spaced Lines

This will give you equally spaced lines with 2 internal horizontal lines and 1 internal vertical line.

Draw your rectangular shape counting the grids as you go. Our example has 9 grids down and 21 across, or close to the middle.

After drawing your lines, use the Select cursor to move the vertical line over to the right. Hold down the Shift key as you move it horizontally.

Place Top Text

On the top tool bar, the Set Text Properties tool allows you to setup text attributes before creating the text. The Text Attributes Readout displays the current Font Style, Size, and Composition Position.

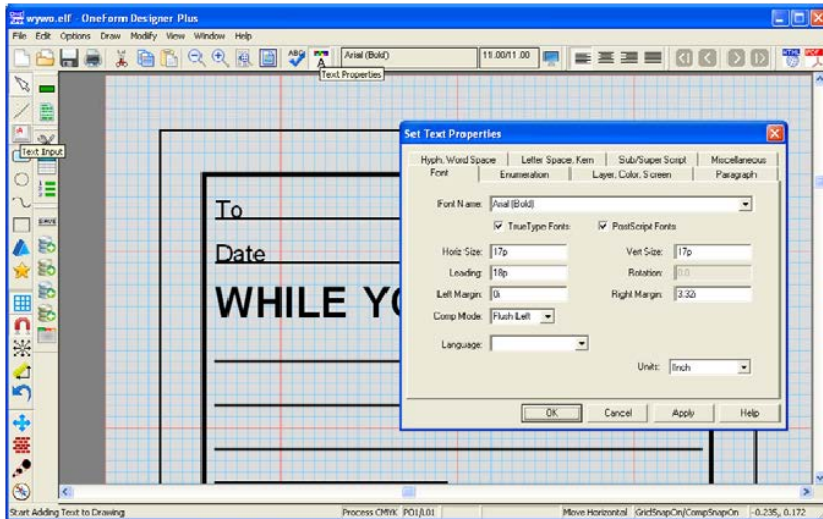


Figure 2-8: The Set Text Properties Dialog Box

To create text use the Input Text tool. Pick a position (such as the beginning of the first line) and start typing. The current Text Properties will be applied. To quit out of text input, toggle off the Text Input tool.

Modify Lines with Select Cursor

You can now modify the lines to the right of the text. Use the Select Tool to pick and identify the line, then pick the white handle to move, and drag to its new location.

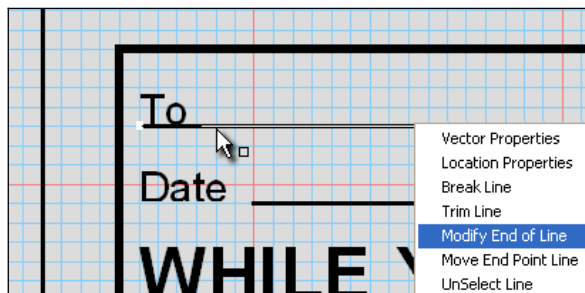


Figure 2-9: Use the Modify Line Icon or the Modify Line Pop-Up Menu

Modifying Text Properties

If you happen to forget to set the text properties to the desired attributes before creating the text, you don't have to delete it and start over. Instead you can modify the existing text component's properties.

All component properties are accessed through a right-mouse pop-up menu. Use the Select Tool to pick the component first, and then press your right mouse button.

Shown is the pop-up menu for Text components. Select the Properties Change option and the Modify Text Properties dialog will appear.

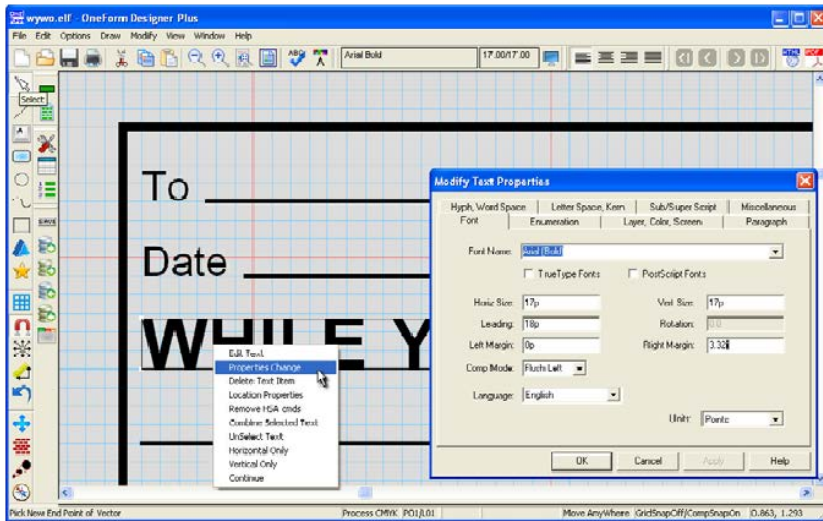


Figure 2-10: Getting to the Modify Properties Dialog

If you have not saved your file yet, take the time to save the file.

Place Text in Boxes

This option allows you to place multiple text pieces, within rectangular shapes, easily.

Start by setting your Text Properties to 6-point. Then locate Draw's Text option Place Text in Boxes.

After selecting Okay for the gutters and composition modes (as shown), it will prompt you to draw a dynamic rectangle. It uses this rectangle to provide the region in which it looks for box shapes. The positions will be portrayed by red lines.

Select Start Inputting Text from the right-mouse pop-up menu and type in the text, and press [Tab]. The cursor will move to the second location. Type in each piece of text and [Tab] to finish.

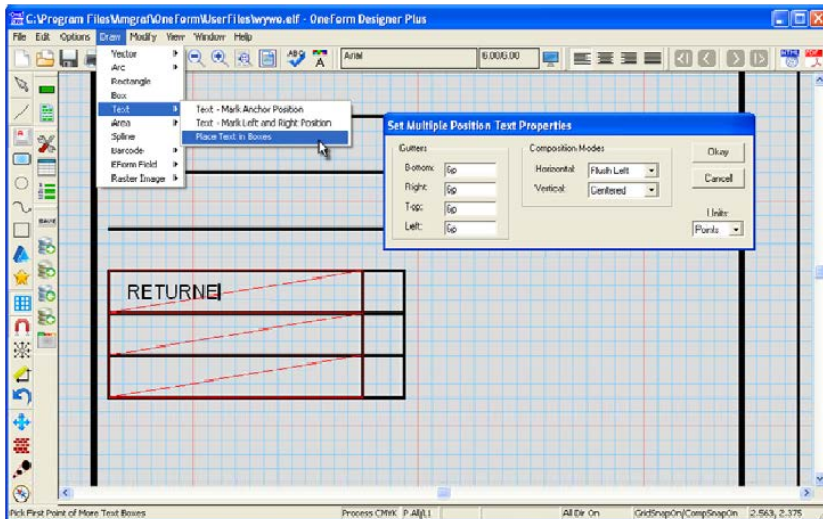


Figure 2-11: The Red Diagonal Line Indicates a Text Position

Add a Logo

A scanned logo can be brought into your form through the **Add Logo** tool. Pick where the top of the logo will fall. This will bring up the Raster Image dialog so you can locate the image file (GIF, JPEG, BMP, etc.) you wish to include. Once it is brought into your drawing, it can be moved, copied, and scaled.

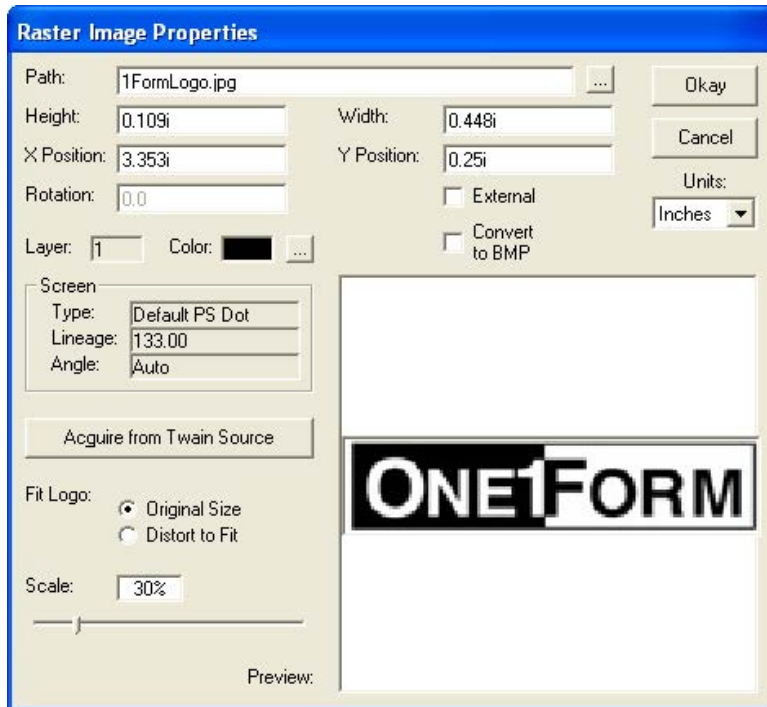


Figure 2-12: Add a Logo to Give it a Custom Finish

Note: Image file color modes compatible with OFDP are Bitmap, Grayscale, and RGB.

Now that you have the artwork of the form finished, please Save, Print, and proof.

Our next step will be adding the electronic fill fields. Since we will be referencing our drawn lines, you can now turn off the grid: **Options, Grid Options, Grid Properties.**

Save Finished Form

As you can see we now have a finished form.

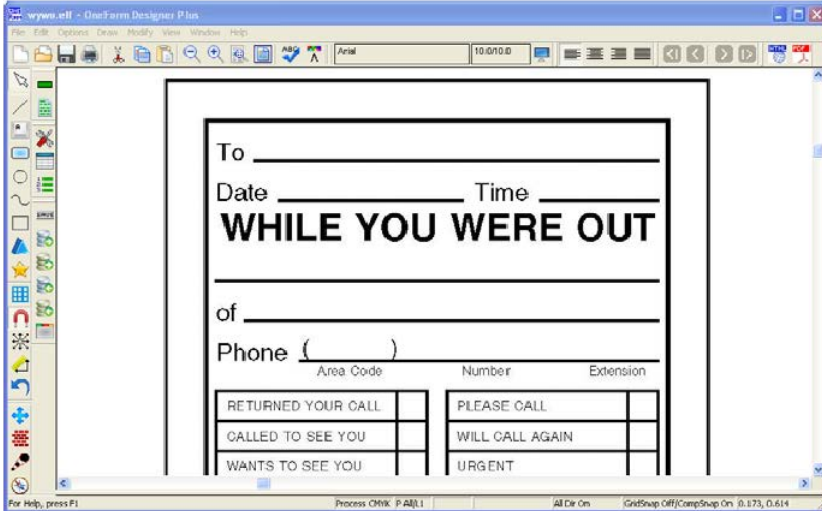


Figure 2-13: Use the Save Icon to Quickly Save any Changes

Save your file often by using the **Save File** tool.

Printing Your Form

When you select **Print** you will be printing through Windows Print Manager. This is actually a print screen of the form in the window.

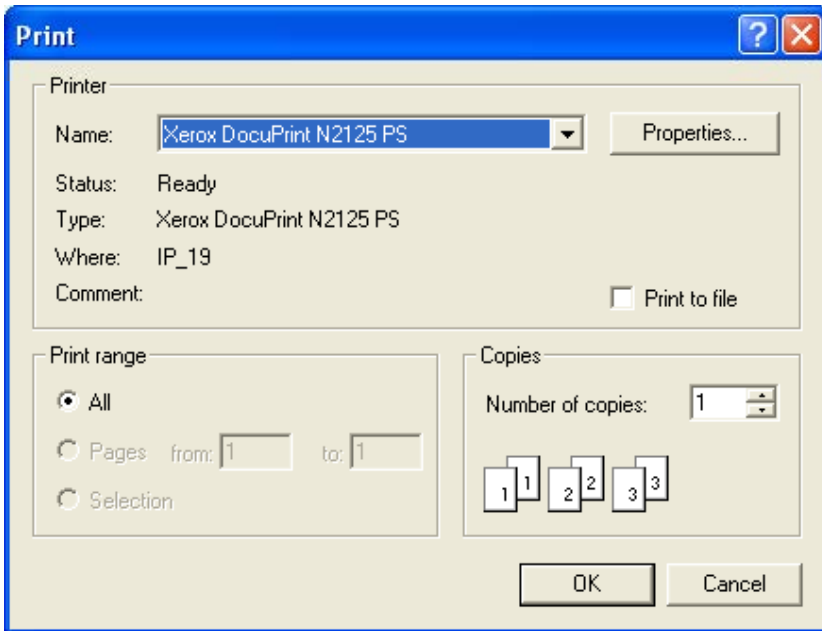


Figure 2-14 Windows Print Dialog

It is recommended that you create PDF files for digital printing instead, by using our PDF Generator Module and Save As PDF option. For more information, see *Chapter 12: PDF Files for Digital Printers* in the *PDF Generator Module* reference manual.

CHAPTER 3

Tutorial – Designing a Form with Boxes

The generally accepted definition of a form is a piece of paper containing pre-printed data that also has spaces for the entry of additional information after the form is printed. The fact that the additional information will be entered at a later time determines that the document is a form.

Forms composition is different because spacing can be critical. A form that looks nice but not spaced properly is a disaster. Forms are printed to become clerical tools. After printing, the blank spaces are filled in by hand, machine, typewriters, computers, or other methods. They are filled in, decollated, rubber stamped, mailed, stapled, read, filed and processed in a variety of ways. Spacing plays a major role in forms creation if the form is to function properly. Learning to place items in the proper spacing becomes a major role in forms composition.

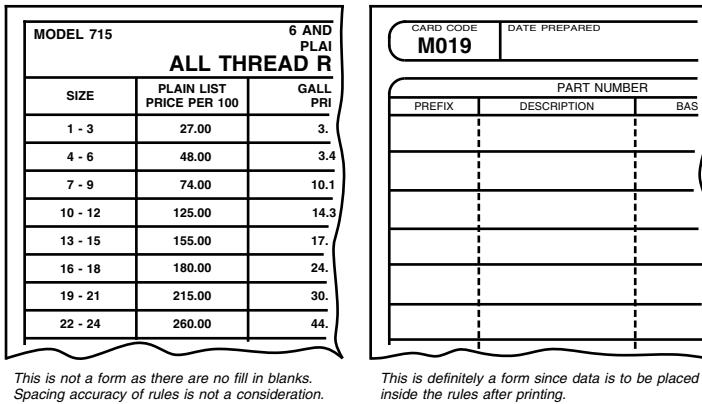


Figure 3-1: A Pricelist and a Form

Spacing on Forms

Business printers and scanners that fill-in or read forms move horizontally and vertically in increments of inches. Therefore, forms must be drawn using inches as the measurement scale. Using whole picas or points is not the same. See Figure 3-2.

They are quite close but there is a difference and that difference accumulates as you work your way down the form. Accuracy on a continuous form is vital. As you can see, after a distance of eight inches, there is a spacing difference of approximately four points, which is more than enough to create difficulties.

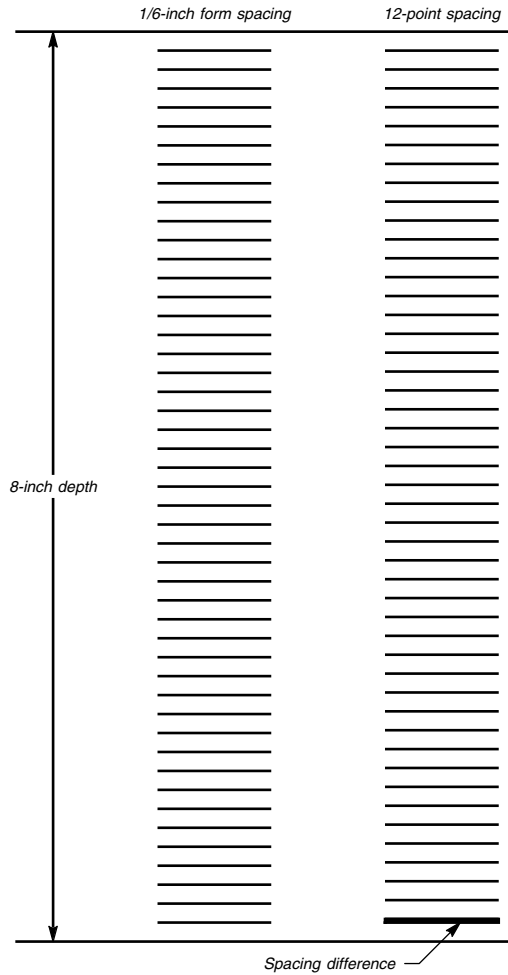


Figure 3-2: Spacing Differences Between Inches and Points

Almost all business machines space down six lines to the inch. Single spacing is one-sixth of an inch ($1/6''$), double spacing is one-third of an inch ($1/3''$), and triple spacing is one-half inch ($1/2''$). From left to right the standard is to print and scan ten (10) characters to the inch or a tighter look of twelve (12) characters to the inch.

Open a New Form Drawing Template

Start out by selecting the [Open File] tool and going to the templates located at *C:/Program Files/Amgraf/OneForm/Templates/Continuous* and selecting a template size of **9.5x7**. This drawing is in Spot Color mode and will give us a page size of 9.5" x 7". Use **Save As, Save All Components** to save into a new location so as not to draw on the original template file.

Turn on Grid Spacing

Setting up a grid will insure accurate picks and spacing. It causes the cursor to pick grid locations when you are drawing. The grid has a default of 1/20" and 1/12" which is the most commonly used measurements in business composition. Let's keep the default spacing and turn the grid snap on: **Options Menu, Grid Properties, Grid On/Snap**.

The screen would display 20 lines across and 12 lines down each inch. This makes it very busy. So adjust the grid display to show every other grid point just by changing the "Minor Division Count". Type in a **2** and **[Okay]**.

All of your picks will go exactly in between grids or to grid points. This allows you to have control over print positions.

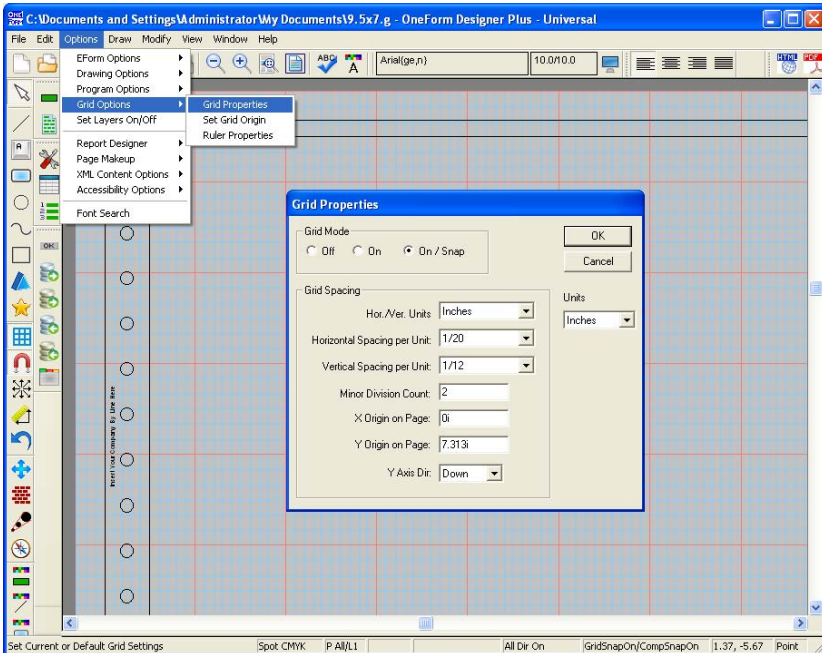


Figure 3-3: Set Grid Spacing for Form

Getting Ready for Drawing

We are going to draw the following form. It has three types of boxes, graduations, lines, and text. All of which are spaced correctly in inches.

CUSTOMER NO.	CUST. ORDER NO.	DATE ORDERED	DATE SHIPPED	SHIP VIA	REPRESENTATIVE
ORDERED	SHIPPED	PROD. NO.	DESCRIPTION	UNIT PRICE	AMOUNT

Figure 3-4: An Invoice Form to Draw

There are several functions which we are going to use in our exercise that is specifically designed for the Business Form world. They are:

Units
Grid Toggle,
Draw Box, and
Place Text in Boxes

What we are attempting to do with this exercise is to explain how to approach a form and combine all of the capabilities of these functions into producing a finished product.

Setting the Units of Measure

Since we have spent so much time discussing the importance of spacing, make sure you are in inches. If your system is not setup as inches, then pick the following: **Options Menu, Drawing Options, Units, Inches.**

Insuring Accurate Spacing

Make sure you can see your grid. If not go back to the instructions on the previous page.

Check to make sure that the **Grid Tool is ON.** We want all boxes and lines to be drawn on grid locations.

Also, toggle the **Component Snap Tool OFF.** We want all boxes and lines to be placed only on grids, and to ignore existing components as we draw.

Drawing Boxes

In this exercise we are drawing the form with boxes. The inside fills are incorporated in a box, and the size can always be modified later.

Before drawing, setup the box attributes using the **Set Box Properties Tool**. The box edges will be drawn as .5-point Solid lines, so the Edges Tab will look like the following:

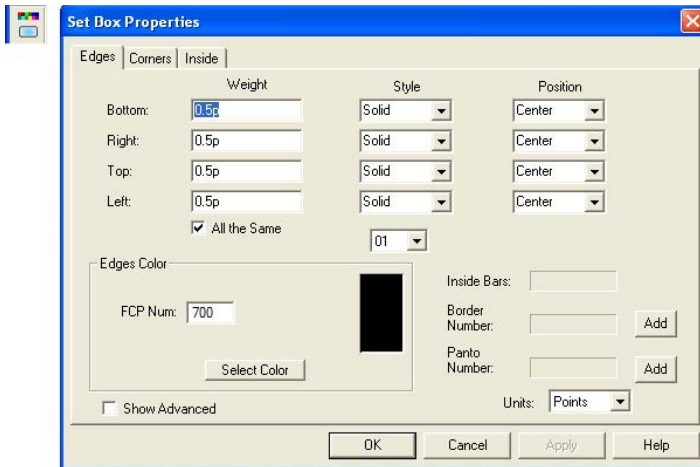


Figure 3-5: Box Edges and Lines are .5-Point Weight

Now, look at the form in your mind's eye, see that it is made up of three different types of boxes. The first being the top empty box with two rounded top corners. Secondly, we have a black box which holds our white lines and reverse type. Third is the entire graduated box.



Figure 3-6: Three Separate Boxes

Empty Box with Rounded Corners

Before drawing, setup the box corners. Go directly to the **Corners Tab** and make the changes shown below:

We are rounding only the two top corners, so **turn off the checkbox for making all four corners the same**. Select **Round** and give them a **radius of 1/6 of an inch**. You can type in fractions if you don't know the decimal equivalent. It will convert it automatically.

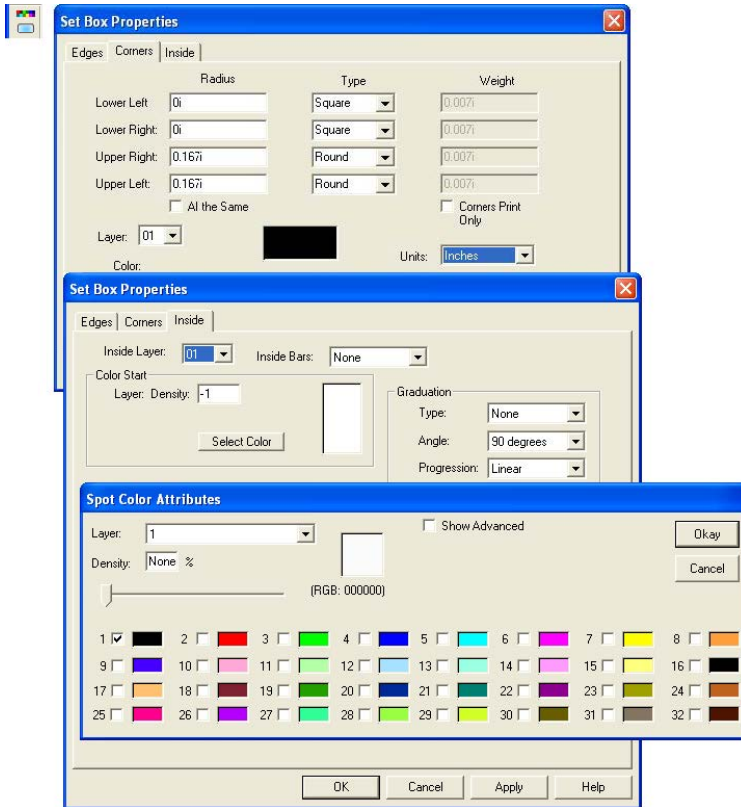


Figure 3-7: Setup the Corners and Insides

Next, go to the **Inside Tab**. Change the white screen to be empty. You do this by **clicking the [Select Color] button** to open the Spot Color dialog. **Move the density slider** to the left until "None" appears. Click **[Okay]** to save. This will change the Color Start Layer Density to "-1".

Go to the **Draw Box** tool and snap the first corner onto the inch grid marker that represents 1 inch from the top corner. The next pick will be 2 1/2 visible grid lines down and at the 8.5 inch mark over. This will make our box 7.5 inches wide and have a row of print positions in the middle.

Black Box with Square Corners

Go back into the **Set Box Properties** tool to make the following attribute changes. Here we are getting rid of the rounded corners and putting in a black inside fill on Layer 1.

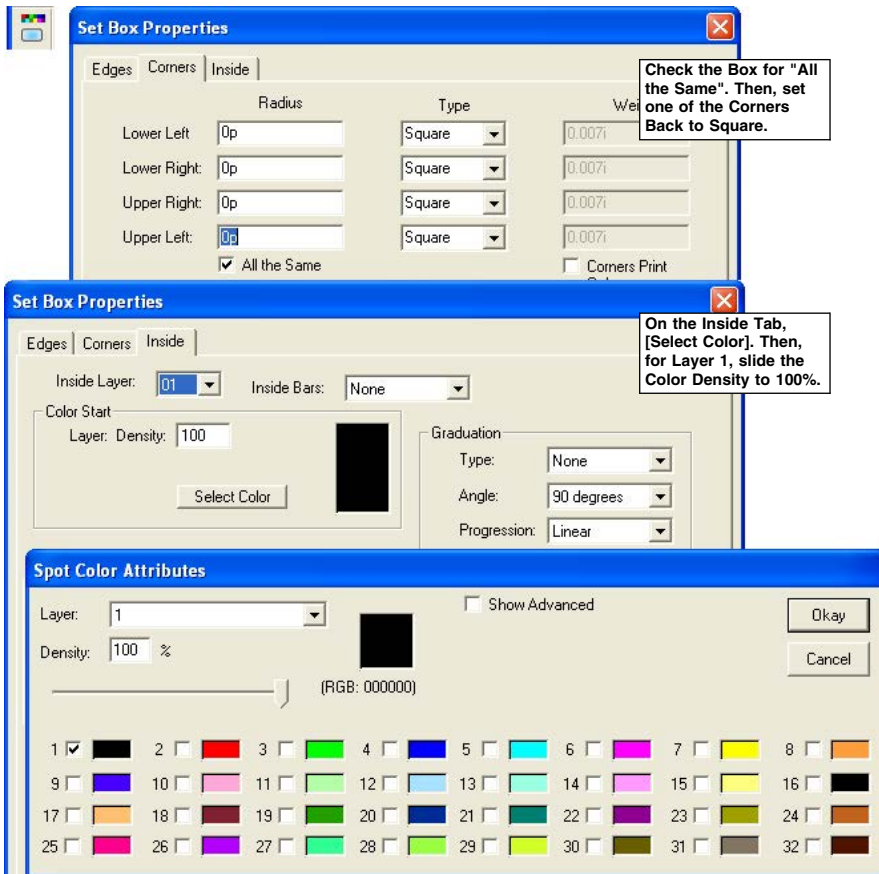


Figure 3-8: Setting the Inside to Black

Go into the **[Select Color]** dialog to designate the Color Density by **sliding the bar to 100%**. Click **[Okay]**

Draw the box connecting it at the bottom corner of the first one and making it 2 1/2 visible grid lines deep and aligning right edge of the first box. Your box has four square corners and is solid Black.

Graduated Box

Again, we need to **Set Box Properties**. Go to the **Inside Tab**. The Graduation Type needs to be **Directional** with the Graduation Angle at **90-degrees**. Next is the Color Start and End Densities. Just type in the percentages. The fill starts out lighter with a 5-percent screen, going to a darker screen of 30-percent. **Just type in the percentages**. Click **[Okay]**.

Looking at the graduated piece the graduation travels up. Think of it as the Start Color in the center of the directional compass. The End Color is at the end of the direction requested.

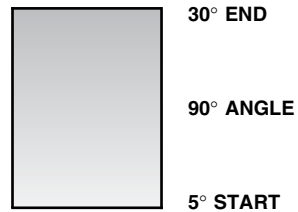
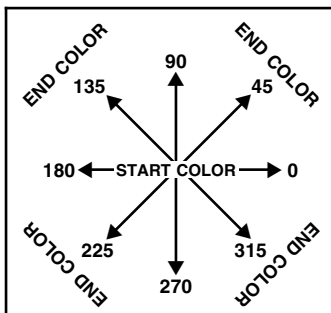
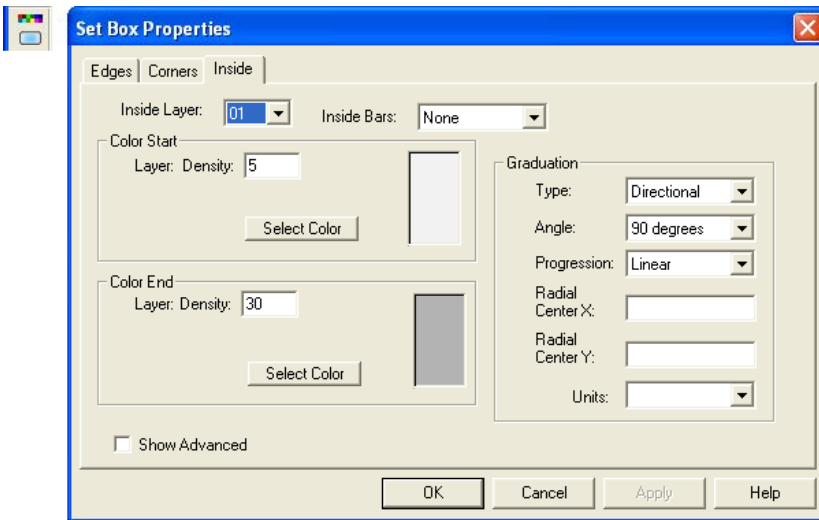


Figure 3-9: Graduation Type, Angle, and Layer Color Densities

Now pick the two diagonal corners that make up the entire bottom piece. The first pick is connected to the previous box. The depth of our box is on the 5 inch grid marker. The width should be 7.5 inches, so pick on the grid that aligns with the other box edges.

Dividing the Boxes into Individual Columns

Boxes are different than rectangles in the sense that they can be broken into smaller box segments. We are going to divide the top box into columns instead of drawing lines. At this time where you divide it is not really important for this exercise, just divide it five times, similar to Figure 3-4. You can pick on each major inch grid marker, or make them unequal like our sample.

To divide the top box into columns, you would first **pick the top box with the select tool, and then press the right mouse button** to get to the Modify Box pop-up menu. Choose **Divide Box into Columns** and then **pick on the grid line where the box should split**. Notice that you now have two boxes side by side.

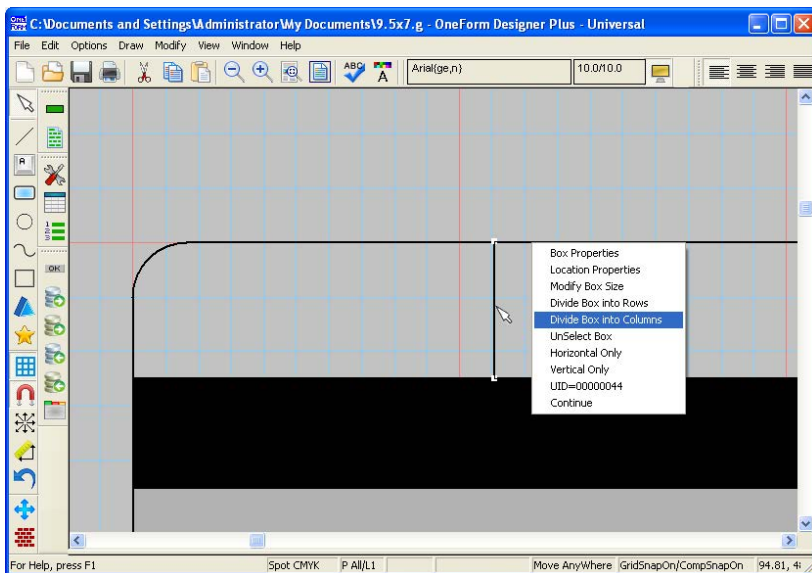


Figure 3-10: Divide the Top Box

Now, **select the right-most box of the two** and go through the steps again. **Press the right mouse button** to get to the Modify Box pop-up menu. Choose **Divide Box into Columns** and then **pick on the next position** within the box. Do this three more times to create the box segments.

On the large bottom box, divide it using our hotkey. The hotkey to Divide Box into Columns is [Ctrl]+[F12]. You Again let's not measure and just visually pick the locations. **Select the bottom box** and notice the handles appear. Now press **[Ctrl] and the [F12] simultaneously** and you will see the prompt *Pick Point to Divide Box Cols*. **Pick the grid line where the box is being cut**. Do this four more times to create the box segments.

Drawing White Lines

The black filled box has white lines drawn over it. These lines are drawn because there is no way to draw a box that has only one side white, while all other sides are drawn in black.

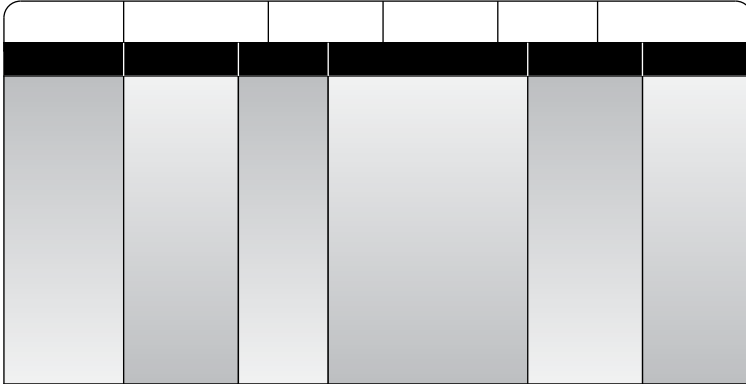


Figure 3-11: Draw in the White Lines in Same Positions

Set the color of the lines to white by going to the **Set Line Properties** tool, [Select Color]. Slide the layer color to 0 density (white).

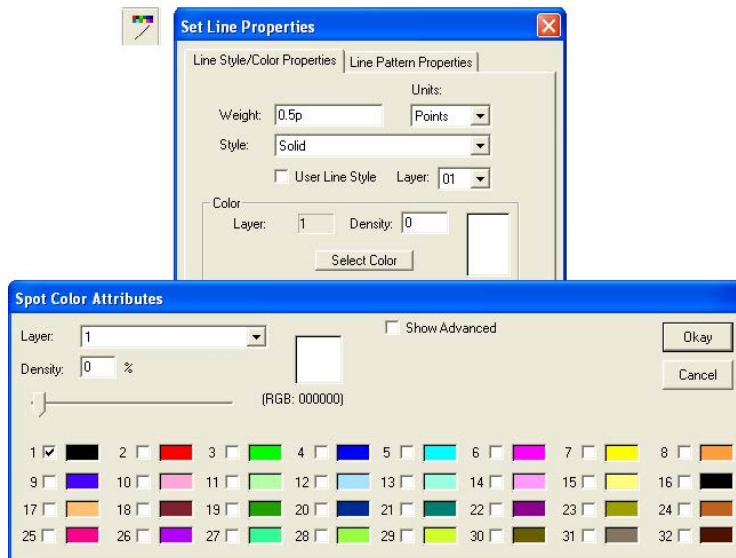


Figure 3-12: Set Lines to White

Draw the lines in the same positions as you divided the bottom box.

Changing Angle of Graduation

Every other graduated box is graduating at an opposite direction. This is easy to accomplish by changing the direction of the Graduation Angle found in Box Properties Inside Tab. Since we have divided our boxes into six separate box components, we can now change the angle of three of them to 270 degrees causing the End Color to travel downward.

Getting to the Box Properties dialog is accomplished by using your **Select tool** to **pick the box to modify** and **pressing the right mouse button** to access that component's properties through **Box Properties**.

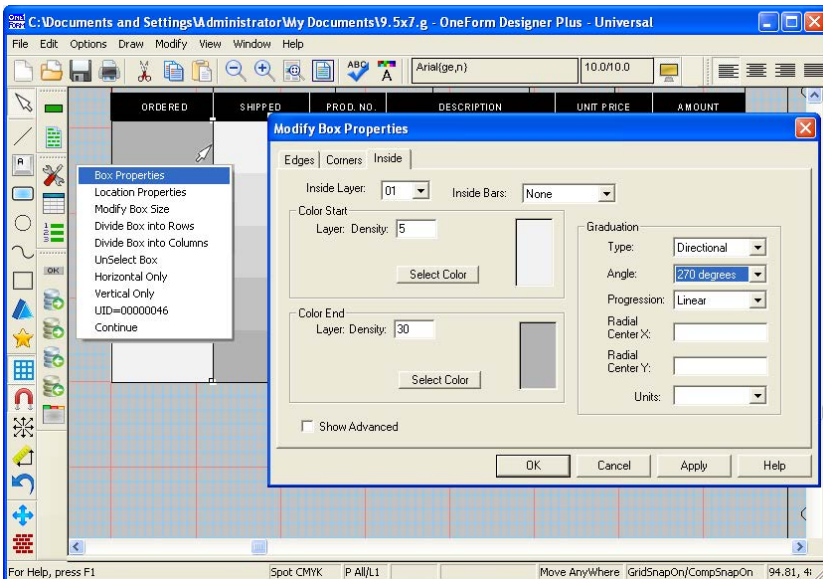


Figure 3-13: Change the Angle on Three Boxes

Go directly to the **Inside Tab** and change the angle to **270 degrees**. Select **[Okay]** and notice the graduation is now traveling downward.

Text Placement

Since our text on this form is within rectangular shapes, the option of *Place Text in Boxes* will work best. It was designed to assist in the placement and input of text into pre-drawn boxes usually found in business forms.

Set Text Properties

On the tool bar you will find the **Set Text Properties** tool. This allows you to setup the text attributes before creating the text. For the top row of text we want Arial, 6-point.

CUSTOMER NO.	CUST. ORDER NO.	DATE ORDERED	DATE SHIPPED	SHIP VIA	REPRESENTATIVE
--------------	-----------------	--------------	--------------	----------	----------------

Figure 3-14: Example of the Text to be Input

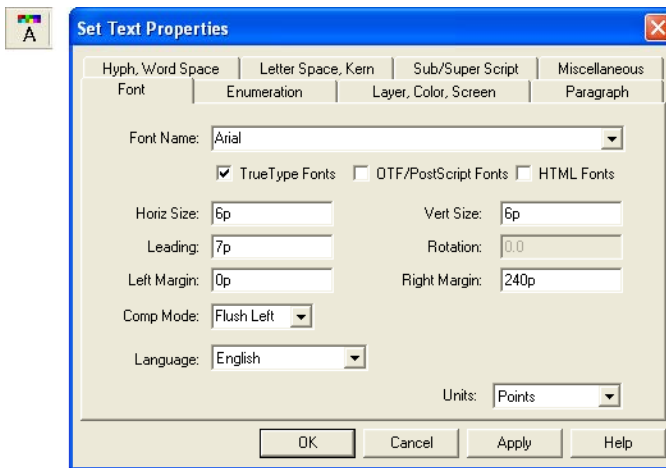


Figure 3-15: Set Text Properties Dialog Box

Using Place Text in Boxes

Place Text in Boxes is found under **Draw, Text** menu. The box shapes can be drawn with Lines, Rectangles or Boxes. The system is looking for four sides to determine the box for placement.

The Place Text in Boxes option has gutters and composition mode selections for placement within the box. **Set the Gutters as shown below**, and the Horizontal Mode to **Flush Left**, and the Vertical Mode to **Flush Top**.

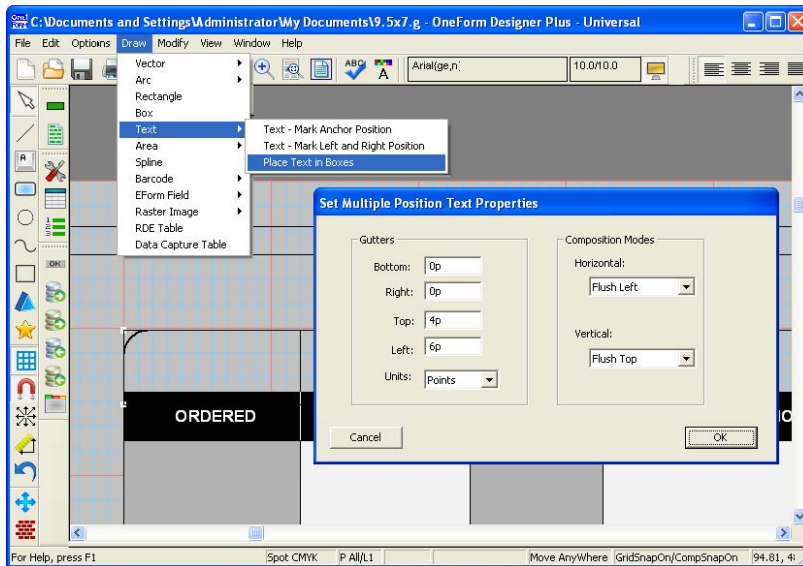


Figure 3-16: The Place Text in Boxes Dialog Box

Select **[Okay]** and immediately pick around the top row of boxes. This is similar to the "zoom" function when using a dynamic rectangle to determine the area. When picking the top row, pick on the outside of the lines as shown in Figure 3-17.

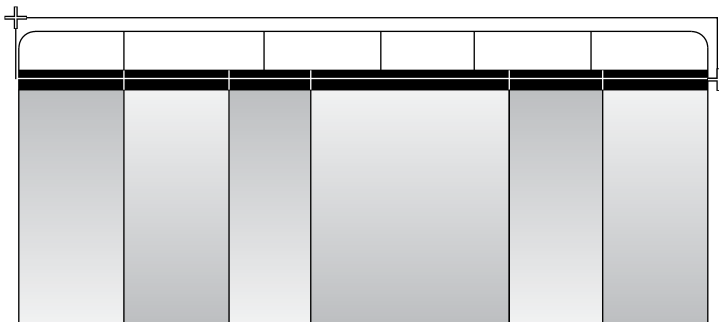


Figure 3-17: Pick Two Corners Surrounding the Row of Boxes

The boxes selected for text will appear red with a diagonal line drawn through each one. Right click and choose **Start Inputting Text**. The input cursor will appear in the first box ready for you to start typing. The Tab Key will move you to the next box. When you have finished inputting text in the last box, remember to Tab before clicking off the Input Text tool.

Saving and Printing

As you can see, Place Text in Boxes is faster and definitely more efficient than the Input Text tool. The positioning is done without you having to hold position or move the text.

Creating the Second Row of Text

Repeat the same steps for the second row of text. First, **Set Text Properties** and make your attributes **8-point, Arial Bold**, and the **layer color density to 0**. This will make the text white like we made our lines white. For the Place Text in Boxes options, set the Composition Modes to **Center, Center**, and **0 gutters**.

ORDERED	SHIPPED	PROD. NO.	DESCRIPTION	UNIT PRICE	AMOUNT
---------	---------	-----------	-------------	------------	--------

Figure 3-18: The Second Row of Text is White

Saving and Printing

The form is complete. Save the form by clicking on your **Save Tool** and print with the **Print Tool** or the recommended **Save as PDF**.

The screenshot shows a business form with a table and several fields. The table has six columns: ORDERED, SHIPPED, PROD. NO., DESCRIPTION, UNIT PRICE, and AMOUNT. Above the table are fields for CUSTOMER NO., CUST. ORDER NO., DATE ORDERED, DATE SHIPPED, SHIP VIA, and REPRESENTATIVE. The table cells are shaded gray. There are crop marks at the corners and a registration mark on the left side.

Figure 3-19: Save and Print the Finished Form

CHAPTER 4

Setting Drawing Component Properties

Setting your drawing component attributes is an important element in obtaining the final effect. It is most efficient to set the properties before drawing the component. For example, set the Box Properties first and then draw a box, all boxes drawn will contain those properties. To modify the properties of an existing component, choose the component with the Select Cursor and right-click to obtain that component's properties. The Modify Properties dialog for that component will appear. Any changes made here will only affect the current component selected.



Figure 4-1: The Four Drawing Component Properties Tools

These four set properties tools are on the Tool Bar and are signified by a rainbow chip at the top of the button. Clicking on a Properties tool will bring up its dialog. A Set Properties dialog gives you the ability to set (or describe) the properties of a new component before it is created. *Note:* Fielding tools are described in the *Creating E-Forms* manual.

The Line Properties Dialog Box

Choosing the Line Properties tool on the Tool Bar will take you to the Set Line Properties Dialog. This dialog controls the attributes for the Draw Line, Circle, Spline and Rectangle tools.

The following are options on the Line Properties Dialog:

Weight – Line Weight Shown in Current Unit

Style – Line Style Used: Solid, Dashed, Dotted, etc.

Layer – 1 through 32.

Color – This section is controlled by the Color Model of Drawing Properties.

If it is "Process Color", it will have "FCP Number" (Four Color Process).

If it is "Spot Color", it will have "Layer/Density".

In both cases, click [Select Color] Button to set the color.

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

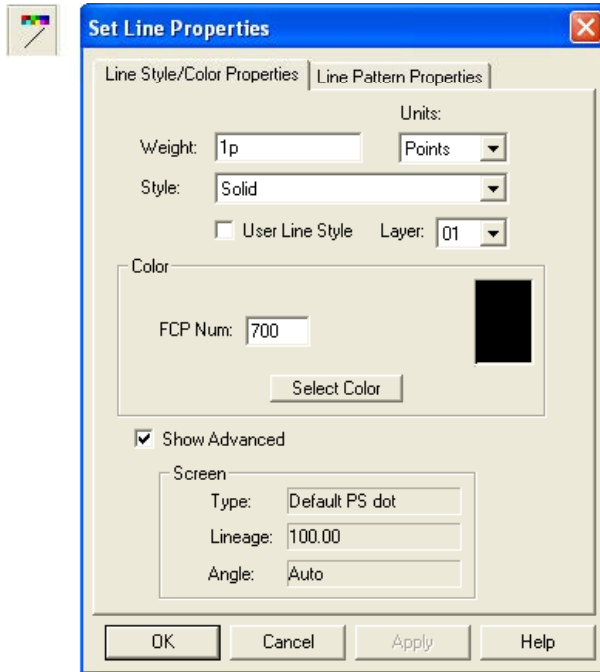


Figure 4-2: Line Properties Dialog for Process Color Model

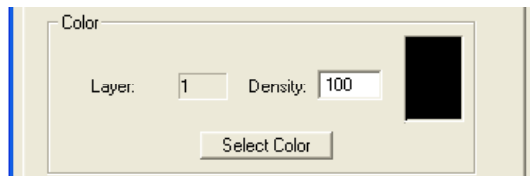


Figure 4-3: Dialog Change for Spot Color Model

Setting the Line Weight

By typing a value in the Line Properties "Weight" field, you can vary the thickness of your lines. If you'd prefer a different line weight from the default value, type a value in the weight field with its corresponding unit of measurement.

For example, you could enter 2.5p for a 2.5-point line. The practical upper limit seems to be 500-points (5000 decipoints), though you're unlikely to ever need a line that thick. The practical lower limit is 0.1-point (1 decipoint). This is because most output devices can't manufacture a line thinner than one decipoint. It is also possible to use a 0 weight invisible line that will display

on the monitor, but will not appear on the final printed page. This is common for construction lines.

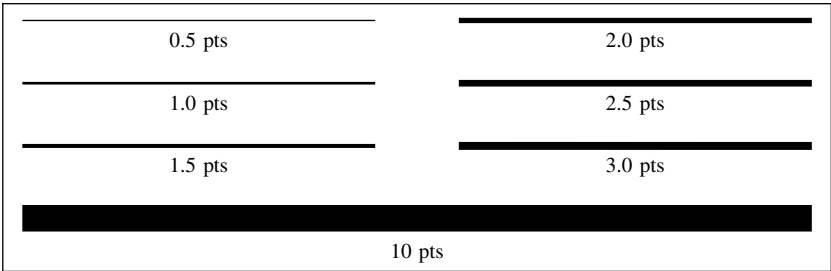


Figure 4-4: Setting the Line Weight

All values typed into the weight field will automatically be converted into your current unit of measurement. For example, a 1p value would convert into 0.014 inches when inches is your current unit of measurement.

Valid Units of Measurement:

- i = Inches
- c = Centimeters
- a = Picas
- p = Points
- m = Millimeters
- d = Decipoints
- t = Mills

Setting the Line Style

There are four different line styles available: Solid, Solid-Sq, Dotted, and Dashed. Choosing Solid will draw a continuous unbroken rule of the specified weight. Solid-Sq (Solid-Square) affects lines that are used to makeup corners. Squared ends extend half of the line weight on each end to meet and fill-in the notched corners. Dotted will create a line with a dotted pattern. Dashed will create a line containing a dashed pattern.

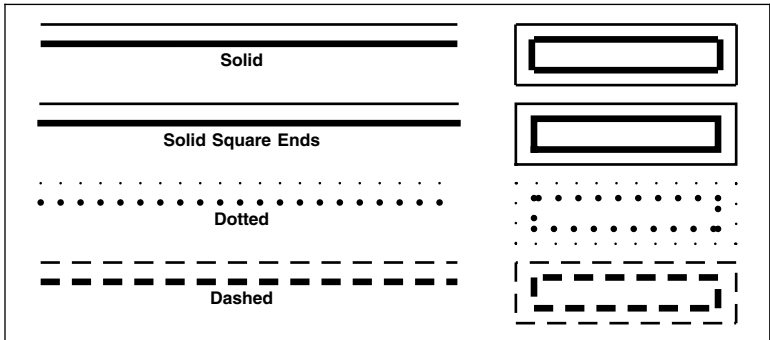


Figure 4-5: Setting the Line Style

In some cases, the line style may not be one of the common selections but one which was designed by the composer. If this is the case, choose the User

Setting Color Properties (All Components)

Lines Style as the Line Style. The properties of the User Defined Line Style can be viewed under the User Line Style tab. More information on User Line Styles can be found in Chapter 5.

Set Layer/Color and Screening Attributes

Clicking the Color [Select Color] button will bring up one of the following two dialogs. Which dialog it displays is according to the file's designated "Color Model" found in the Drawing Properties: *Process Color* or *Spot Color*.

Process Color is based on the use of a four color press, and uses the colors of Cyan, Magenta, Yellow, and Black. The layer has no affect on the color because the separations are always CYMK. Color is controlled by the "Four Color Process (FCP) Number" assigned.

Spot Color refers to a single run ink color in offset printing. Spot color is any color generated by an ink (pure or mixed) that is printed through a single run. The artwork is designating "Spots" for color a be applied. OneForm controls spot colors through "Layers", by assigning colors to layers through the Drawing Properties. Once a color is selected a Density can be applied to the Spot color.

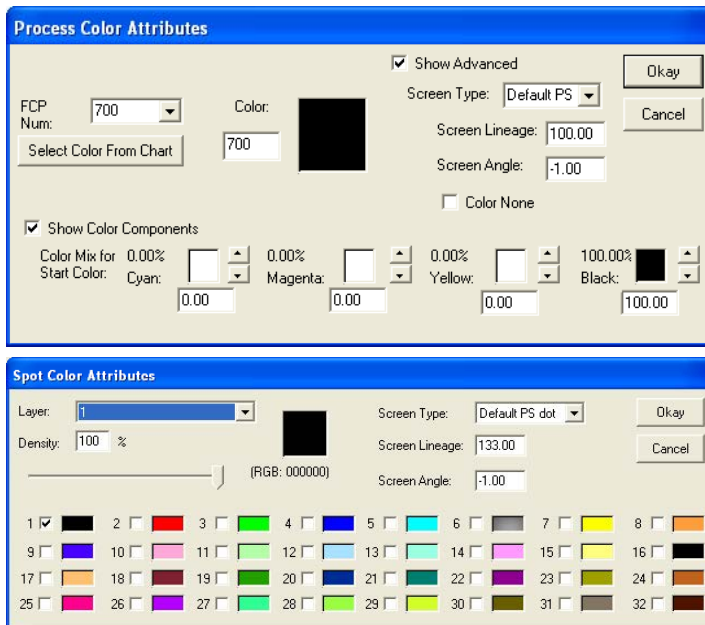


Figure 4-6: Clicking [Select Color] Opens the Set (Process or Spot) Color Dialog

As you can see the dialogs are different. The main difference is that each layer is pre-defined a color within the Drawing Properties for Spot Color files, and that the spot color can have a density.

Screen Type: Dots normally produce the varying color percentages. This effect can also be created by lines.

Set Screen Lineage: The value reflects the number of dots in a row within the screen and is measured in linear inches. The proper screen lineage is normally determined by what type of output device the artwork is output on and also the press that is printing the job. This is also referred to as "screen gauge" or "screen ruling."

The default value is 133. This is correct for high resolution imagesetters but when sending to a proof printer it is automatically adjusted upon output. For final artwork on low resolution printers the values between 40 and 60 are better. If lineage is set too high for the device, the screens will appear to be darker than they should.

Screen Angle: The dot angle assigned to a separation color determines the direction that a row of dots will travel to create a screen. This also controls the direction of lines when the Screen Type is "Line". When the screen angle reports "Auto" the angle is determined from the "FCPANGLE" file. Defaults for Spot color printing is "45 degrees". Defaults for Process color is "cyan 105 degrees", "magenta 75 degrees", "yellow 90 degrees", and "black 45 degrees".

Setting Process Color Attributes

Layer: The layer attribute is a number (0-32) assigned to the component and is used for viewing only. The Options, Set Layers On/Off controls the viewing of the components where you can hide components just by turning off their layer number. The layer has no affect on the color with Process Color files. Here a layer can hold components of many colors and it will print as long as the layer is turned on.

FCP Number: This is a Four Color Process (FCP) number based on the use of the four colors of Cyan, Magenta, Yellow, and Black. OneForm's FCP Color numbers 600 through 700 represent White to 100% Black. The other FCP color numbers in the list represent standard industry ink color numbers, for example 289 is a Dark Blue and 300 is a cyan Blue.

Some basic OneForm FCP Color Numbers:

- 1 through 7 = OneForm's Primary Colors
- 600 = White
- 610 = 10% Black
- 650 = 50% Black
- 700 = 100% Black

When you **type in your FCP Color Number** (or select from the list), then pressing [**Tab**] will display the new color chip and show the CYMK values which make up that color.

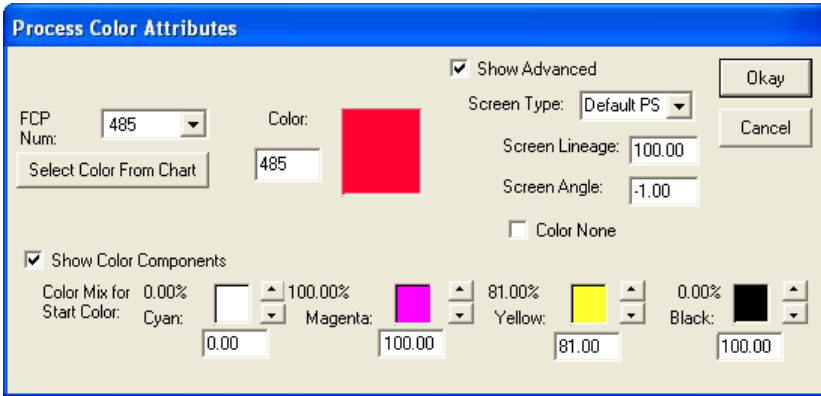


Figure 4-7: Select Color's Process Color Dialog

See Chapter 8: Working with Color for more information.

Setting Spot Color Attributes

Layer/Color (Spot): This shows you which layer the component is on and what color the layer represents. There are 32 layers possible on your form. The Color Chip shows the intensity of the color. It's density can be accessed once you click [Select Color] button. The density values range from 0% to 100%, where 0% represents white and 100% represents solid.

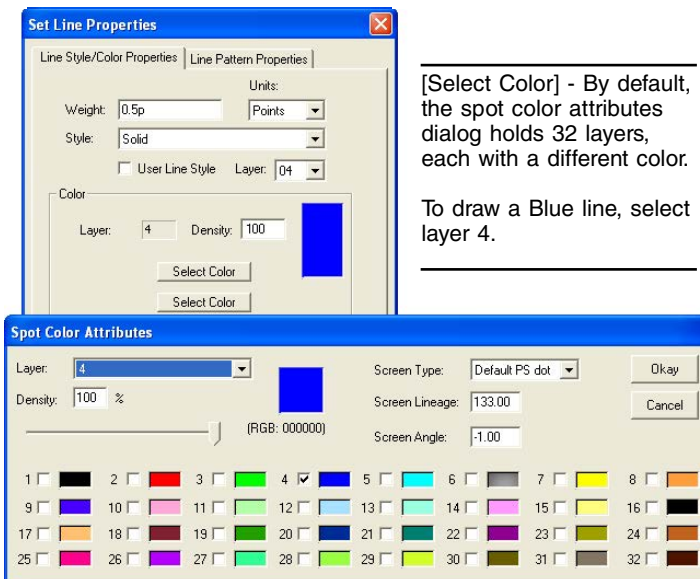


Figure 4-8: Choose a Pre-Defined Layer Color Chip

Click on the desired layer color you wish to use, and then choose the [Okay] button. Choosing the [Cancel] button will close the color palette and return you to the previous dialog box without changing the layer color.

Density: To control the visual and printable screening percentage of the component, you can type in a value or move the density's slider control to the left and right. Moving the slider control to the left will lighten the line and to the right will darken the line. The value of screening percentage will be shown in the field above the slider control. By picking the slide bar on the opposite end of the slide indicator, you can change the screening percentage in 10% increments. Your arrow keys will change the density in 1% increments. The density values are from 0% to 100%. Where 0% represents white and 100% represents solid.

See *Chapter 8: Working with Color* for more information.

Modifying Attributes of Existing Lines

To make corrections to the attributes of existing drawn lines, you will need to choose the Select Cursor tool from the toolbar. Then, pick on the line and choose the Vector Properties in the pop-up menu. You will be taken into the Modify Line Properties. Make the necessary changes to the values and then [Okay]. You will immediately see the change has taken place. Repeat this process for each line that needs changed. Groups of lines can be changed in one instance.

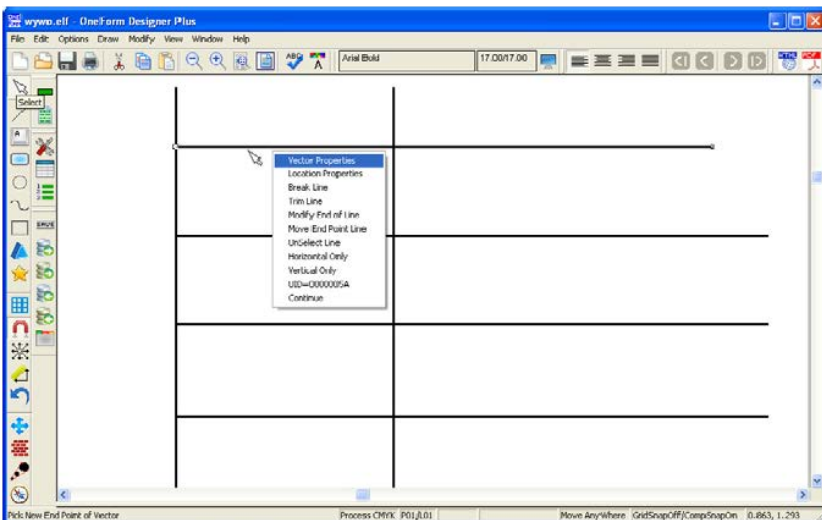


Figure 4-9: Vector Properties is in the Pop-Up Menu

Set Box Properties



Figure 4-10: Use the Box Properties to Set Box Attributes

Choosing the Box Properties tool will take you to the Set Box Properties Dialog shown in Figure 4-12. This is where you set the values for the Draw Box tool. Box components have several tabs, each controlling different aspects of the box attributes. We will describe each tab in detail.

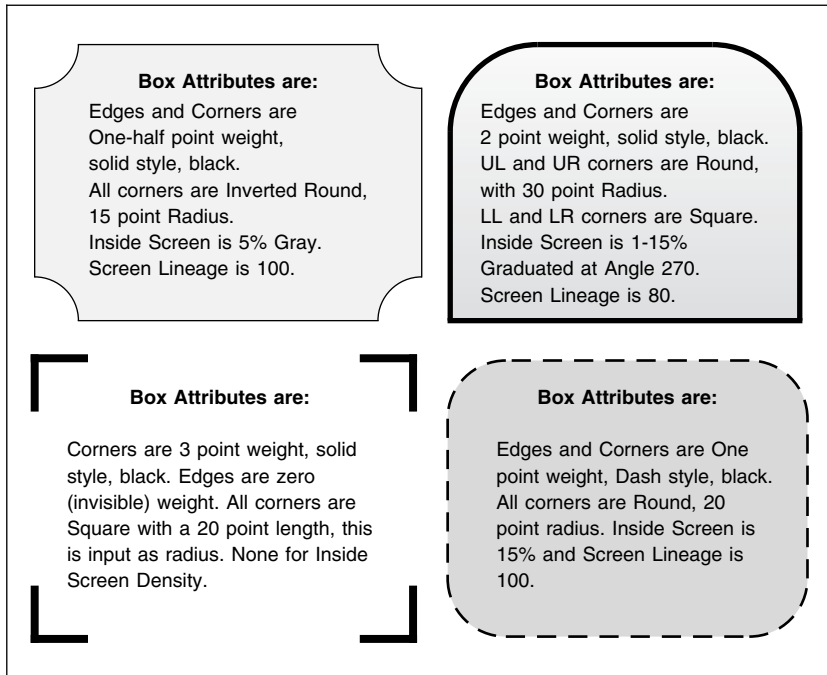


Figure 4-11: Box Attributes Define the Look of the Box

Box Edges Tab

The following are options of the Edges Tab:

Bottom Weight – Line Weight Shown in Current Unit

Right Weight – Line Weight Shown in Current Unit

Top Weight – Line Weight Shown in Current Unit

Left Weight – Line Weight Shown in Current Unit

Style – Line Style Used: Solid, Dashed, Dotted

Position of Each Edge – Inside, Centered, or Outside

Layer – 1 through 32. Click [Select Color] Button

Color – FCP Color Number or Percentage of Color. Click [Select Color] Button

Screen Type – Dot or Line Screen

Screen Lineage – Dot or Line Screen

Screen Angle – Angle or Auto (system default)

Inside Bars – None, Odd, Even, or Both

Panto Number – Number that corresponds to the Pantograph

Border Number – Number that corresponds to the Border

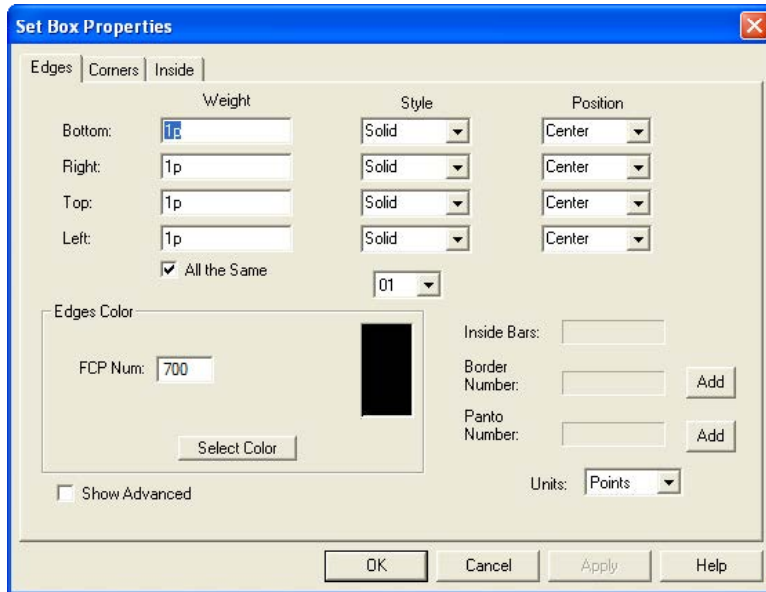


Figure 4-12: Box Edges Tab

Line **Weight** and **Style** are common among lines and boxes. It is discussed in Set Line Attributes.

Position: Edges Position is the location of your line in relationship to the dimensions of the box.

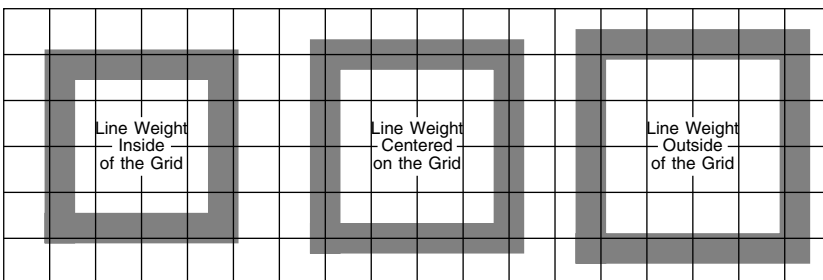


Figure 4-13: Edges Position

Set Box Properties

The Position drop-down list has three choices available Outside, Centered, and Inside. These choices control how the specified line weight will be positioned in relationship to the dimensions of the box when drawn.

If Inside is selected, then all of the line weight specified will be inside of the dimensions of the box. This means that when measuring width and depth of the box, you need to measure from outer edge to outer edge of the sides.

Centered will center the specified line weight on the edge of the boxes dimensions. Meaning that one-half of the line weight stays within the box and the other half will be outside of the box dimensions.

The Outside choice will place all of the specified line weight outside of the dimensions of the box. This will mean that when measuring dimensions of the box you must measure from inside edge to inside edge of the line weight to get the boxes proper width and depth.

The **Layer, Color, and Screen Properties** are very similar to Line's Properties and are described on page 66. The Boxes Edge and Corner Tab share the same Set Color Properties dialog.

Since the Edges Tab is the first one seen when Box Attributes opens, it reports the following:

Bars: This refers to the type of bars displayed.

Panto Number: This is the number that corresponds to the pantograph in the library.

Border Number: This is the number that corresponds to the border in the library.

Box Corner Tab

The following are options of the Corners Tab:

Lower Left Type – Square, Rounded, or Inverted

Lower Right Type – Square, Rounded, or Inverted

Upper Right Type – Square, Rounded, or Inverted

Upper Left Type – Square, Rounded, or Inverted

Radius of Each – Shown in Current Unit

Style – Line Style Used: Solid, Dashed, Dotted, etc.

Weight – Line weight shown in Current Unit

Layer – 1 through 32. Click [Select Color] Button

Color – FCP Color Number or Percentage of Color. Click [Select Color] Button

Screen – Dot or Line Screen

Screen Angle – Angle or Auto (system default)

Corner Style: There are three styles of corners available on your box: Squared, Rounded or Inverted. This will apply that style of corner to all 4 corners of the drawn box, unless you turn off All the Same. If you do not want all of the corners to be the same, unselect All the Same and you will then be able to input different characteristic for each corner.

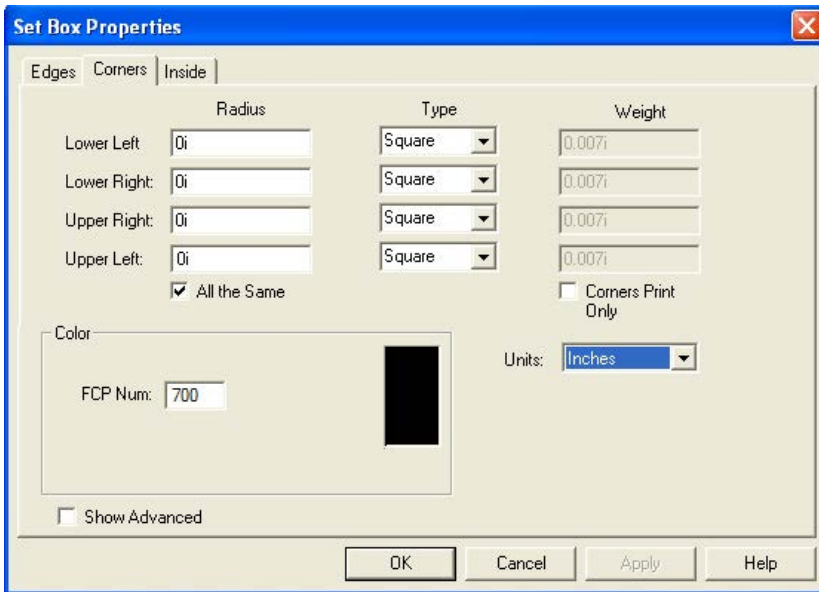


Figure 4-14: Box Corners Tab

Radius: If Rounded is selected as the Corner type, you must also input a value in the Radius field to indicate the size of rounded corner needed. This also controls the length of corners, when Print Corners Only is selected.

Weight: This controls the weight of the corner lines and is only enabled when Corners Print Only is checked.

Corners Print Only: This will print only the corners of the box. When this is checked, the radius will represent the length of the corners to be printed. See Figure 4-11 for an example.

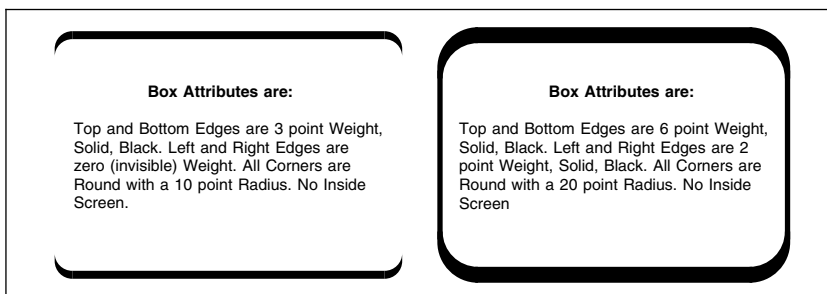


Figure 4-15: Creating Tapered Corners

Box Inside Tab

The following are options of the Inside Tab:

Inside Bars – None, Odd, Even, or Both

Layer – 1 through 32. Click [Select Color] Button

Color – FCP Color Number or Percentage of Color. Click [Select Color] Button

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

Graduation Angle – 0 through 360 degrees

Graduation Progression – Linear, Logarithmic, Reverse Logarithmic

Graduation Type – None, Directional, Radial

Radial Center X and Y – Starting Coordinates of the Graduation

With Boxes, you have separate controls for the Inside. This allows you to add a solid color fill, graduated color fill or bars to the interior of any drawn box.

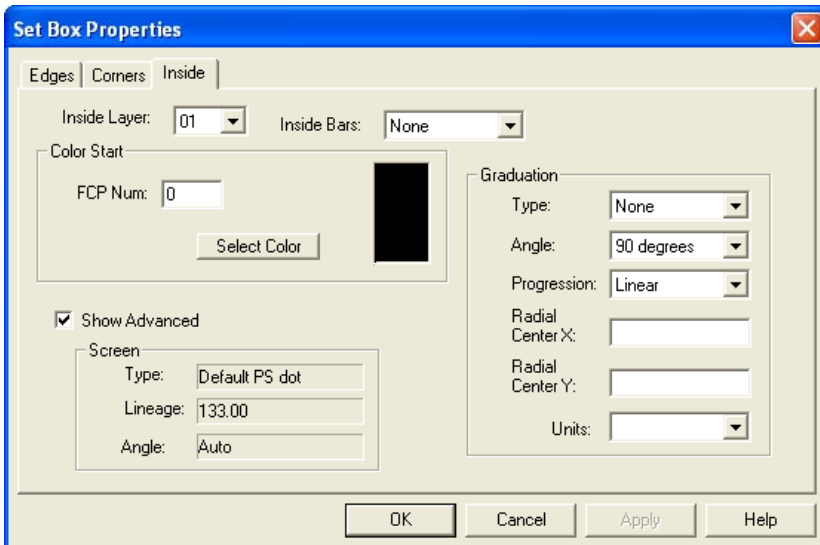


Figure 4-16: Box Inside Tab

Bars: You may choose bars to be displayed. If bars are chosen, the bar's attributes may be specified within Even/Odd Bars. Choices include: None, Even, Odd, or Both.

The **Layer, Color, and Screen Properties** are similar to the Line Properties and are discussed on page 66. The only difference is that Box Insides have both a Color Start and Color End, and can have a transparent value. For Spot Color models this is "None", and for Process Color models this is the FCP Color Number "-1". See examples shown in Figure 4-17.

Box Graduations

Boxes have the ability to produce graduated screens. When the Starting and Ending Densities are not the same, a graduated screen is produced. This section refers to the properties of the screen.

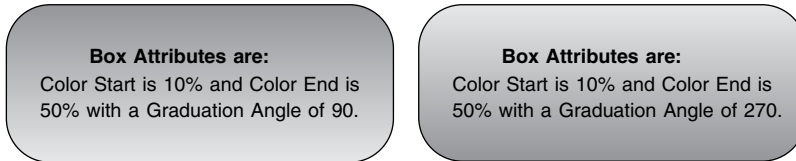


Figure 4-17: Screens Graduate When the Start and End Color are Different

The **Grad Angle** is the direction the graduated screen transitions from start to end. 0° will place the ending density on the right side of your box, 90° will place the ending density on the top of the box, 180° will put the ending density on the left side, and 270° will place the ending density on the bottom.

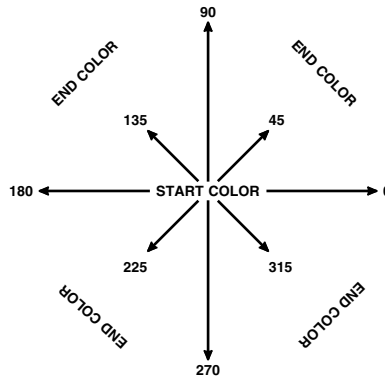


Figure 4-18: Direction Compass for Graduated Screens

Graduation Progression: A graduation area can be either a Linear, Logarithmic, or Reverse Logarithmic type graduation. Each type of graduation creates a different effect. In simple terms a Linear graduation splits the span of color into equal steps, where a Logarithmic graduation does not span equally. It has more of the starting values span through the area where a Reverse Logarithmic is the complete opposite with more ending values spanning through the area.

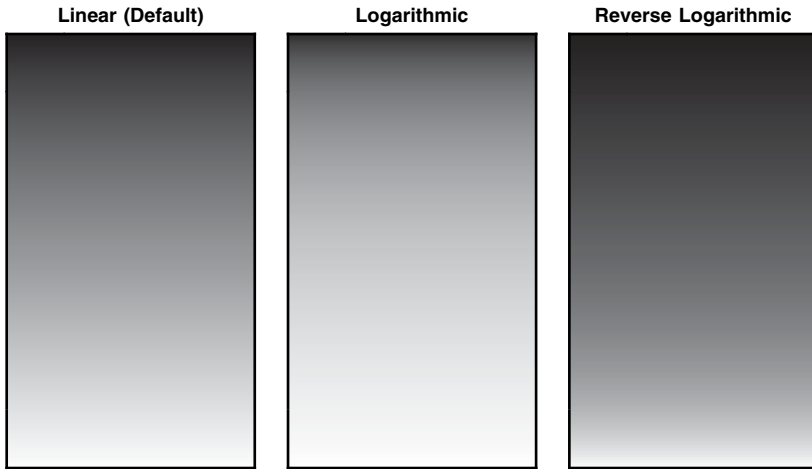


Figure 4-19: Each Progression Type Spans the Color Differently

Graduation Type: This describes the color variance effect. This is either no transition (**None**), transition along an angle (**Directional**), or transition from a central point (**Radial**). When **Radial** is selected a **Radial Center X** and **Y** starting point can be entered.

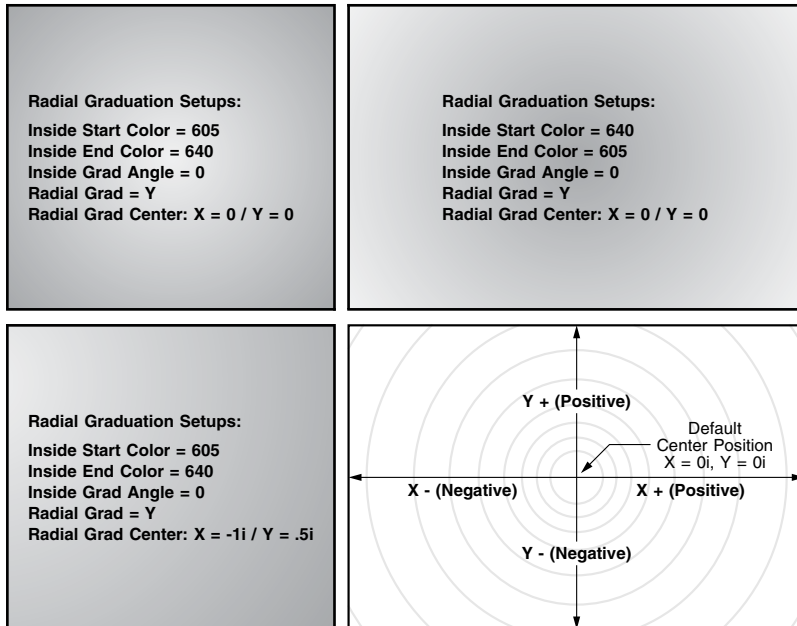


Figure 4-20: Changing the Radial Center Gives a Different Effect

Box Even/Odd Bars Tab

The Even/Odd Bars Tab describes the type of bars drawn within the box.

Spacing – Width of Bars

Horizontal/Vertical – Direction of Bars

Even/Odd Layer – 1 through 32. Click [Select Color] Button

Even/Odd Color Start and End – Color is under the [Select Color] Button

Even/Odd Graduation Angle – 0 through 360 degrees

Even/Odd Graduation Progression – Linear, Logarithmic, Reverse Logarithmic

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

In many situations, it is desirable to have rows or columns within a business form identified with a screen tint. The first bar drawn has the odd bar properties and the second bar drawn has the even bar properties. The characteristics of these bars are displayed in their respective areas.

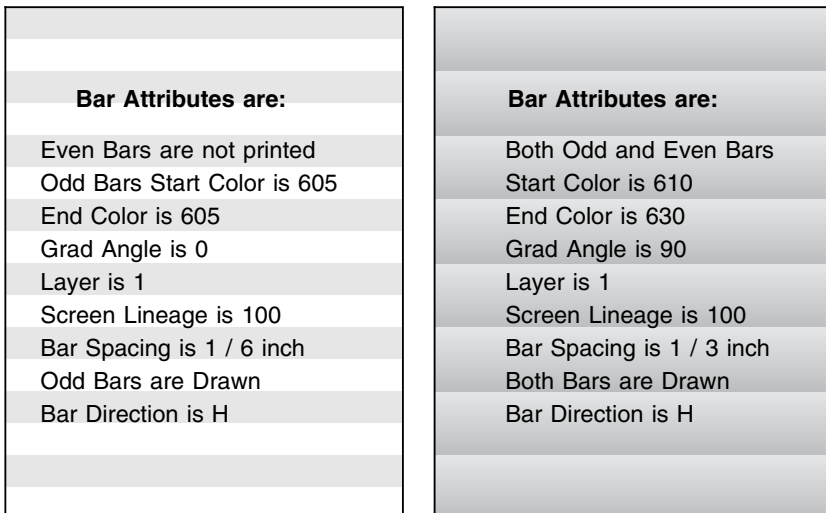


Figure 4-21: Bar Designs are Common Among Forms

To add shaded bars to a box, make all the "Inside" color values None. Input which bars are to be used under the Input tab and specify the desired tint values through the Even/Odd Bars tab. These commands will create equally spaced bars inside a large box.

The **Bar Spacing** controls the thickness of each bar, and is always a whole fraction, such as "1/6i". Decimals will be converted to fractions.

Horizontal and **Vertical** refer to the direction of the bars.

Set Box Properties

The Layer, Color, and Screen Properties of both Odd and Even bars can be determined in their respective areas. These properties are the same as Line Properties and are discussed on page 66.

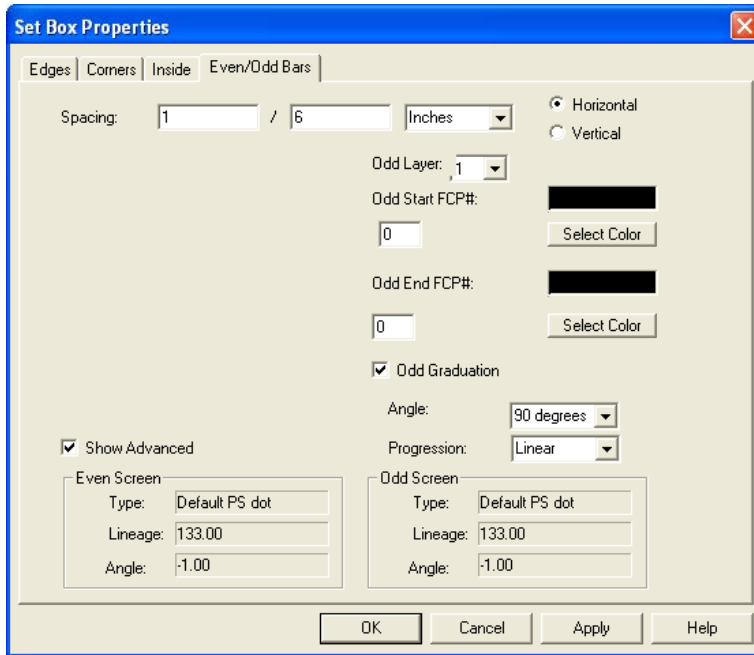


Figure 4-22: Even/Odd Bars Tab

Box Borders Tab

The Border Tab displays the following information:

Border Number – Library Number

Point Size – Shows Point Size

Dimension – Width of Border Character

Background/Foreground Layer – 1 through 32. Click [Select Color].

Background/Foreground Color – FCP Color Number or Percentage of Color. Click [Select Color].

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

Borders are decorative designs used to surround a rectangular area. They are fonts in the sense that controlling the size is through point size. The corners are the point size and the vertical sides scale vertically to meet the corners and the horizontal sides scale horizontally.

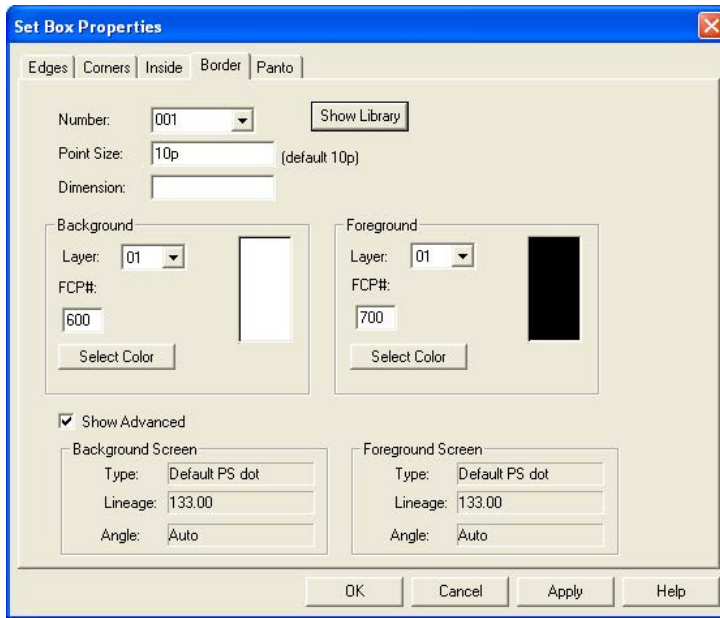


Figure 4-23: Box Border Tab

There is a large library of stock borders to choose from. These can be accessed in the box properties dialog box. Although the library contains many basic border designs, OneForm allows you to manipulate these designs in such a variety of ways that the end result is unlimited. Just reversing the color or changing the point size, creates different effects. A display of all borders available can be found in Chapter 11: Borders and Pantographs Library or by clicking the [Show Library] button.

Border Number: The number that appears in this box is the number that corresponds to the Border Style in the Border Library. OneForm has a stock library of Borders which can be seen under the "Show Library" Button.

Point Size: This is the point size of the border. All borders are automatically adjusted to fit around a box by slightly scaling the individual border font characters. They are fonts in the sense that controlling the size is through point size. The corners are the point size entered and the vertical sides scale vertically to meet the corners and the horizontal sides scale horizontally.

The border menu will default to 10-point. If you are trying to match our printed samples, we have designated the point size we specified on our library pages with each border.

Creating Different Border Looks From One Design

Below is an example of the wide variety of graphic effects which can be accomplished just by changing the point size and color density.

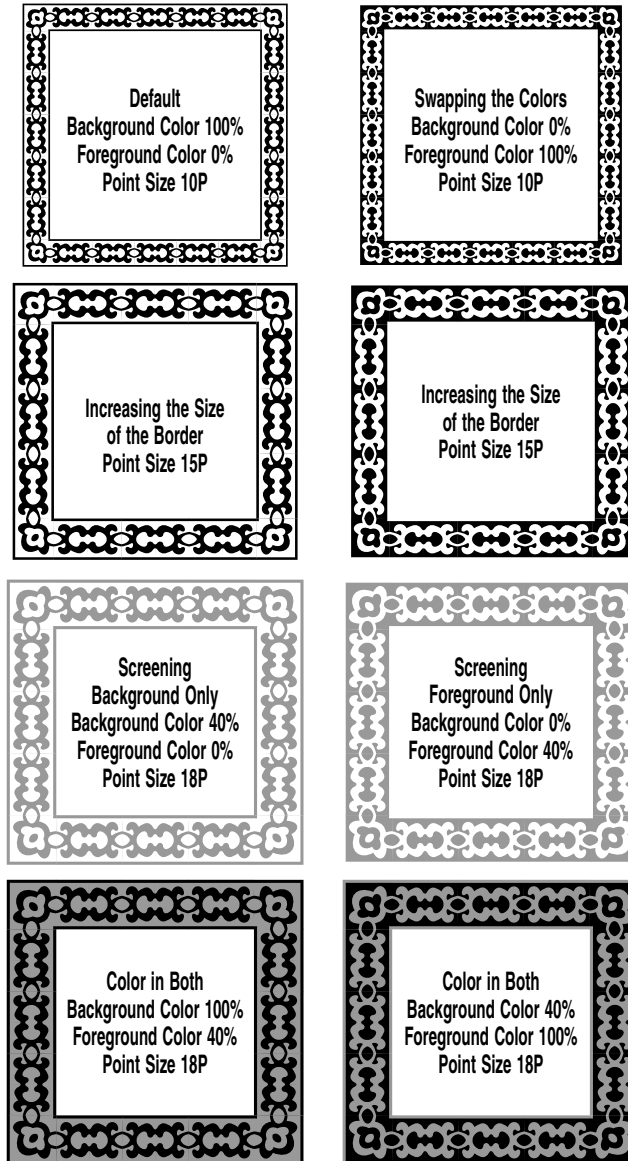


Figure 4-24: The Many Designs of Border #026

Dimension: This is the width the border character will print.

The **Layer, Color, and Screen Properties** are common among all attributes and are discussed on page 66.

Assigning **Background** and **Foreground Colors** allow you to put white on black or black on white, with their respective layers. All borders are created with two characters: a background character and a foreground character. Swapping colors of these characters usually makes a completely different look. That is why our library shows the border and its reverse image.

Box Pantograph Tab

The Pantograph Tab displays the following information:

Panto Number – Library Number

Point Size – Shows Point Size

Background/Foreground Layer – 1 through 32. Click [Select Color].

Background/Foreground Color – FCP Color Number or Percentage of Color. Click [Select Color].

Rotation – Angle of Design

Adjust Pattern to Fit – Y

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

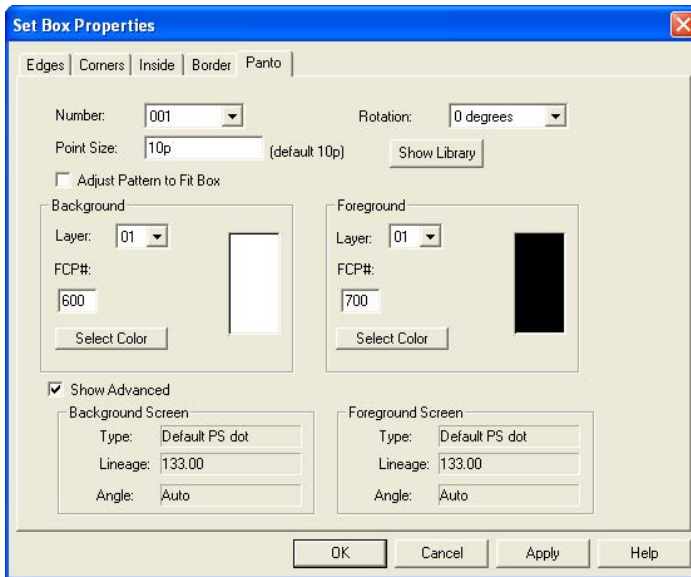


Figure 4-25: Box Pantograph Tab

Various Pantograph Looks From the Same Design

A Pantograph is a printed pattern creating a general background tone. They are used most frequently on checks and similar documents to produce an attractive hard-to-copy background.

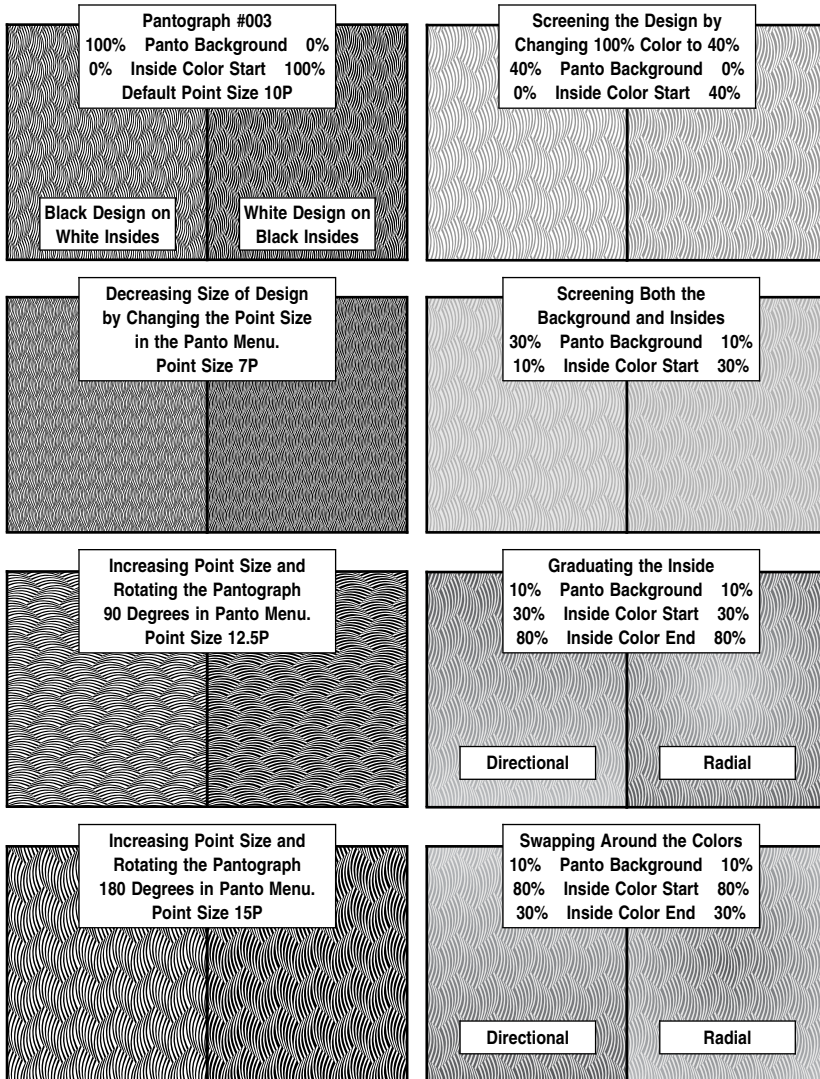


Figure 4-26: The Many Designs of a Type A Pantograph

Using a pantograph is as easy as picking a design out of the library and putting in the number, point size and colors. A display of all pantographs available can be found in Chapter 11: Borders and Pantographs Library or by clicking the [Show Library] button.

Pantograph Style: This is the number that corresponds to the Pantograph style. OneForm has a stock library of Pantographs which can be seen under the "Show Library" Button.

The **Layer, Color, and Screen Properties** are common among all attributes and are discussed on page 66.

Point Size: This refers to the point size of the Pantograph design.

Rotation revolves the standard pantograph around a center axis. This reports the rotation angle.

Adjust Pattern to Fit Box allows you to force a pantograph pattern to exactly fill the box up to the edges, with perfect symmetry. Keep in mind that this adjustment is made on a box-by-box basis, and if you have several pantograph-filled boxes side-by-side on your page, the patterns might not be aligned with each other.

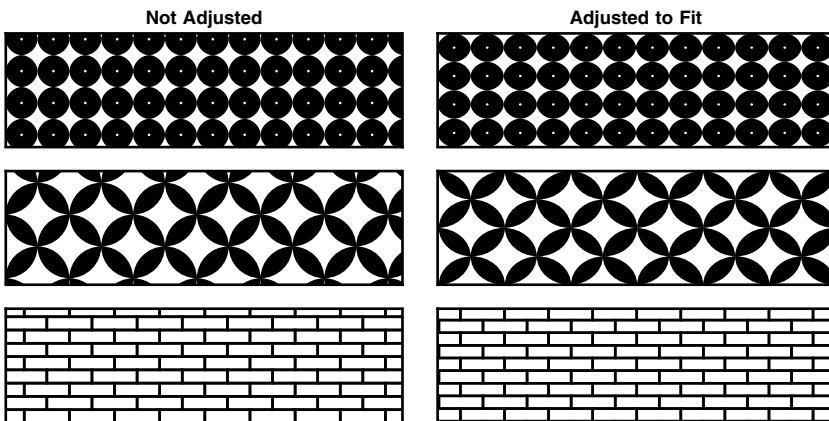


Figure 4-27: Adjusting Keeps the Design Character Completely Within the Box

More on Pantographs

Pantographs give you a wider variety of graphic effects than borders because the Inside attribute of the box also plays a part in the look and the pantograph can be rotated in 90 degree increments. There are three types of Pantographs:

Type A – These allow the most dramatic effects to be accomplished through the variables of background, foreground, and insides They are created with one character, which then allows the Inside of the box to become the background of the pantograph and show through the design. The foreground character is not used.

Type B – These pantographs are made of two characters: both the foreground and background. These characters are such that they have holes in them which allow the Inside Color to show through allowing some variety.

Type C – Here we again have two characters, but they are complete characters which mask over the entire insides of the box.

Modifying Existing Boxes

To make corrections to existing drawn boxes, you will need to choose the Select Cursor tool and pick the box you wish to change. Then, click the right mouse button. This will bring up a list of box options. Choose Box Properties in the pop-up menu to make changes to attributes. This brings up a similar dialog as Set Box Properties, but you will notice the title is labeled Modify Box Properties. Make the necessary changes to the values and then [Okay]. You will see the modification take place on the screen to the designated box. Repeat this process for each box that needs corrected. Groups of boxes can be changed in one instance.

Set Area Properties



Figure 4-28: Set Area Properties Tool

Area components are screens or solid fills which are created by picking points around an outside path. The Draw Area Tool is controlled by the Set Area Properties tool.

The area outside boundaries cannot be modified once completed, only the area attributes for the fill can be changed.

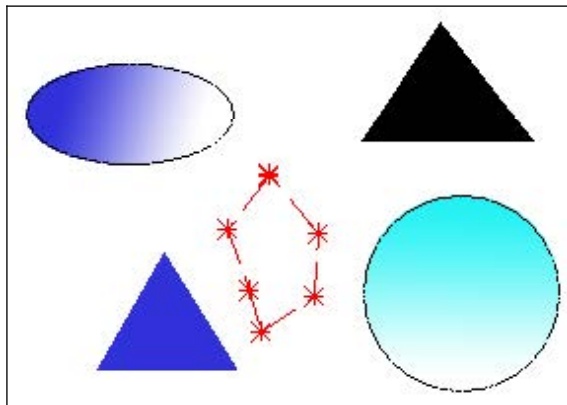


Figure 4-29: Area Components Allow You to Screen Any Shape

Area Properties Dialog

The attributes are controlled by the current Set Area Properties dialog. Once an area has been created, if an attribute change is necessary this can be accomplished through the pop-up menu option, Area Properties.

The Area Properties dialog is very similar to the Box Inside Tab in that you have a Color Start and End Density along with Graduation controls.

Layer – 1 through 32. Click [Select Color] Button

Color – FCP Color Number or Percentage of Color. Click [Select Color] Button

Screen Type – Dot or Line Screen

Screen Lineage – Lineage Value

Screen Angle – Angle or Auto (system default)

Graduation Angle – 0 through 360 degrees

Graduation Progression – Linear, Logarithmic, Reverse Logarithmic

Graduation Type – None, Directional, Radial

Radial Center X and **Y** – Starting Coordinates of the Graduation

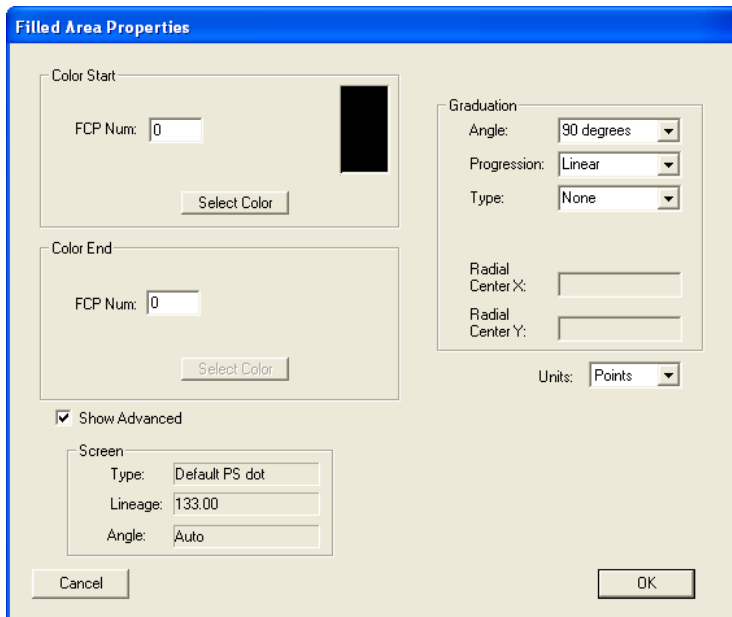


Figure 4-30: Set Area Properties Dialog

Area Graduations

Areas have the ability to produce graduated screens when the Starting and Ending colors are not the same. It is very much like the Graduations within a Box component. See Figures 4-18, 4-19 and 4-20 for examples of Graduation Angle, Progression and Type.

Modifying Existing Areas

If existing area attributes need to be changed, pick on the area with the Select Cursor Tool and then choose the Modify Area Properties in the pop-up. You will be given access to the same dialog box options as the Set Area Properties tool, but you will notice the dialog box title is labeled Modify Area Properties. Make the necessary changes to the values and then [Okay]. You should see the modifications take place on the screen to the designated area. Repeat this process for each area that needs corrected or replaced. Groups of areas can be changed in one instance.

Please note that the shape of the area cannot be changed. The Area can be scaled and rotated, but the picks that make up the area cannot be modified.

Area Convert: This option was created to help clean-up imported files when lines and rectangles come in as Area fills. The Area Convert option will analyze the file and convert thin areas to Line components and rectangular areas to Box components. Just click the [Process] button.

Example of Creating an Area to Fill a Circle

The following are steps for creating a solid area fill for a circle.

1. First we need to draw a guide. Select the Circle Tool and draw a small circle approximately 1/4 inch. Since areas can be scaled, draw a small circle then later scale it to the appropriate size after the area has been created. This will speed up the process.
2. Zoom in on the circle. Now select the Area tool. You are prompted to pick the first point of the area. Pick on the circle edge, you will notice a red asterisk appear, as you pick around the circle you are creating the area boundary. Be sure that the boundary comes to a complete close, not containing any breaks.



Figure 4-31: Picking Points Around the Path

3. After you have made your picks around the entire circle. Right mouse click and select "Done Defining Paths", then select "Close Path". Once you have selected "Close Path" the area fill will appear.
4. If the area looks like it doesn't fill the entire circle, increase the circle's line weight.

Set Text Properties



Figure 4-32: Set Text Properties

Choosing the Text Properties tool on the Tool Bar will take you to the Set Text Properties Dialog shown below. By setting the values for the Text Input tool, you can easily create any type of text needed on your form.

The Set Text Properties Dialog has many tabs, each controlling different aspects of the text attributes. It starts with the Font Tab allowing you to choose the font family/style and point size of the text being created with the Text Input tool. Each tab will be described in detail.

Text Font Tab

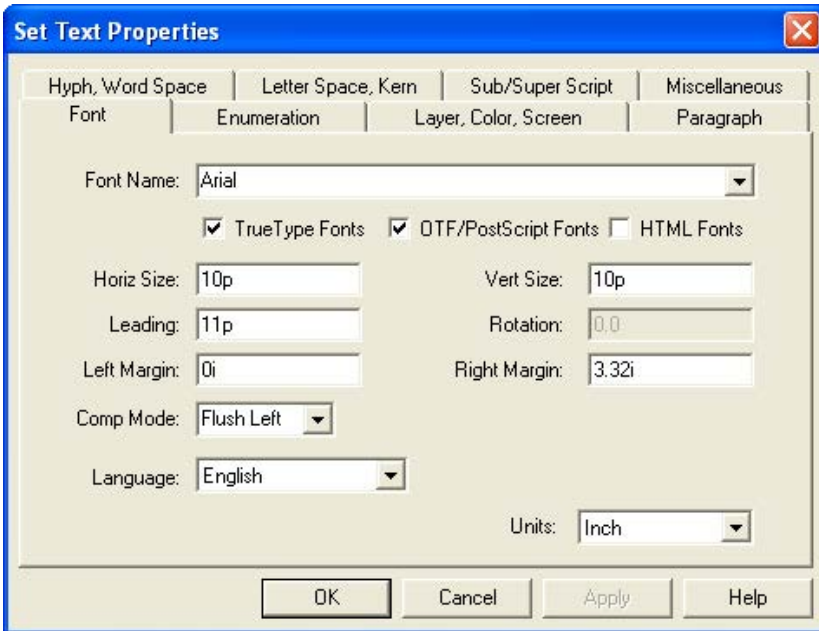


Figure 4-33: Text Font Tab

The following are options of the Text Properties:

Font Name – Font Name/Style

Type of Font – Check the Type of Fonts to Show in Listing

Horiz Size – Horizontal Point Size

Vert Size – Vertical Point Size

Leading – Baseline-to-Baseline Leading in Points

Set Text Properties

Rotation – Angle of Text

Left Margin – Baseline-to-Baseline Leading in Points

Right Margin – Angle Position of Text

Comp Mode – FL = Flush Left

FR = Flush Right

CE = Centered

JU = Justified

Language – Horizontal Point Size

Units – Vertical Point Size

The **Font Name** field shows what font is currently selected. Clicking on the [Select Color] button next to the Font Name field will bring up a drop-down list of the fonts accessible. Selecting the font and style needed will display the assigned mnemonic. Click the [Okay] button to accept the font.

The **Horiz Size** and **Vert Size** options control the size of your text. The Horizontal Size controls the width of the text and the Vertical Size controls the height. These values can be entered in 1/10th point increments (decipoints). When they have two different values, you are requesting it to expand or condense the font.

Leading controls the spacing from the baseline of the first text line to the baseline of the second text line. The values can be input in 1/10th point increments. It is recommended that the leading be equal to or larger than the vertical size of the text to keep lines from oversetting.

Rotation controls the angle of the text. A positive value will rotate counter-clockwise. A negative value will rotate clockwise.

Left Margin: The Left Margin is the point where your first character of your lines will align. With Flush Left and Justified text, the position pick point is considered the 0 point for the Left Margin. With Centered text, the position pick point is the center of the Left and Right Margins.

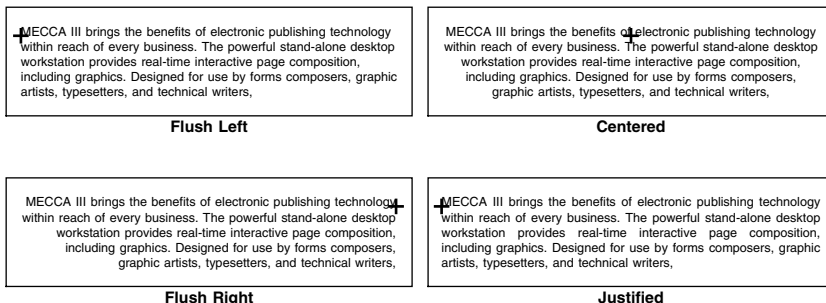


Figure 4-34: Examples of Composition Modes and Pick Points

Right Margin: The Right margin determines where your line will end and will begin to wrap to the next line. It is the width of the text component.

The **Comp Mode** (Composition Mode) field has a drop-down list of four different modes which are: Flush Left, Centered, Flush Right, and Justified. This controls how lines of text are placed within your text box.

Flush Left aligns all left edges, Flush Right aligns right edges, Centered will center all lines over each other, and Justified will adjust each line's spacing to align both the left and right edges of the text.

Language: The default is English. If you are composing Bengali, this is necessary to turn on the character shaping aspects of the language, which is similar to ligatures.

Units: This is the only tab that does not convert all units to inches. The horizontal and vertical point sizes and leading will always display in points.

Text Enumeration Tab

An enumeration is a letter, number or other item in the left margin of an indented paragraph.

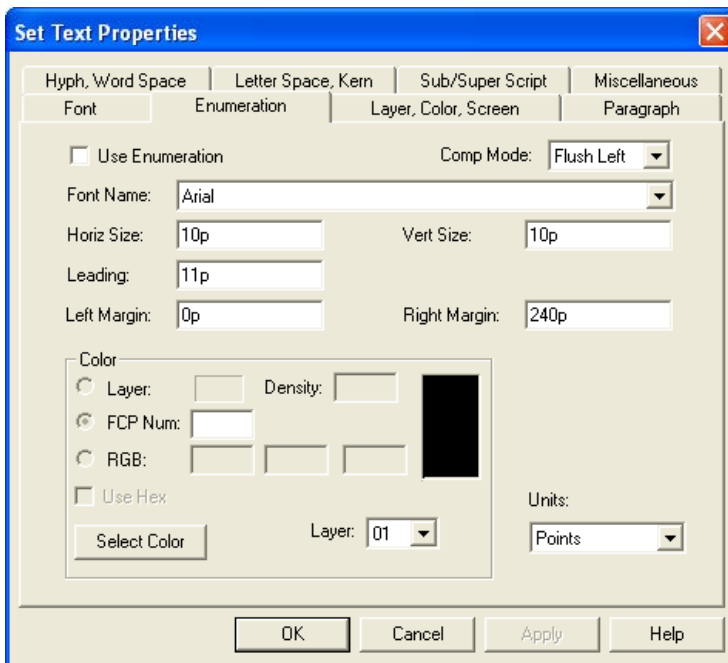


Figure 4-35: Text Enumeration Tab

The options are used in the same manner as the Font Tab. These describe the attributes of the enumerated piece of text only.

Use Enumeration –This turns on Enumeration. The options in this tab are not read unless this is checked. See Figure 4-36 for examples of enumerations.

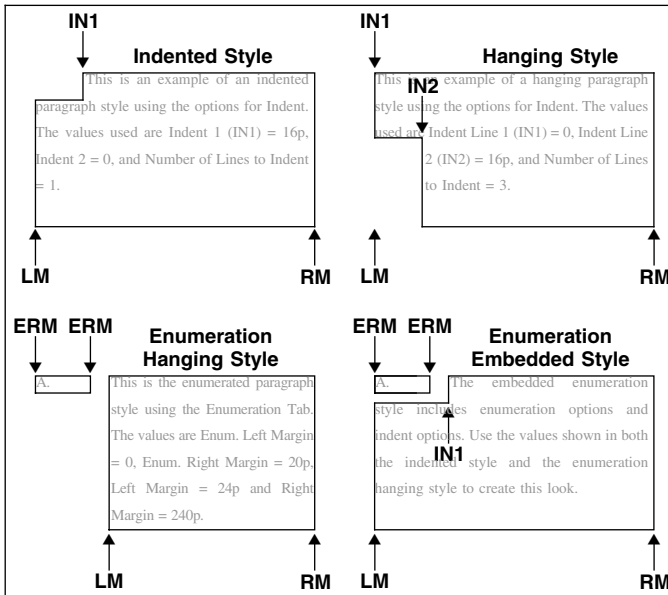


Figure 4-36: Paragraph Indents and Enumeration Examples

Text Layer, Color, and Screen Tab

Layer, Color, and Screen attributes are common among all components and are discussed under Line Properties on page 66.

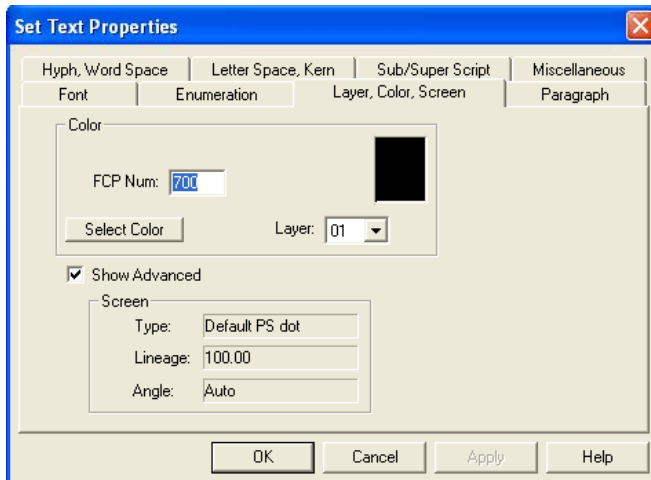


Figure 4-37: Text Layer, Color, Screen Tab

Text Paragraph Tab

The following are options of the Paragraph Tab:

Lead Before – Space Before a Paragraph

Lead After – Space After a Paragraph

Indent 1– First Indent Value, Used on Number of Lines

Indent 2 – Second Indent Value, Used for Rest of Paragraph

Lines Indent – How Many Lines Uses Value 1

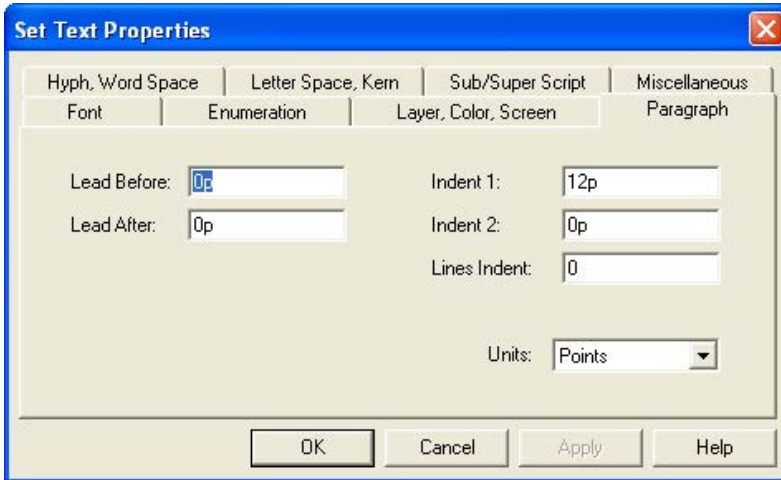


Figure 4-38: Text Paragraph Tab

Paragraph

Paragraphs hold white space between them, which we call "leading before". This leading is measured from baseline of the last line of the previous paragraph to the baseline to the first line of the current paragraph.

Lead Before and Lead After: These are for setting the leading between paragraphs when using "Text Input From File" within the Text pop-up. This option's usage is described in *Chapter 6: Working with Text*.

Indent

An Indent is the space used to place a line (or lines) of type in from the regular margin normally to indicate the start of a new paragraph. In some cases, there may be a need to have a hanging indent. This is when all, but the first line is indented. See Figure 4-36 for examples.

Indent 1: This is the amount you wish to indent a line of a paragraph from its left margin.

Indent 2: This gives you a second indentation value to create a hanging paragraph effect.

Lines Indent: How many lines of the paragraph are to be indented using the Indent 1 value. The rest of the paragraph will read from Indent 2 value.

Text Hyphenation and Word Space Tab

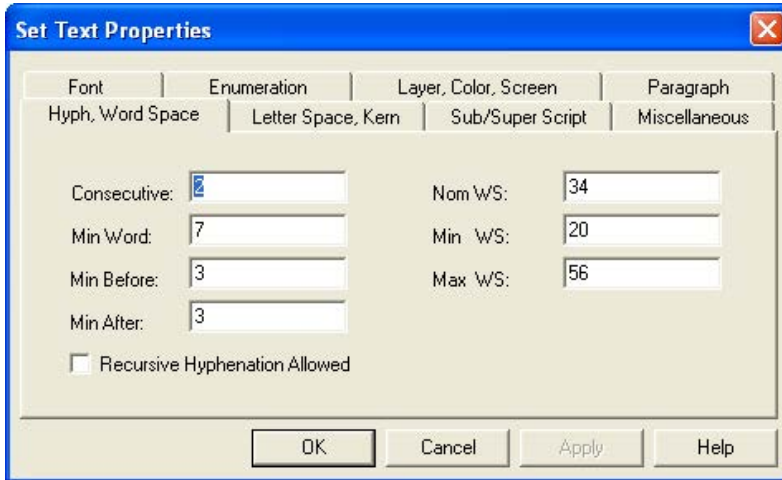


Figure 4-39: Text Hyphenation and Word Space Tab

The following are options of the Hyphen and Word Space Tab:

Consecutive – Consecutive Lines of Hyphenation

Min Word – Minimum Characters in Word

Min Before – Minimum Characters Before Hyphenation

Min After – Maximum Characters After Hyphenation

Nom WS – Ideal Word Space

Min WS – Minimum Word Space

Max WS – Maximum Word Space

Hyphenation

Hyphenation controls allow you to turn on and off hyphenation with the minimum characters in a word option. Turn it off by setting the minimum word size to a large number of characters, such as 25. The other controls adjust the values of the hyphenation.

Consecutive: is the number consecutive lines of hyphenation allowed.

Min Word: Minimum Word Size is the minimum number of characters allowed before the word will hyphenate.

Min Before: This is the minimum number of characters allowed before a hyphen.

Min After: This is the minimum number of characters allowed after a hyphen.

Word Space

Word Space is the space between words. Adding or subtracting space between words is used to justify a line of type to a given measure or to improve appearance. Word spacing is a relative unit in relation to the font and point size. To get an approximate idea, there are 100 units in the uppercase M.

Nom WS: Ideal Word Space.

Min WS: Minimum Space Allowed Between Words When Justifying.

Max WS: Maximum Space Allowed Between Words When Justifying.

Recursive Hyphenation Allowed: Allow Repeated Hyphenations

Text Letter Space and Kerning Tab

The following are options of the Letter Space and Kerning Tab:

Kerning – On/Off

Nom LS – Ideal Letter Space

Min LS – Minimum Letter Space

Max LS – Maximum Letter Space

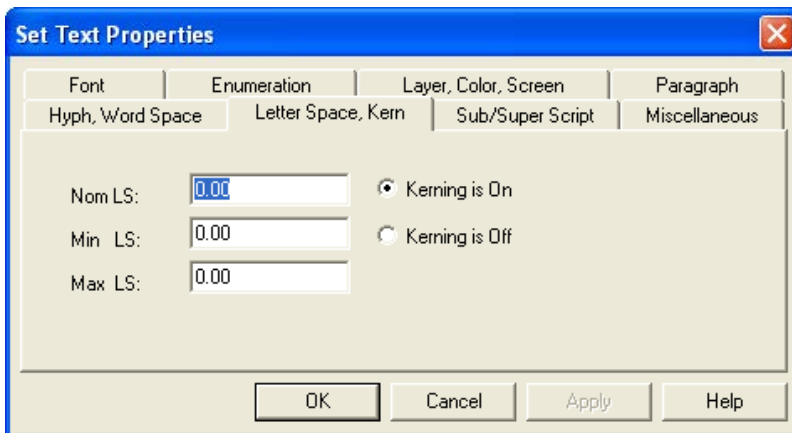


Figure 4-40: Text Letter Space and Kerning Tab

Kerning

Kerning is the adjustment of the space between letter pairs so that part of one extends into the space of another. This option turns **Kerning On** or **Off**. Kerning controls are part of a font.

Not Kerned
 A|V - VA - WA

 Kerned
 A|V - VA - WA

Figure 4-41: An Example of Kerning Pairs

Letter Space

Letter spacing at 0 is the normal amount of letter spacing in relative units. It is in relation to the font and point size. To get an approximate idea, there are 100 units in the uppercase M. Use a negative number to tighten letter spacing and a positive number to open up letter spacing.

Nom LS: This is the ideal letter space. 0 is normal, 1 will increase each internal letter space, -1 will decrease each letter space.

Min LS: This control is used for justification and sets the Minimum letter space allowed.

Max LS: This control is used for justification and sets the Maximum letter space allowed.

Text Sub/Super Script Tab

This tab enables the user to control the position and size of a superscript (above) or subscript (below) command used in the text. The offset values are in relation to the baseline.

The following are options of the Sub/Super Script Tab:

Sub Offset – Percentage of Point Size to Offset from Baseline

Sub Size – Percentage of Point Size to be used for SubScript

Super Offset – Percentage of Point Size to Offset from Baseline

Super Size – Percentage of Point Size to be used for SuperScript

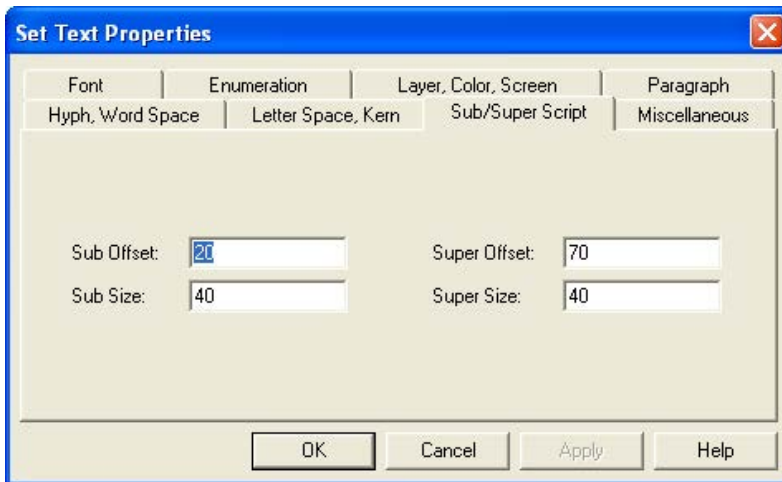


Figure 4-42: Text Sub/Super Script Tab

SubScript

A SubScript is a distinguishing symbol or text placed lower and to the right of another character. The size and position are relative and a percentage of the current point size.

Sub Size: This is the size of the subscript. It is designated by a percentage of the current point size.

Sub Offset: This is the position of the subscript relative and a percentage of the current baseline.

SuperScript

A SuperScript is a distinguishing symbol or text placed above and to the right of another character. The size and position are relative and a percentage of the current point size.

Super Size: This is the size of the superscript. It is designated by a percentage of the current point size.

Super Offset: This is the position of the superscript relative and a percentage of the current baseline.

Text Miscellaneous Tab

The following are options of the Miscellaneous Tab:

OL Percentage – Outline Percentage when Text is Outlined

Tilde – Character Width Assigned to a Tilde

UL Position % – Position of Underline when Text is Outlined

UL Size % – Underline Percentage used for Underline Stroke

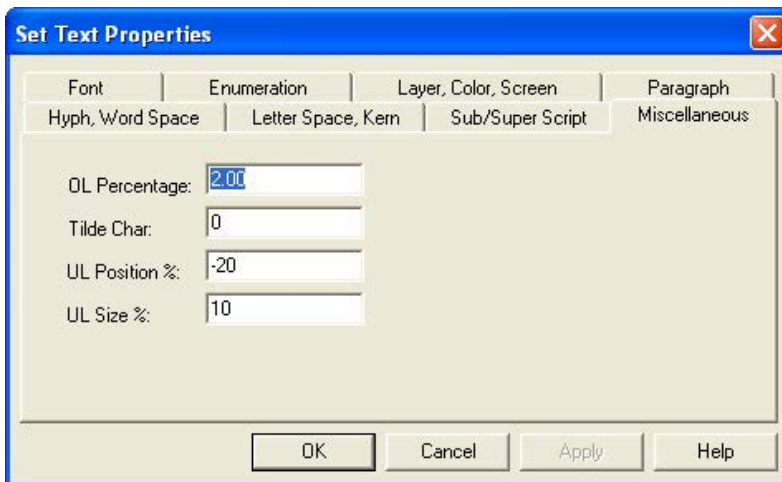


Figure 4-43: Text Miscellaneous Tab

Outline

OneForm Designer Plus has the ability to outline any text and control the thickness of the outline. The text will stay in its current type style, such as Bold or Italic, but will be an outline of that current style.

OL Percentage: is the percentage of the point size that will make up the Outline line weight when an outline command is used in the text. Outlines do not display in OFDP, but print when using Save As PDF.

Tilde

The tilde character (~) is used in OneForm as a "do not print" character. It holds the space of the character input on the Miscellaneous Tab.

Tilde: The amount of space held by the Tilde character is determined by the character place here. By default it is the width of the character "0". It will pick up the width of the character typed in. The tilde will be an Em-space when an "M" is used and an En-space when an "N" is used, and a Thin-space if a "." is used.

Underline

This underline option enables the user to define the weight and position of the baseline of an underline, when an underline command is used. Both values are percentages of the current set point size. A negative value input for the {Underline Position} percentage will place the line under the baseline, a positive value will cause an overstrike to occur by placing the line above the baseline.

UL Position %: This refers to the position of the underline relative to the baseline.

UL Size %: This refers to the point size percentage that is used for the weight of the line when an underline appears.

Modifying Attributes of Existing Text

If existing text attributes need to be changed, pick on the text with the Select Cursor Tool and then right click and choose Properties Change. You will be given access to the same dialog box options as Set Text Attributes, but you will notice the dialog title is labeled Modify Text Attributes. Make the necessary changes to the values and then [Okay]. You will see the modifications take place on the screen to the designated text. Repeat this process for each text item that needs corrected.

Text items can be group selected prior to modifying the properties. This will change the property among all items grouped at one time.

See *Chapter 6: Working with Text*, for complete details on using the Text Input tools and other text options.

CHAPTER 5

The OneForm Designer Plus Menus

The OneForm Designer Plus Menu Bar accesses many of the functions necessary to create your form. This chapter is a quick and easy reference of the menus and their usage in order of their location along the menu bar.

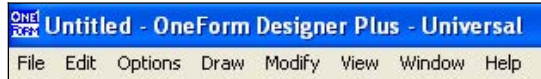


Figure 5-1: The Menu Bar

File Menu

The File Menu holds functions which deal with the following file operations: opening, saving, printing, importing, and font setup. For quick access to previous files, it will list the last ten files opened. Four of the file menus have shortcuts on the top toolbar – New, Open, Save and Print.

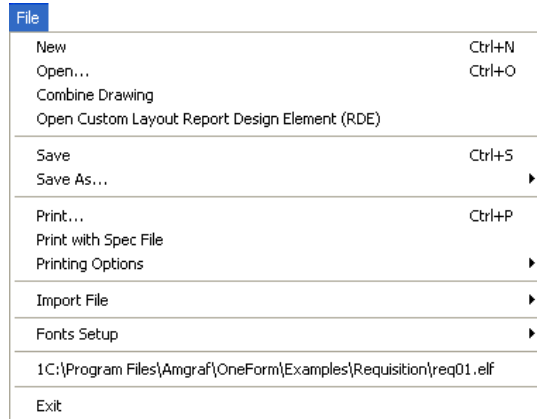


Figure 5-2: The File Menu

Creating a New Form File

Selecting **New** immediately brings up a *Set New Drawing Properties* dialog box for naming the new file. This dialog also allows you to setup the properties pertaining to the new file such as Width and Depth.

By default, the file created will be named "untitled.elf".

The 'New Drawing Setup' dialog box contains the following fields and controls:

- File Name:** untitled.elf
- Date Initialized:** 02/27/2011 16:30:31
- Operator ID:** (empty)
- Job Number:** 0
- Form Width:** 8.5i
- Form Depth:** 11i
- Form X Origin:** 0i
- Form Y Origin:** 0i
- Color Model:** Process Color
- Comments:** New Drawing
- Buttons:** Okay, Cancel, Set Layer Colors
- Units:** Inches

Figure 5-3: Setup Drawing Properties Dialog

Before selecting [Okay], you have an opportunity to setup the following items:

File Name: This is the name the file will be given when saved. The file name is very important to the whole process. It is used as the base name for any other files generated.

The convention needed for OFDP e-forms is an alpha/numeric name with no spaces or punctuation. Also, the file name should be at least 3 characters, start with an alpha character, and use the extension of .elf (electronic form).

If you are creating files just for printing, you can use any amount of alpha/numeric characters and end with the extension of .g (graphic drawing).

Date Initialized: This is the date the file was originally created. The date is generated by the computer and cannot be changed.

Operator ID and Job Number: Here you can input names and job numbers to assist in production management.

Form Width and Depth determines the size of page you are creating.

Form X Origin and Form Y Origin: This represents the location of the lower-left corner of the form. If the page size is modified, this is the point in which the page will shrink or grow.

Units: This shows the default units found in all dialogs when the form is initially loaded. The choices are decipoints(d), points(p), picas(a), inches(i), centimeters(c), millimeters(m), mils(t), and grids(g). You can't change them here. It is under *Options, Drawing Options, Units*.

Comments: This is handy place to keep comments concerning production of the job.

You can modify a drawing's properties through the Options menu.

Color Model Options

When creating a new drawing the **Color Model** defaults to *Process Color*. The "Set Component Attributes" dialogs change according to color model chosen. See *Chapter 4, Setting Drawing Component Properties* for examples of these dialogs.

Process Color is based on the use of a four color press, and uses the colors of Cyan, Magenta, Yellow, and Black. The layer has no affect on the color because the separations are always CYMK. Here color is controlled by the "Four Color Process (FCP) Number" assigned.

Spot Color refers to a single run ink color in offset printing. Spot color is any color generated by an ink (pure or mixed) that is printed through a single run. The artwork is designating "Spots" for color a be applied. OneForm controls spot colors through "Layers", by assigning colors to layers through the Drawing Properties, [Set Layer Colors] as shown below.



Figure 5-4: Set Layer Color Dialog

Once a color is selected a Density can be applied to the Spot color through the component's properties while selecting the layer.

The options for **Color Model** and *Set Layer Color* work together. See *Chapter 8: Working with Color* for complete details and examples of usage.

Opening an Existing Form File

When you select Open on the File menu, you are opening an existing file. It will bring up a dialog box listing all valid files.

OneForm Designer Plus can open two types of files:

- .g – OFDP Graphic Drawing Files
- .elf – OFDP Electronic E-Form Files

You may look in another location by using the standard Windows browsing techniques to get to the folder that contains the file you wish to open. Highlight the file name and select [Open].

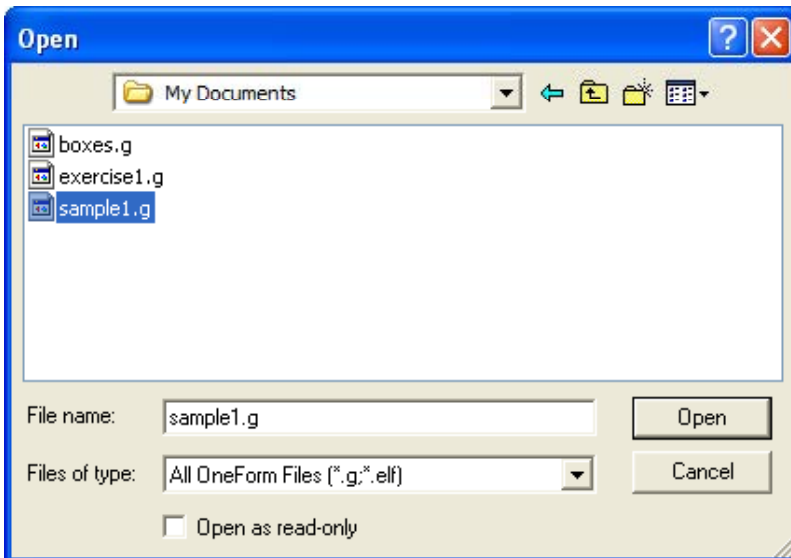


Figure 5-5: Open Files Dialog

You can also back out of the folder by clicking the Close Folder icon.

Note: If you have opened the file recently, it will be at the bottom of the File menu.

Combine Drawing

This option brings a copy of another file into your drawing. After clicking on **Combine Drawing** in the File menu, browse for the drawing that you want to bring into your form. A dialog box will appear that will allow you to determine the placement of the Combined File.

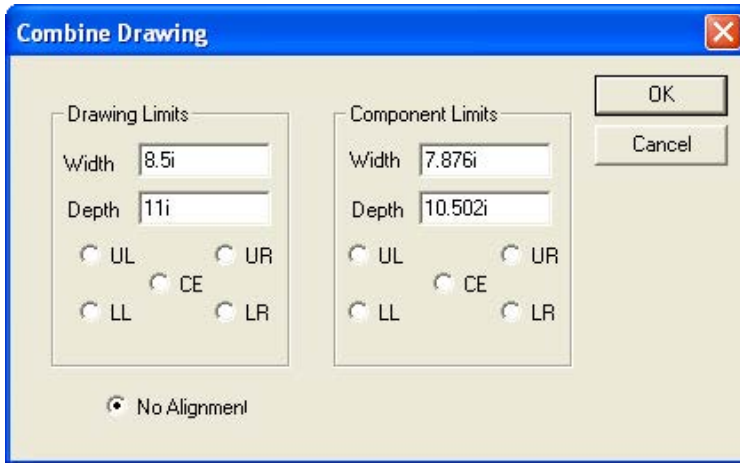


Figure 5-6: Combine Drawing

Checking the *No Alignment* option will place the drawing by its original X/Y origin.

The items can be placed by the corners or center of the page size by choosing *Drawing Limits*. If you just want the extreme bounding box of the components, choose *Component Limits*. Each choice has five handles: UpperLeft, LowerLeft, Center, UpperRight, and LowerRight of which get placed upon your picked position.

The drawing will appear on your form with the corresponding handle being dropped on the page in the position you pick.

All components brought in will appear white because they are Group Selected and are ready to be moved or possibly resized. Unselect the drawing by choosing Group Unselect All under the Edit menu.

Saving Your File

When you select **Save**, the action is immediate. You are overwriting the existing file with the current version. If the file has never been saved before, the Save As dialog will automatically appear.

The **Save As** allows you to save items under a different name. Here you have an opportunity to give it a new name and/or save it in a different location. You may find another location by using the standard Windows browsing techniques to get to the folder you wish to use.

The file name can be alpha/numeric, and should be at least 3 characters. Use the extension of (.g) for graphic drawing form files, and the extension of (.elf) for electronic fielded form files.

The default for **Save As** is **Save All Components**, but you can save many other ways:

- **Save All Components** saves all components in the file and allows you to rename the file, change the extension or save your file in a different location.
- **Save Only Grouped Components** will save only items that are currently grouped. This is helpful if you plan on combining the group into other forms.
- **Save Only Current Layers** will only save the layers that are currently being displayed. You may turn layers on and off through the Set Layers On/Off under the Option Menu, before saving.

All Save options available through OFDP Profiles are discussed within their corresponding documentation.

Printing the Form

File's **Print** option uses the standard Windows Print Manager: Print, Preview and Print Setup. You can use your View selections to print the form with fields (Normal Fields) or without fields (No Fields), or with field names (Show Field Names).

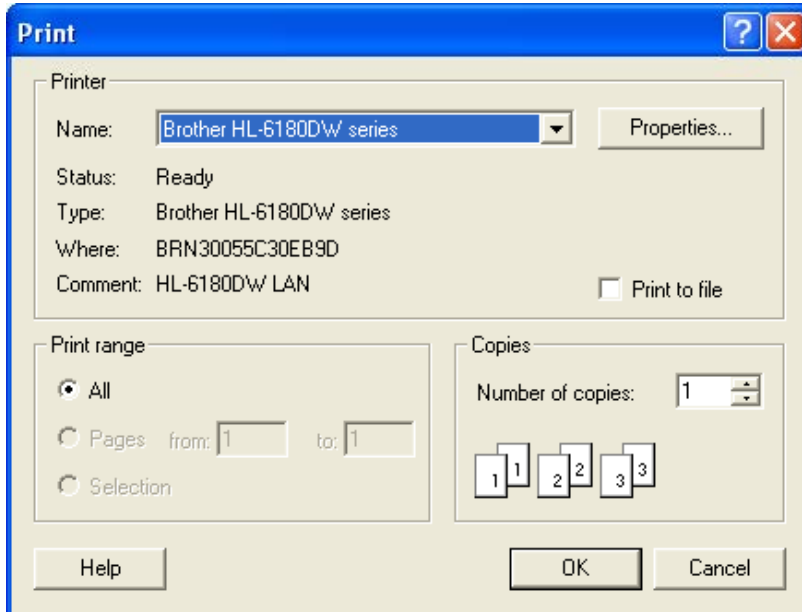


Figure 5-7: Windows Print Dialog

It is recommended that you create PDF files for digital printing instead by using our PDF Generator Module and **Save As PDF** option. For more information, see *Chapter 12: PDF Files for Digital Printers* in the PDF Generator Module reference manual.

Import

OneForm Designer Plus has the capability to interpret and convert two file types:

- .eps – Encapsulated PostScript
- .pdf – Adobe Acrobat 5.0 and higher

When a file is imported into OneForm Designer Plus it is converted into an editable graphic file. Conversion tips are found in a chapter dedicated to achieving the best results when importing files. See *Chapter 9: Importing EPS and PDF Files*.

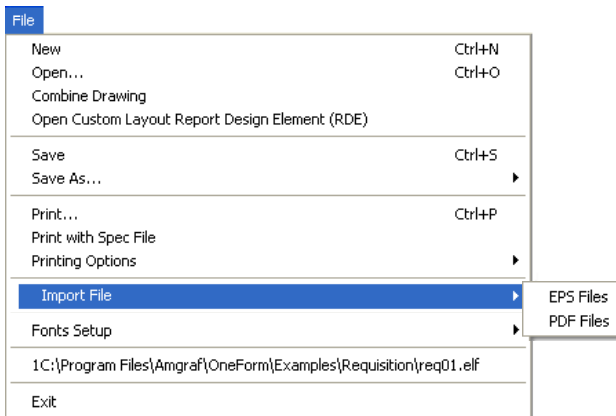


Figure 5-8: Import

Importing the file is easy. First, create a new page. Next, choose **File, Import** and then select **EPS Files** or **PDF Files**. A dialog box will appear to locate and import your file. The file will automatically be renamed with a .elf extension. The newly imported file may now be saved and opened normally.

Other Import options available with OFDP Profiles are discussed within their corresponding documentation.

Font Setup Menu Options

Font Setup is necessary to create the Text Tool's font selection drop-down list. See the section discussing fonts in *Chapter 1* of the *Getting Started* manual.

Edit Menu

The Edit menu has a variety of functions which allow you to make changes to your file and the components in your file. The menu is broken into sections according to the functionality. The main features are Undo/Redo, Grouping, Cut/Copy/Paste, Depth Order, and Separating Components.

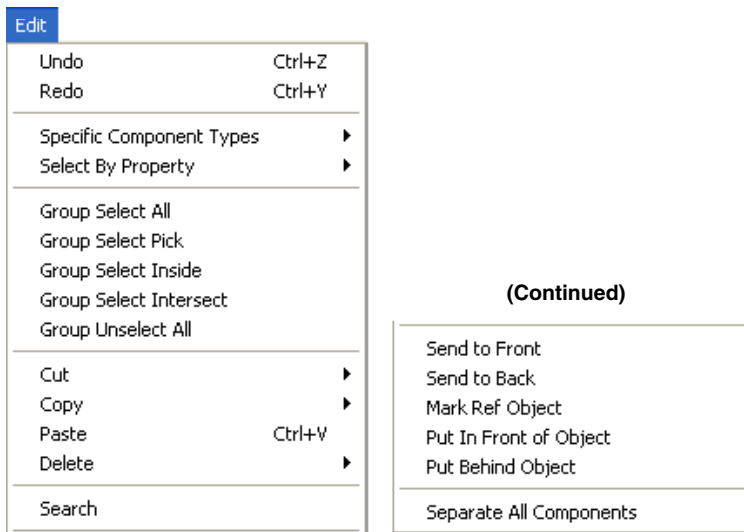


Figure 5-9: Edit Menu

There are times when you want to affect many items at once. The *Grouping* options are designed just for this occasion. You can use the Group options for designating items to temporarily link together. Select the items through Group Select Pick, then choose a tool to apply to the group, such as Move. *Specific Component Types and Select by Property* works with Group allowing you to identify the type of components you are wanting to Group.

Edit also holds the options for arranging the *Depth Order* of components on the page. For example, when two components overlap each other, which one is on top. **Send to Front** and **Send to Back** are used to rearrange the display order by moving components all the way to the front or all the way to the back. Following are complete instructions on using the Edit Menu options.

Undo/Redo

Undo restores the last move, copy, or resize change, and **Redo** puts the change back. Undo has multiple levels and will continue to restore each modification up to the last save. These work with all components and tools.

Specific Components and Select By Property

This is nice when you want to select all of the electronic fields or all lines, but not the text. You can toggle on a component type for selection before the Group Select process. This will enable you to only group that specific component type.

Selecting by a Property allows you to locate a specific XML GUID or a specific font. The fonts listed are those used on the form in either Text Components or Field Components.

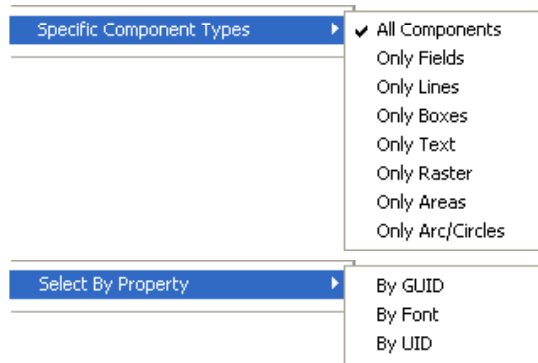


Figure 5-10: Specific Components and By Properties Menus

Group Selecting Items

There will be many occasions when you will want to Move, Copy, or otherwise affect several items at once.

Choosing Select Intersect in the Edit Menu gives you the ability to select multiple items to be members of a single "Group". Only one Group exists at a time, and items stay selected until you unselect them.

Relationships are maintained during the select process. As you move selected items around you will notice they stay in the same relational distance from each other, and move together.

Items that have been Selected will appear in white. When the background is also white that makes it hard to see. The background can be changed through the View menu's Page Background Color. Changing it to a shade of gray makes the selected items stand out when they are shown as white. A color density of 20 seems to work best. This is entirely for your viewing only and will not affect the page color during printing or generating.

Group Select All/Unselect All

With this option you make the entire file part of the Group, whether visible in the Window Area or not.

Not surprisingly, Unselect All, is the opposite of Select All. Every item on the screen will go back to its original color, having been Unselected. This also affects those items not showing in the window. It will always be the fastest and easiest way to get rid of a selected group no matter which option you used to select it.

Group Select Pick/Unselect Pick

This option will only select an item that is chosen with your pointer.

In order to Unselect Pick, right click and choose Switch to Unselect. This will now enable you to Unselect Pick your components.

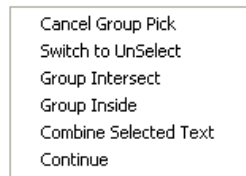


Figure 5-11: Group Select Pick Pop-Up Menu

Changing to another Group Select method is through the right clicking pop-up menu. Here you can quickly access Group Select Inside or Intersect.

Group Select Inside/Unselect Inside

This option allows you to select items by placing a dynamic rectangle and completely surrounding the objects to be selected.

Using Group Select Inside: Pick a location for your first pick and make your rectangle large enough to completely enclose the object(s) to be selected. It will only group components that were completely enclosed by the rectangular region drawn. This feature allows you to group text on top of boxes without getting the box, so long as you make the dynamic rectangle small enough not to enclose the entire box.

Group Unselect Inside is the opposite of Select Inside, unselecting only those items totally enclosed by the dynamic rectangle drawn. This option may be accessed by right clicking your mouse and selecting Switch to Unselect.

Change to another Group Select method through the right click to access the pop-up. Here you can quickly access the other Group options.

Group Select Intersect/Unselect Intersect

Select Intersect allows you to select items by placing a dynamic rectangle around or at least touching the items to be selected. Any item that comes in contact with the box will be selected. Objects selected with this option do not need to be completely enclosed.

Step 1: Use the Line and Box options to make enough items to fill the screen. Go to the Edit menu.

Step 2: Choose Select Intersect. Put your cursor in the middle of the items you just drew, and pick a spot. As you move the cursor away, a dynamic rectangle will stretch and move with the cursor.

Step 3: Pick a location for the second corner having it cut through a few different items. As you pick, the rectangle will vanish and every single item that came in contact with the dynamic rectangle will be selected. They are now part of a group.

Step 4: Choosing Unselect All in the Edit Menu will get rid of the group.

Unselect Intersect is the opposite of Select Intersect. It can be accessed by right clicking to bring up the Pop-up menu. Choose Switch to Unselect. The method for Unselect Intersect is the same as Group Select Intersect.

Change to another Group Select method through the right click pop-up menu. Here you can quickly access Group Select Inside or Pick.

Cut, Copy and Pasting Items

The Cut, Copy, and Paste are similar to the standard Windows options. Components are identified for the Cut and Copy options by Grouping them. They are normally used to bring items in from another file, since OneForm has a Copy Components Tool. Items which are cut or copied are placed on your clipboard, (a temporary Windows storage location), until you cut or copy again.

Cutting Items

Cut is just another way to delete items from your file. The shortcut key for cutting is [CTRL]+[X].

Step 1: Go to the Edit Menu and choose Select Intersect.

Step 2: Draw a dynamic rectangle around the items you wish to cut. When selected, they will turn white.

Step 3: Go to the Edit Menu and choose Cut. Notice the selected items have vanished. They are on the temporary clipboard. If you want them back, choose Edit menu's Paste option.

The **Cut Text Only** is only for Text components and to be used to capture text keystrokes only and not the text attributes. The keystrokes can then be pasted into other text components picking up their attributes instead.



Figure 5-12: Cut, Copy, and Paste

Copying Items from One File into Another

You can copy items from one file into another by using the copy and paste menus or tools. You can paste the items as many times as you want. They stay on the clipboard, a temporary storage location, until you cut or copy again.

Step 1: Go to the Edit Menu and choose Select Intersect.

Step 2: Draw a dynamic rectangle around the items you wish to copy.

Step 3: Go to the Edit Menu and choose Copy. At this time you would not see any action take place, but the group has been placed on the temporary clipboard. The shortcut for Copy (to the clipboard) is [CTRL]+[C].

Step 4: Close your current file and open the file which needs the copy.

Step 5: Go to the Edit Menu and choose Paste. You will be prompted to pick a position to paste. Once a position is chosen, the group will be pasted onto the form. The items are still selected so that you may Move them to their preferred location.

The **Copy Text Only** is to be used to capture text keystrokes only and not the text attributes. The text can then be pasted into text being edited.

Pasting Items

Paste places the items from your clipboard onto your current form. You may paste the items as many times as you want, but they will always come in selected. Choose Paste and pick where you wish the upper-left corner of your component(s) to be placed. Paste does have options under the right-mouse pop-up menu. "Combine at Original Position" will place the item at the same coordinates it originally had.

Paste will always be available from one session to another if you have cut or copied items. The clipboard does not remove itself when OneForm Designer is closed. [CTRL]+[V] is the shortcut for paste.

Using Search

You can search and replace a word by using the **Search** option found under the **Edit** menu. When choosing this option the following screen will appear. Type in the word you are searching for and select Next. The found word will appear highlighted. You can then type over the word or enter a replacement word in the area provided and select Replace.

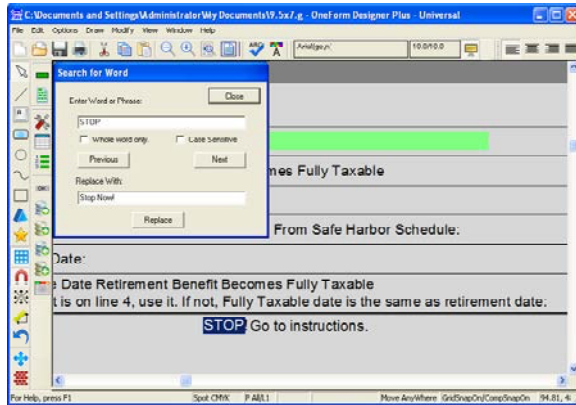


Figure 5-13: Search Dialog Box

Arranging the Display Order

Send to Back and *Send to Front* are used to rearrange the display order of components. They send the selected component to the very back or front of the display list. During printing, only the displayed portions of the items are printed. Using these tools allow you to draw a background screen last, and still get it behind all existing lines and boxes. See *Figure 5-14*.

Choose **Send to Front** in the Edit Menu. **Pick the item to be moved** and it will be placed in the front of the entire drawing.

Mark Reference Object works in relationship with *Put Behind Object* and *Put in Front of Object*. This will allow you to choose a component as a reference object first, to put in front of or behind the reference item.

For example, choose **Mark Reference Object** and then **the item to be referenced**. Next, choose **Put in Front of** and then **the item to be moved**.



Figure 5-14: Use Move to Front When Text is Underneath

Separate All Components

This option separates all combines in an entire file, so be careful. If you want to separate a single GUID Association, use the "Separate" or "Remove GUID Association" option under Field's Pop-up Menu.

Combining Technique

There is a technique you can use if you need to combine components together, but it requires a field. If you don't need the field, just "Disable" it afterwards. It will still appear in your field list, but will not be seen during generation or printing.

Group the components that need linked along with the field. With the Select cursor, pick the field and right-mouse to get to its Pop-up menu. Select the "Create GUID Association" option; you will then be prompted to "Pick Item to Attach to Field", so pick the group. This will link all components in the group to that field.

There is a "Remove GUID Association" available if you ever want to uncombine the items later in the field properties.

Options Menu

Options holds a wide variety of functions. The menu selections available are dependent on the OneForm Profile. Since the functions are so diverse, we have listed them all with a brief description first, and then expanded on those needing more usage details.

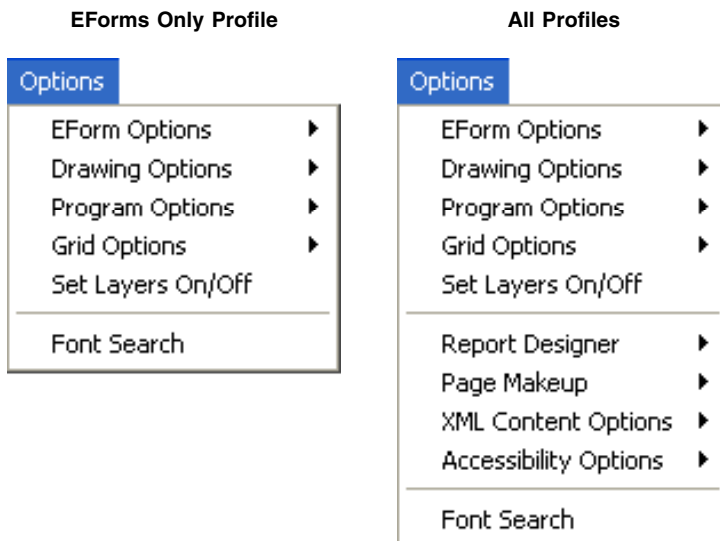


Figure 5-15: The OFDP Profile Changes the Options Menu

EForm Options accesses the electronic form and field properties of a form: Generate EForm, EForm Preferences, Field List, Set Tabbing Order, etc. See the reference manual *Creating E-Forms* for usage.

Drawing Options takes you to the Drawing Properties dialog. It also holds Output Specifications, default Units, and a Combine Colors option.

Program Options: Here are many program preferences and settings. You can set the OFDP profile, save component preferences, and assign short-cut keys. There is also access to the Backup folder. This folder stores a copy of the ELF every time it is saved.

Grid Options turns the Grid and Ruler View On and Off and controls grid values.

Set Layers On/Off controls viewing of layers. Components can be placed on any of the 32 layer choices, here you have the ability to turn the layers' display off and get them temporarily out of your way.

Font Search This is a more detailed list of the fonts that OFDP is using.

Drawing Options

Drawing Properties: This is the dialog which first appeared when creating a new form. You can get back to it and change the form size if needed.

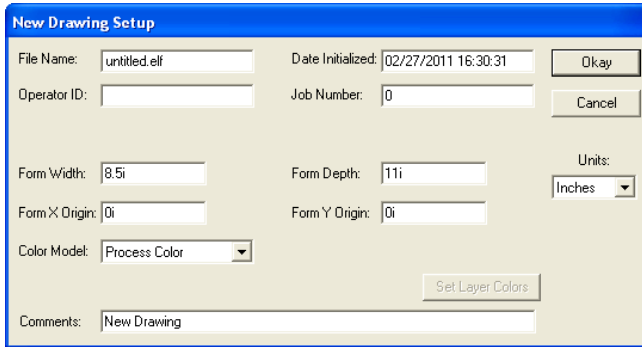


Figure 5-16: Setup Drawing Properties Dialog

Units specifies your default preference of units displayed within the dialog boxes during composition of your form.

You can select one of seven units of measure to work with during form layout. The following unit mnemonics are used for displaying measurements and for measurement input:

- | | |
|-----------------------|------------------------|
| i = Inches | c = Centimeters |
| p = Points | m = Millimeters |
| d = Decipoints | t = Mils |
| a = Picas | g = Grids |

All measurement specifications will default to the chosen unit unless otherwise specified with a mnemonic during input.

Output Specifications are used to indicate which layers are needed for each part, and separation, during printing. And **Combine Layer Colors** allows you to combine the layer color selections from another Spot Color file into the current file. See *Chapter 8: Working with Color* for complete details.

Program Options

Here are many program preferences and settings. The options that effect composition are the component preferences save settings, the shortcut key mapping, and the drawing backups.

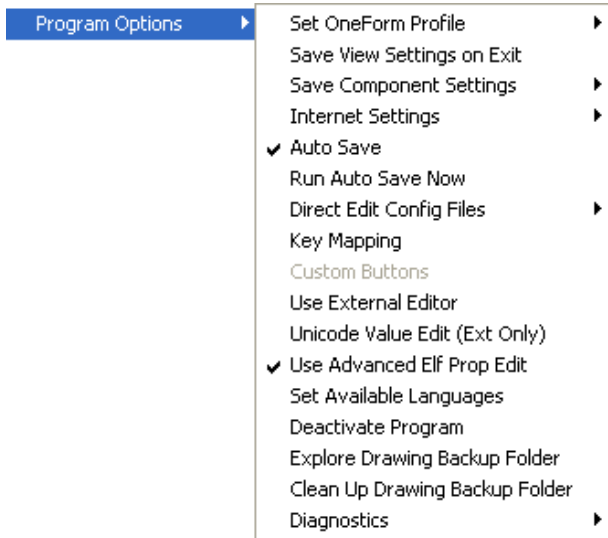


Figure 5-17: Program Options

Saving Options and Drawing Backups

Auto Save saves a backup copy of your file after changes are made and saved. Use the option **Explore Drawing Backup Folder** to locate a previous revision. Since this can create a large volume of files, it is recommended to clean it out every few months using **Clean Up Drawing Backup Folder**.

Save Component Settings allows you to save the current properties as a default setting. You can setup a default for each setting property tool.

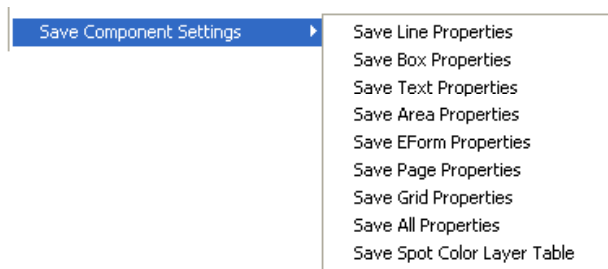


Figure 5-18: Saving Component Settings

Key Mapping (for Assigning Hotkeys)

You can assign hotkeys by selecting **Options, Program Options, Key Mapping**. This will bring up the following screen. Highlight the menu you want to effect and click **Define Shortcut**. Here you will be allowed to assign a **Key Value**.

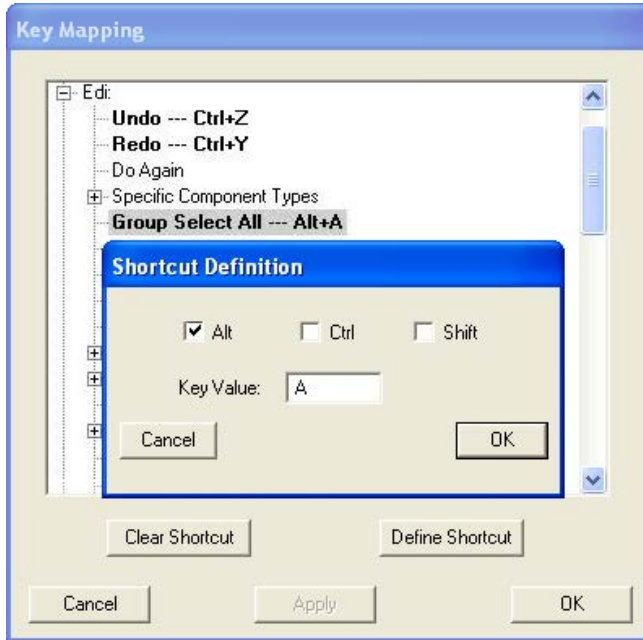


Figure 5-19: Assigning Hotkeys

The [Shift] key is only used in conjunction with the [Alt] or [Ctrl] keys. For example [Alt]+[Shift]+[A] or [Ctrl]+[Shift]+[A].

Note: A message will appear if the shortcut has already been assigned or cannot be used. It is recommended that you exit OneForm Designer Plus and restart after you have defined a hotkey.

Use External Editor

The External Editor is an alternative to Interactive Text. Its shortcut tool is on the top toolbar. If you have used Amgraf's MECCA Systems, you will most likely find this to be the easiest transition into text. Selecting External Editor as your means of editing, invokes Notepad while working with text.

Then you may enter text using all of the notepad features such as the [Del], [Arrow] keys, [Insert], [Page Up] and [Down] along with cut and paste. Also, the text can have embedded Immediate Composition Commands.

Use Advanced Elf Properties Edit

There are two sets of Electronic Field Properties dialogs. The basic set allows those who just use the common field types of Text, Numeric, and standard Checkboxes to have what is needed without the clutter of all features.

The Advanced Electronic Field Properties includes advanced for Checkboxes, Buttons, and Attach/Upload, etc. If you want the default of your software to always use the advanced set of EForm Field dialogs, check this option.

Grid Options

The Grid and Ruler are great drawing assists for accuracy. The Grid Snap Tool forces all picks to land on a grid during forms composition.

Grid Properties takes you to a dialog box for turning on the grid view and setting the grid spacing. Once the Grid Setup Window appears, you will then be able to customize your grid. Choose [On] to just view your Grid. [On/Snap] turns on your grid, but also toggles the Grid Snap tool. Items such as the horizontal and vertical spacing, units and grid origin are determined here.

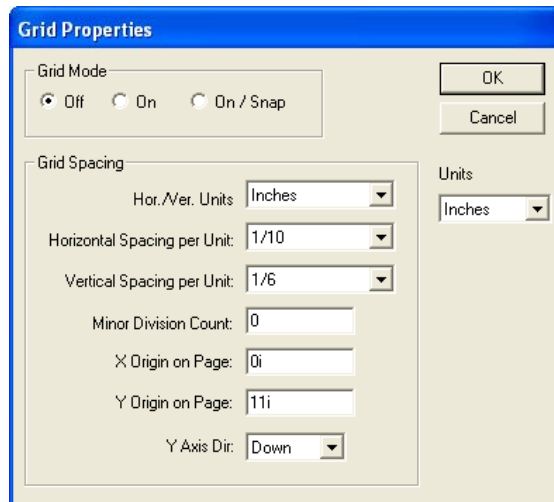


Figure 5-20: Grid Properties Dialog Box

Hor/Ver Units: This is the units that will make up your grid.

Horizontal/Vertical Spacing per Unit: This is the number of divisions within your chosen units.

Minor Division Count is the number of divisions that will display when your grid is turned on. Normally this setting is 1, and will display all grid lines. If 2 is chosen, only every second line will display.

X & Y Origin on Page: This is the beginning location of the grid. You can type in a coordinate here, or go back to the Options menu and use Set Grid

Options Menu

Origin. This option allows you to specify a beginning point for the ruler display. Our example places the beginning point at the top-left corner of our letter size (11i) page.

Y Axis Direction: This controls how the ruler and cursor reads positioning. **Down** will read from top of the page to the bottom. **Up** will read from the bottom of the page to the top.

Set Grid Origin

By default the grid origin is 0,0. If you need it to be repositioned, select this option and then carefully pick the grids new origin.

Composing in Grids

To compose in grids, set the Grid Properties first with Units to Inches. Then set the main Options, Units, to "Grid". You will notice the cursor movement readouts will report whole grid units. Then turn on the Ruler through Option's, Ruler Properties.

When typing in specific line measurements you can use the "g" mnemonic (along with the direction arrow key) to represent the current grid spacing.

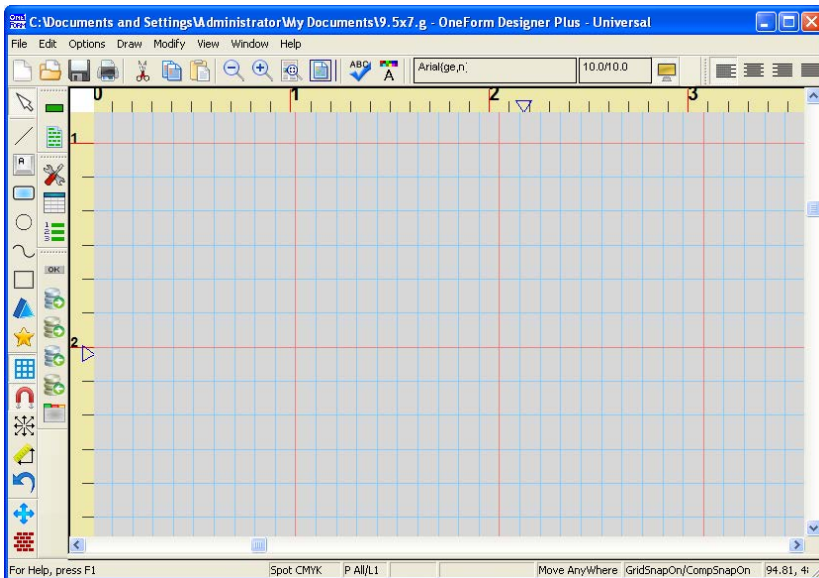


Figure 5-21: Ruler Position

Set Layers On/Off

Set Layers On/Off controls viewing of layers. Components can be placed on any of the 32 layer choices, here you have the ability to turn the layers' display off and get them temporarily out of your way.

OFDP allows 32 layer assignments. When many components are used on a form, it may be easier to turn some of them off and get them out of the way during composition.

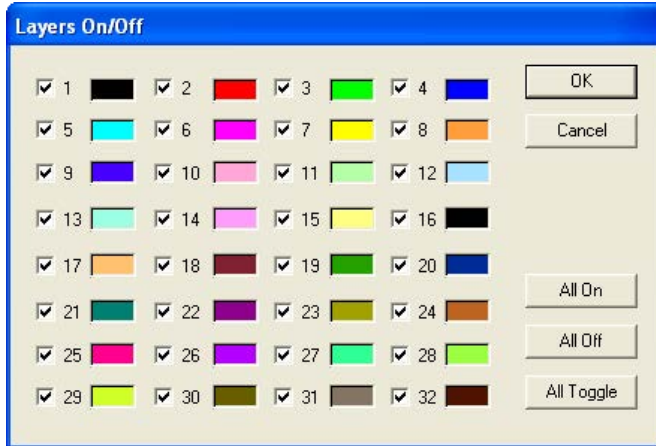


Figure 5-22: Set Layers On/Off

Even though a layer is turned off, it will still be saved with the file and turned back on the next time the file is opened. There is also a handy Save As selection under the File menu to Save Only Current Layers into a new file. So, if you need to combine just some of the layers into another file, turn off what you don't need and save the rest into a new file.

Draw Menu

The Draw menu accesses additional options not found on the toolbars. All of these menus are for creating new components. Each section will describe the tools, how they work and the Pop-up functions that aid in creating them.

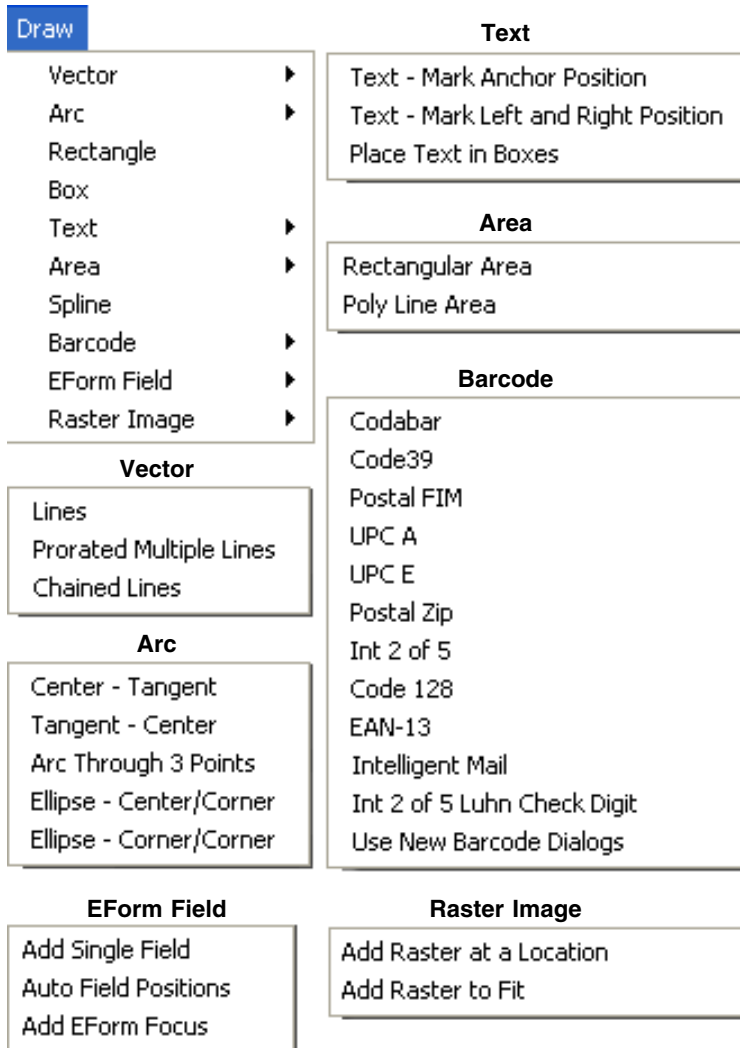


Figure 5-23: Draw Menu

Types of Drawing Components

Listed below are the different types of drawing components that can be created with the OneForm Designer Plus software. Many of these can be found on the Tool Bar, however; all are found in the Draw menu.

For example, the Line Tool draws simple vectors. But under the Draw Menu, Vector also has two other choices for drawing vectors: Prorated Multiple Lines and Chained Lines.

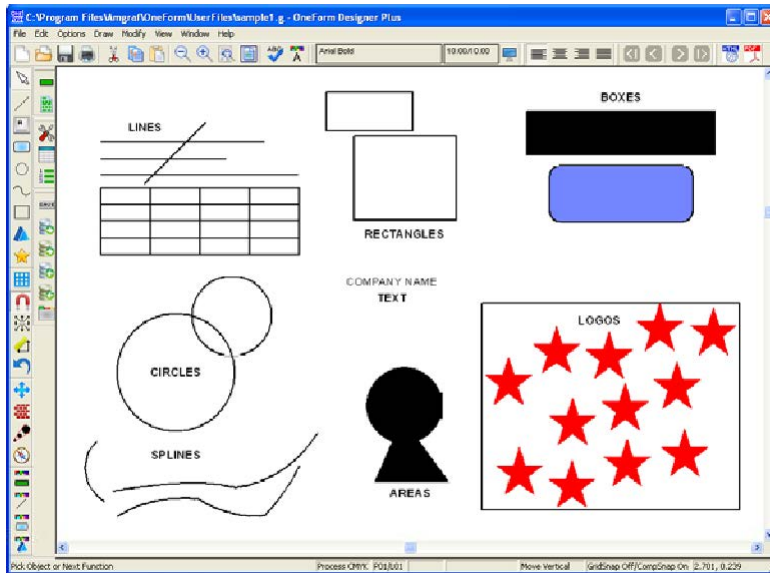


Figure 5-24: Types of Components

Vectors

This includes any lines drawn by either the Line or Rectangle Tool. It also includes lines drawn as Prorated Multiple Lines and Chained Lines. Rectangles are four vectors drawn by two picks that present a dynamic rectangle. The four vectors are combined together for moving, grouping and deleting.

Chained Lines are continuous lines, each linked by at least one endpoint; while Prorated Lines creates any number of equally spaced horizontal or vertical lines. All drawn vectors pick up their attributes from the Set Line Attribute Tool.

Arcs/Circles/Ellipses

The Circle Tool draws only circles. But under the Draw Menu's Arc option there are also choices for drawing Arcs (semi-circle) and Ellipses too. You can also specify your choice of picking: the center then edge, or edge then center. All drawn arcs, circles, and ellipses pick up their attributes from the Set Line Attribute Tool.

Boxes

The box is a specialized component that can have squared or rounded corners, filled insides, screened bars, individual line weights on edges, all as one component. It also includes a library of border and pantograph designs. Because of this, boxes can only be rotated in 90 degree increments.

Text

Text being created through the Input Text Tool is using the Draw Menu's option of Mark Anchor Position. There are also two additional options Mark Left and Right Positions and Place Text in Boxes (rectangular shapes). All are creating text and using the Set Text Attributes Tool for its attributes, just placing the text is different with each option.

Areas

Areas are screened or solid fills that are created by picking an outside path. Types of Areas include: Rectangular and Poly Line Area. The Area Tool uses the Poly Line Area for drawing the boundary. The attributes for the fill is defined through the Set Area Attributes Tool.

Splines

Splines are curved lines specified by 4 picks. The attributes for the spline is defined through the Set Line Attributes Tool.

Barcodes

There are different types of barcodes that can be generated. Each have different characteristics. After choosing the Barcode type, you will be prompted to enter the code. A property box will then be displayed and characteristics may be applied. You will then be able to define the location of the barcode.

Rasters

Rasters are scanned images. The most commonly used for electronic forms are GIFs or JPEGs. For paper forms, BMPs or TIFs are common. The image display within OFDP is color compressed, but will look fine on the final artwork or electronic form. The Add Logo Tool uses the option Add Raster at a Location and simply places the designated raster file by its upper-left corner. The Add Raster to Fit will scale the raster to fit within a predefined boundary by asking you to pick two diagonal corners.

EForm Fields

There are three menus for EForm Fields. The first two are the tools: Add Singular Field and Auto Field Positions. The Add Focus Field is specific for Accessibility Forms. See the *Creating E-Forms* manual for information on creating fields.

Drawing Vectors

There are three options under this menu, with the Draw Lines being the same as the Line Tool. All drawn vectors pick up their attributes from the Set Line Attribute Tool.

- Lines
- Prorated Multiple Lines
- Chained Lines

Drawing Lines

This is the same as the Line Tool. After picking the Line Menu, select the first position for your line by finding the location on the page and clicking the mouse. As you move the cursor, a line will appear. You are now ready to define the line by making a second pick. The Eight Direction Lock Tool will assist in keeping your lines horizontal or vertical, or you can hold down the [SHIFT] key.

Chained Lines are multiple lines linked end to end. Where one line ends, another begins.

Drawing Prorated Multiple Lines

Prorated Multiple lines divides an area by a given number of rules, placing the rules equally spaced. Technically speaking, it generates a number of parallel rule lines, within a specified rectangular region, such that the rules are evenly placed within the region.

Once Prorated Multiple Lines is chosen, the Line Tool will appear activated and the Set Multiple Line Properties dialog will appear.

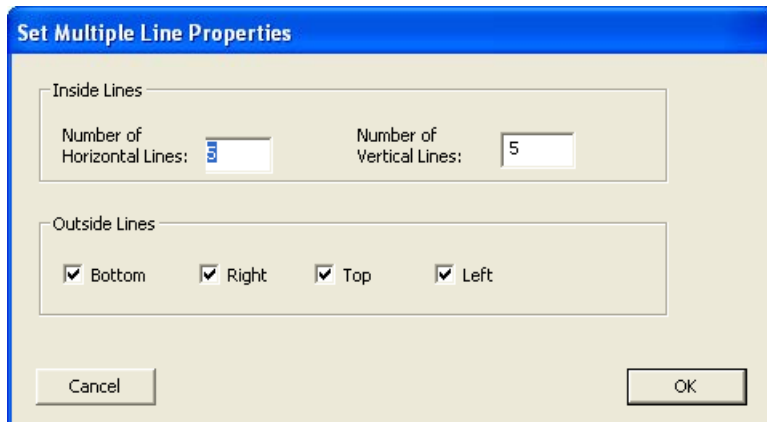


Figure 5-25: Set Multiple Lines Dialog Box

In order to generate lines, three things must be known: region corners, direction of lines, and number of lines. These are controlled by the Attributes Menu and are used repeatedly until changed. You have a choice of Horizontal or Vertical Lines, and how many to include "Inside" the two picks you make.

Step 1: Choose Vectors and **Prorated Multiple Lines** under the Draw menu. The Set Multiple Line Properties dialog will appear. Input the properties here. Input **3** for both the number of horizontal and vertical rules. [Check] all Outside Lines. [Okay] the settings and make your first pick.

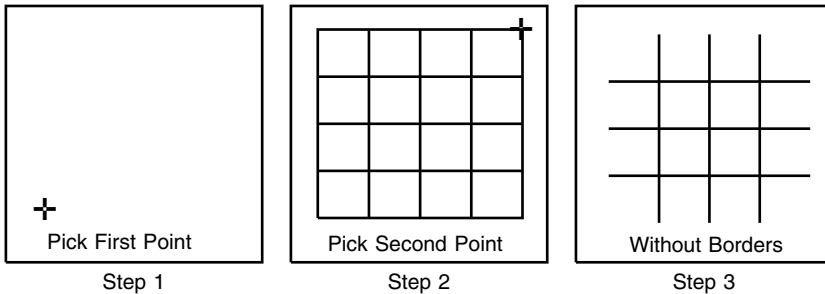


Figure 5-26: Drawing Prorated Lines

Step 2: As you move your cursor, notice a rectangular shape following your cursor. The rectangular region created will be the area that the multiple lines will be equally spaced within. Pick again for your second pick.

Step 3: It will automatically include the four sides, unless you *toggle off the Add Outside Lines* options. (This allows additional rules to be created as a framework around the inside lines. You can check any combination of top, bottom, left, and right outside lines.) [Okay] the settings and pick two diagonal corners.

Making modifications to the attributes of Multiple Lines is the same as modifying singular lines. Once drawn the lines are considered singular line components.

Draw Arc

The Circle Tool draws only Center - Tangent Circles. But under the Draw Menu's Arc option there are also choices for drawing Arcs (semi-circle) and Ellipses.

- Center - Tangent (Circles)
- Tangent - Center (Circles)
- Arc Through 3 Points
- Ellipse - Center/Corner
- Ellipse - Corner/Corner

You can also specify your choice of picking: the center then edge, or edge then center. All drawn arcs, circles, and ellipses pick up their attributes from the Set Line Attribute Tool.

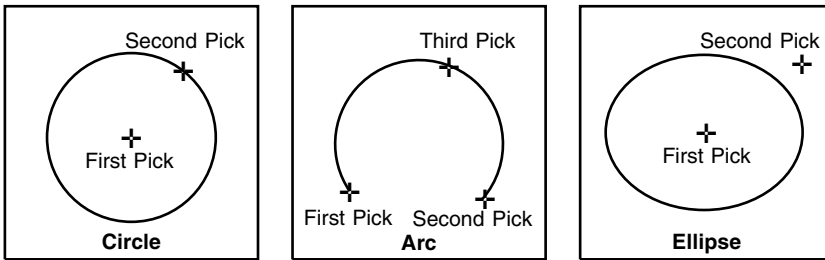


Figure 5-27: Drawing a Circle, Arc and Ellipse

Drawing Circles

To draw a circle, choose the Circle Tool and pick a center and tangent. If you wish to change the order of your picks, choose *Circle-Tangent/Center* under the Draw menu. This will make your first pick the tangent and the second pick the center.

Arc Through 3 Points

An arc is a segment of a circle that is defined by three points. The first and second picks are the endpoints, while the third pick defines the curve.

Step 1: Choose Arc's and *Arc Through 3 Points* under the Draw menu.

Step 2: Pick the position of the first endpoint of the arc.

Step 3: Pick the position of the second endpoint of the arc.

Step 4: Choose the tangent keeping your cursor between the two endpoints. With this pick, the arc will be created.

Ellipse

An Ellipse is a closed curve in which the distance from the center is not equidistant. An egg shape is an example of an ellipse.

After choosing *Ellipse-Center/Corner*, pick the position that will be the center of the ellipse. As you move your cursor, the ellipse will take shape. Pick the position of the corner of the ellipse.

Ellipse-Corner/Corner offers an alternative method for drawing ellipses. The two picks will be the diagonal position of the corners rather than the first pick being the center.

Draw Rectangle

This menu pick is activating the Rectangle Tool. Pick two diagonal corners to draw a rectangle. A rectangle consists of four vectors joined to create a rectangular shape. Since rectangles are vectors, they use the Set Line Attributes for its properties.

Draw Box

This menu pick is activating the Box Tool, just pick two diagonal corners to draw a box. The Set Box Attributes Tool controls the look of the box. Since a box is a specialized component that holds many attributes, see *Chapter 4: Setting Component Attributes, Set Box Properties*.

Draw Text

The Draw Text menu allows you to input Text through three different methods. For complete details on usage see *Chapter 6: Working with Text*. When text is created the attributes are drawn from the Set Text Attributes Tool which is discussed in *Chapter 4: Setting Component Attributes*.

Mark Anchor Position: This method allows you to simply pick a position and begin entering text. This menu is the Text Input Tool.

Mark Left and Right Position: This method allows you to define a dynamic rectangle as the text position. After selecting this option, choose the upper-left corner of the text boundary. A dynamic rectangle will appear as you move your cursor. Choose your second diagonal corner and you are ready to begin inputting text.

Place Text in Boxes: This option assists in the placement and input of text into pre-drawn boxes often found in business forms. The box shapes can be drawn with Lines, Rectangles or Boxes. The system is looking for four sides to determine the placement.

Draw Area

Areas are screened or solid fills that are created by picking points around an existing boundary. Attributes for the area fill are setup by the Set Area Attributes Tool.

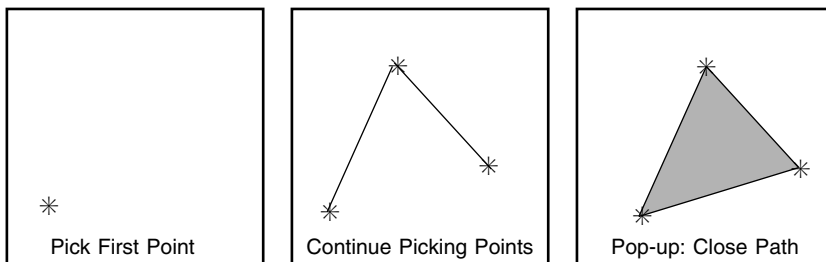


Figure 5-28: Drawing Poly Line Areas

Poly Line Areas: The Poly Line Area is the same as the Draw Area Tool. This type of area does not take on any specific shape. You are determining the shape solely by your picks. Begin picking positions for your area. Red asterisks will display your positions. Once you have finished defining your area, right click and choose Close Path.

Rectangular Areas: To Draw a Rectangular Area, choose Draw, Area, Rectangular Area. Select a position for the upper-left corner of your Rectangular Area. As you move your cursor, you will see a dynamic rectangle representing the rectangular size. Pick your second diagonal corner to complete your area.

Draw Spline

This menu activates the Spline Tool which draws curves by 4 picks and then specifying Done. Attributes are through Set Line Attributes.

Drawing Barcodes

Draw Barcode is your access to creating ten different types of barcodes: Codabar, Code 3 of 9, Postal (FIM and ZIP), UPC (A and E), Interleaved 2 of 5, Code 128, EAN-13, and Intelligent Mail. Each have different characteristics, see *Chapter 7: Working with Barcodes*.

Drawing Electronic Form Fields

This option draws electronic form fields used to display or collect data on an electronic form. See the *Creating E-Forms Manual*.

Draw Raster Image

The Draw Raster Image option allows you to import a scanned image into your file. It has two menus:

- Add Raster at a Location
- Add Raster to Fit

Add Raster at a Location: This menu activates the Add Logo Tool and prompts you to choose the position for the upper-left corner of your logo. This will then bring up the Logo dialog window so that you may locate the file you wish to include and choose its characteristics. Click [Okay] when finished setting its attributes and the logo will be placed on your form.

Add Raster to Fit: This defines a rectangular region in which your logo will fit into. Select Draw, Raster Image, Raster to Fit. Draw a rectangular region for your logo with two diagonal picks. A window will appear in order to locate and open your Raster image. This option distorts the image to fit in the box; therefore, losing the proportions of the original image.

For details on types of image files which can be imported, see the *Add Logo Tool*, in the *Getting Started* manual.

Modify Menu

The Modify Options allow you to modify existing items. The Move, Copy, Scale, and Rotate are their corresponding tools. They are discussed in detail in *Chapter 1: The Tool Bars*.

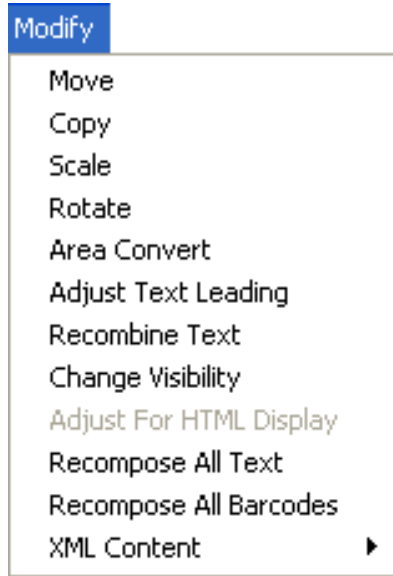


Figure 5-29: Modify Menu Options

Area Convert

This option was created to help clean-up imported files. When importing some lines and rectangles become color fills, which is our Area component. The Area Convert option will analyze the file and convert thin areas to Line components and rectangular areas to Box Components. Just click the [Process] button.

Adjust Text Leading

This option allows easier vertical positioning of existing text paragraphs. The text items to move are identified by grouping them together. There are three major functions to this Modify menu, Adjust Text Leading option:

- Moving the Entire Group – Flush Top, Centered, or Flush Bottom
- Changing the Leading Before of each Paragraph in the Group
- Changing the Internal Line Leading of each Paragraph in the Group

After choosing **Adjust Text Leading**, you will be prompted for two picks which will identify a top and bottom position of the column.

Vertical Just Mode: There are three placement modes: Flush Top, Centered, or Flush Bottom. Once the top and bottom limits are known, clicking the [**Auto**

Adjust] button will move the grouped paragraphs to the selected vertical position and adjust the spacing between them.

We call this spacing the "lead before" value of the paragraph. If the paragraphs do not have a first line indent, then the lead before value will be the line lead plus 2-points. If the paragraphs have a first line indent, then the line leading is used as the lead before value.

The lead before value is found in the Text Properties, Paragraph Tab. This leading is measured from baseline of the last line of the previous paragraph to the baseline of first line of the current paragraph.

Lead Before: This option allows you to control the vertical spacing between paragraphs which we call "lead before". The first paragraph will not move or be modified. The second and all others following in the group, will be moved consistently.

If you know the leading value you need, just type it in under **Specify**, and press the [Tab] key.

When using the Increase/Decrease arrows with an increment, type in the value to increment (1p) and then click the arrows until you get a visual movement. The total additional leading must be larger than the line leading. If you know that you are starting with 11-point lead, movement will not start until the additional leading is at 12p. You can start with 11p and then change to your increment of 1p, if you do not want to click the [Up Arrow] twelve times.

Line Leading: This option allows you to adjust the internal line leading of the grouped paragraphs. Type in an increment to adjust by and then use the Increase/Decrease arrows to see the adjustments.

Lock Line Leading: If you toggle this On, the line leading will not be adjusted.

Miscellaneous Notes: The [Undo] tool will remove all leading changes, not just the last one.

The *Flush Bottom* mode moves the baseline of the last text line in the paragraph to the bottom limit provided. There is no provision made to account for any descenders that may be in this text line.

Recombine Text

This option is the same as *Combine Selected Text* in the pop-up menu. It takes grouped text components and converts them into one text component.

Recompose All Text and Barcodes

These options recompose the Text or Barcodes in the entire file using the latest composition update.

View Menu

The View menu controls the display on the screen. These options only affect how you are viewing your page and not the end result.

A drawing's color model can be either Spot Color or **Process Color**. The view is an easy way to find out without opening Drawing Properties. If **Layer Color** is checked, the file is Spot Color.

Show Stepping: This displays stepped components that would not normally display. Stepping can be set through Output Specifications by choosing the layers, distance and number of steps. To view the Stepping, choose the Part to view and then check Show Stepping.

Parts: Viewing one or all parts is possible through this control. View an individual part on a multi-part form is as easy as selecting which part is to be shown. See *Chapter 8: Working with Color* for details on designating parts.

Electronic Fields: Viewing Normal fields, Focus fields or No fields is possible through this selection.

Pages: If the file is a multiple page composite file, or has pages linked through the EForms "Multiple Page Tab", then you can click on the Page to view.

Page Background: There are times when the standard gray Page Background Color can be hard to work with, especially when your form has a gray screen already. White (0), shades of gray (1-99), or black (100).

View Zero Weight Lines: Displays all zero weight lines when checked.

View Hidden Components: Displays components that were selected with the **Change Visibility** option.

View Color Chart: This allows you to see all colors available in OFDP through a color chip chart. It displays the colors found in the /COLOR/FCP01 color number list. Clicking on a color chip will display its FCP color number that can be used in attribute dialogs for process color or drawing properties for layer color.

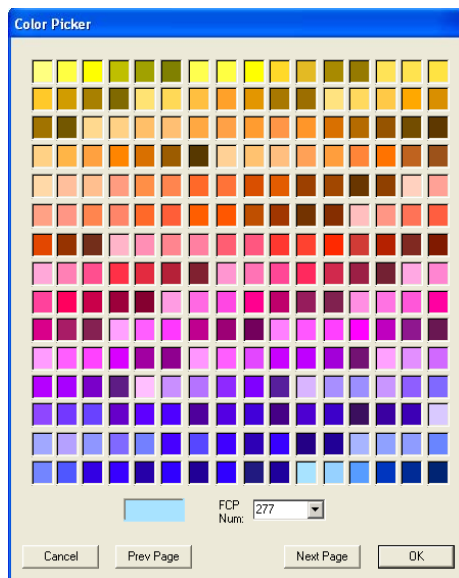


Figure 5-30: View Color Chart

Window Menu

The Window menu controls the viewing of the Toolbars, Status bar, and Zooming.

Use **Zoom** to magnify an image when you are performing close detailed work. When you use the Zoom Tools, you are not actually changing the size of a document – only your view of the image. **Enlarge** and **Reduce** magnification are the same as the tools.

The **Window Center** allows you to pick another portion of the drawing to be the center of the screen. This allows panning around in the drawing area. You can also cause the window to adjust to either the Height or the Width of the form by selecting one of the Fit options: **Fit Width** and **Fit Height**.

The **Fit all Data to Screen** does just that. It will expand your file's drawing area to enclose all components, including any drawing components that are visually off of the page. This can happen by accident when "Moving" or "Copying" to the wrong location. You will be prompted to save it as your current drawing properties.

Help Menu

The Help menu will take you to the on-line documentation through the Help Option or the About OneForm Designer Plus which reports the software version and options installed.

CHAPTER 6

Working With Text

Forms have many varying text styles and sizes to make items fit. This chapter describes how to use the Text options available. The following will be covered in this chapter:

- **Set Text Properties Tool**
- **Methods for Inputting Text**
 - **Working with Interactive Text**
 - **Interactive Text Pop-Up Menus**
 - **Importing ASCII Text**
 - **Special Character Commands**
 - **International Accented Character Commands**
 - **Working with the Text Editor**
 - **Using Immediate Text Commands**
 - **Special Character Commands**
 - **Copying International Accented Characters**
- **Placing Text**
- **Check Spelling Tool**
- **Text Command References**
 - **Immediate Commands**
 - **Special Characters**
 - **Accented Characters**

Set Text Properties Tool



Figure 6-1: Set Text Properties Tool

Choosing the Text Properties tool on the Tool Bar will take you to the Set Text Properties Dialog Box. By setting the values for the Input Text tool, you can easily create any type of text needed. Setting text attributes is discussed in depth in *Chapter 4: Setting Component Attributes*.

Text Attributes Readout

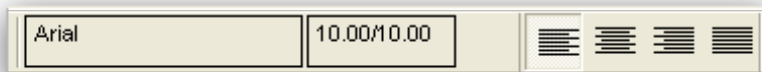


Figure 6-2: Font / Horizontal Size / Vertical Size / Composition Mode

The Text Formatting Display is a quick reference to the Font Style, Font Size and Composition Mode of text. When clicking on the Text Input Tool it displays the current setups. Font characteristics cannot be changed here, it references Text Properties. When editing text, it will display that component's font characteristics.

Methods for Inputting Text

There are two methods for inputting text: **Interactive** or through a **Text Editor**. The Text Editor can be turned on by selecting the Text Editor Selector Tool. When the Text Editor is off, the Interactive mode takes over.



Figure 6-3: Text Editor Selector Tool

The **Interactive** method inputs text directly onto the form and displays it exactly as it will print. This method has pop-up menus for achieving special text effects.

The **Text Editor** method will bring up Notepad to use as the text editor. There is no pop-up menu available so special text effects are controlled through the use of text commands.

Working with Interactive Text

Interactive Text will input text directly onto the form in the font and style previously setup through Set Text Attributes. The display shows the exact interaction of the text as it is input onto the form. This is why it is called "Interactive" Text. If you need to turn on Interactive Text, toggle the Text Selector tool.

To start inputting text interactively, **choose the Text tool**, the **position of the text** and **begin typing**. When finished, click the right mouse button and select **Text Input Done**. This ends your text input in the current text box, yet does not turn off the Text tool. Once you have chosen Text Input Done, either pick your next text position or **toggle off the Text tool**.

Interactive Text Pop-Up Menus

When creating with Interactive Text, special effects are accessed through a pop-up menu. *See Figure 6-4*. The pop-up menu can be found by right clicking when inputting. A description of the pop-up menu options are listed below. These menus are conditionally displayed according to the action taking place. Some menus only appear when text is highlighted.

Text Input Done: This ends your text input in the current text box, yet does not turn off the Text tool. Once you have chosen Text Input Done, either pick your next text position or toggle off the Text tool.

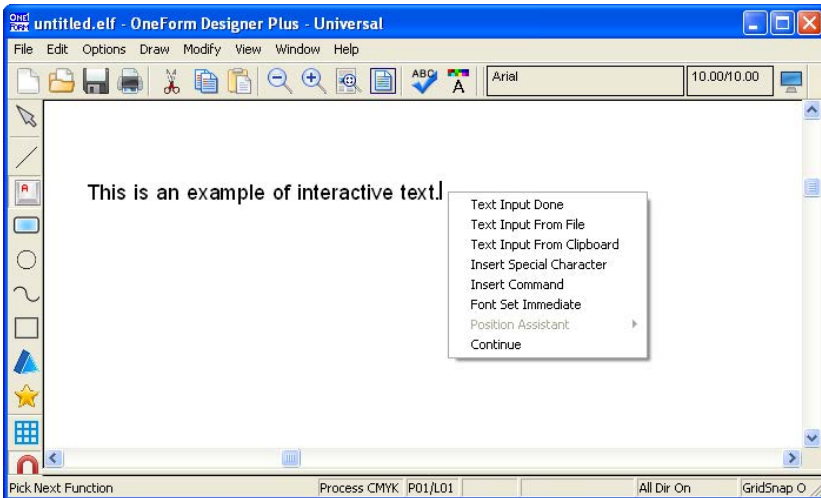


Figure 6-4: Interactive Text and the Pop-Up Menu

Altering Properties Within a Paragraph

Font Set Immediate: This option is for changing your text characteristics within a text string before typing the next word. For example, changing the font from Normal to Bold can be accomplished by selecting this option. Its dialog box will appear and its font style, size and layer can be modified. [Okay] will put the changes into effect at the cursor position. This font change will remain until it is changed back to Normal. You must again choose *Font Set Immediate* and make the appropriate changes.

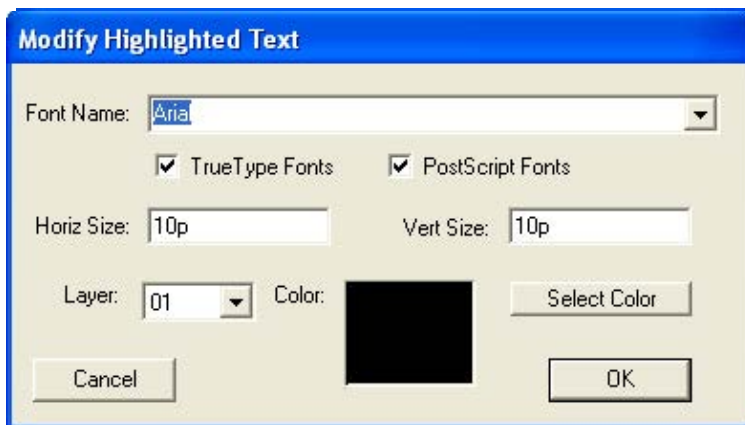


Figure 6-5: Font Set Immediate Dialog

Change Highlighted Text: If you wish to change the characteristics of a piece of text, you may do so by choosing *Change Highlighted Text* in the pop-up

menu after highlighting a piece of text. You may highlight text by clicking on the first character to be highlighted and dragging the cursor until you reach the last character. The [Shift]+[Arrow] keys can be used to highlight text, as well. Once the text is highlighted, select *Change Highlighted Text* and choose the new font style, size or layer. The dialog box is similar to Font Set Immediate.

Arial Bold, ***Arial Bold Italic***, Times New Roman

Figure 6-6: Switching Fonts Within a Text String

Inserting Text Commands

Insert Command inserts one of the following effects: New Line, Force Justify, Horizontal Space, Horizontal Rule, Leader Fill, and Fraction. Once you have chosen the command to insert, if a value is needed a dialog box will appear for input of the value. For example, when Horizontal Rule is chosen, you must input the length and line weight. These commands are always represented by a red arrow while you are in the edit mode; the effect only appears after the text is closed.

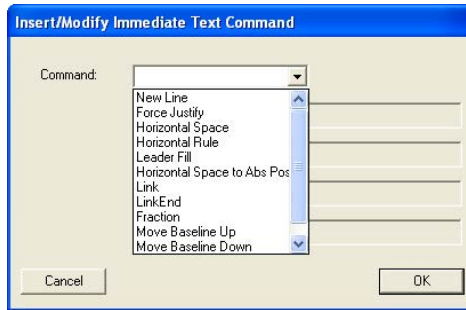


Figure 6-7: Insert Commands List

Insert Special Characters: Special Characters are text characters that are not typically found on the keyboard such as stars, daggers, and bullets. The Special Character layouts are broken down into categories: Basic Typesetting, Accented Characters, Greek Characters, Math Characters, Arrows, etc. The shortcut sequence [Ctrl]+[L] will also pull up the Special Character Selector dialog.

To insert a Special Character, choose *Insert Special Characters* in the pop-up menu. Choose a layout and then a character. [Okay] will insert the character at the cursor position.

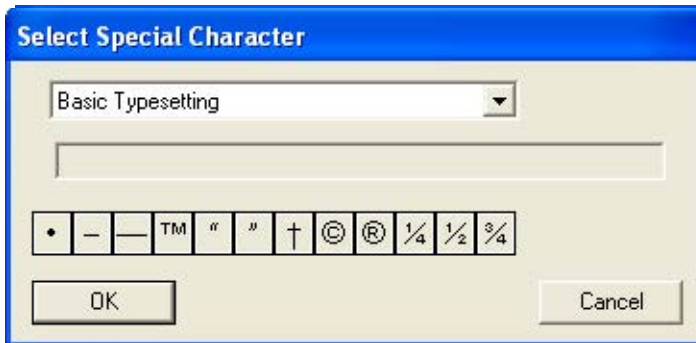


Figure 6-8: Basic Typesetting Special Character Layout

Add Text Effects option only appears when text is highlighted. It allows the highlighted word to have effects such as: Underline, Sub/Superscript, Graduated Color, Reverse, or Outline. Choosing the appropriate option is all there is to it. These effects will not appear while you are in the edit mode; the effect only appears after the text is closed. The properties for these options are found in the Set and Modify Text Properties.

There are several ways to highlight text for use with *Add Text Effects*. You may highlight text by clicking on the first character to be highlighted and dragging the cursor until you reach the last character. The [Shift]+[Arrow] keys can be used to highlight text, as well. Once the text is highlighted, select *Add Text Effects* and choose one of the options and select [OK].

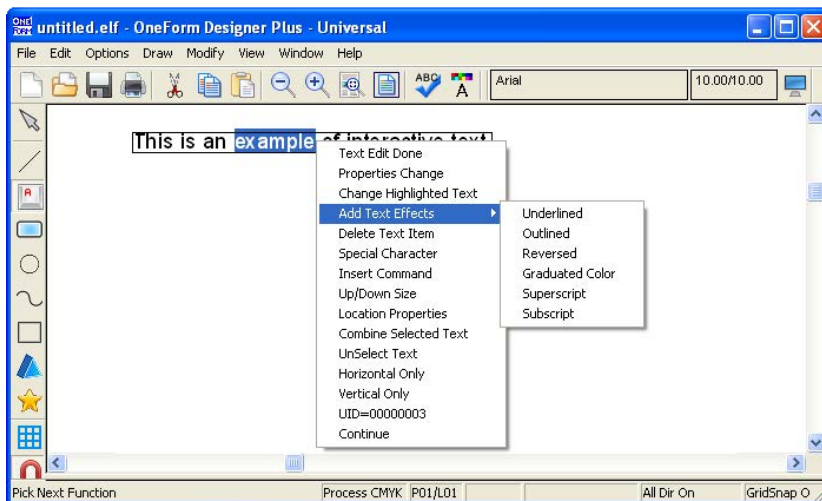


Figure 6-9: Add Text Effects Menu List

Editing and Modifying Existing Text

There are many times when you will need to edit the content of existing text. This can be easily achieved by choosing the Select tool and then the text item. If you have the Text Editor on, you will edit in the Text Editor, Save and Exit, and the edit will be composed.

If you have the Text Editor off, you will edit in the Interactive mode. Insert, delete or highlight text to replace. When you have finished with your editing, right click and choose *Text Edit Done*.

The properties for the text component are found on the pop-up menu under Properties Change. This pop-up menu only appears while in Interactive mode.

Properties Change: This modifies properties of the selected text box. *Properties Change* brings up the same dialog box as the Set Text Attributes tool. Make your necessary changes and [Okay] to accept.

Up/Down Size: This option will modify the Point Size, Leading, Letter Space, Word Space, and Measure of the entire text box. This dialog box only appears when editing text. Arrows increase or decrease the value in increments of one. [Okay] accepts the changes.

Importing ASCII Text

ASCII Text can be imported into OneForm Designer Plus from either the Windows Clipboard or from a text (.txt) file. Both *Text Input From Clipboard* and *Text Input From File* are found in the Text Tool's pop-up menu.

Text from Clipboard inputs text from your Window's clipboard. Here, you are inserting text that had previously been Cut or Copied from another application.

The Text from Clipboard dialog inputs either the whole clipboard or specific paragraphs. You may arrow through the file and select the specific paragraph(s) to input into your text box or Insert All.

Text from File: This inputs a .txt file. A .txt file is a text file that contains no formatting. Most Word Processors have the ability to save in this format. This works the same way as *Text from Clipboard*.

Since they work the same, we will just show Text Input From a File. Choose the Text tool and a position on the form. Right-click and choose **Text Input From File**. This will import a text (.txt) file. The Import File dialog will appear. Search for the file to import and select [Okay].

At this point, a new dialog will appear. It will display one paragraph of text at a time. Use the [Left] and [Right] Arrows to move through the text file. Use the [Input Next] to input the paragraph displayed. [Input All] will input the whole text file. [Done] will end the text input.

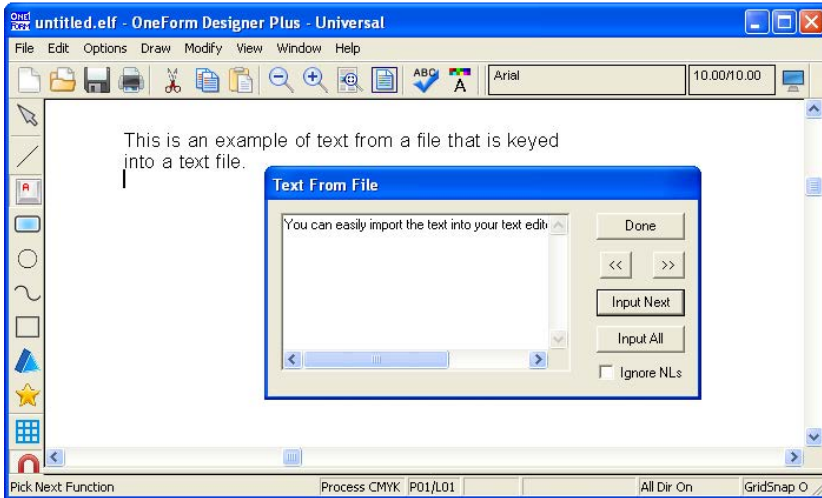


Figure 6-10: Importing Text

International Accented Character Commands

Accented Characters can be input while in Interactive Text by either using the pop-up option Insert Special Characters, or through a Accent Character Command.

All characters supported with these commands are listed on page 191. This list shows the command to produce the accented character. Accented characters are produced through a three character command beginning with the @ symbol and followed by the character's keyboard sequence. The accented characters can only be seen once the three characters have been input.

Following is an example of an Accented Character, the Character Name, along with the Accent Character Command:

Accent Character: **Á**

Character Name: Aacute

Descriptive Name: Capital A with acute

Keyboard Sequence Command: @'A

Accent Character: **á**

Character Name: aacute

Descriptive Name: Lower a with acute

Keyboard Sequence Command: @'a

When the @ key is alone, the @ will print normally. When it is followed by an acceptable character sequence, the accented character will print.

Using Immediate Text Commands

Immediate Commands are input directly through the Text Editor. Immediate commands are used for special effects such as emphasis on words, phrases or paragraphs. They are called Immediate commands because they take action immediately. When using a special effect command, insert the desired command at the position in the text where the effect should begin. Inputting the command will place or modify text at the cursor position. Use another command to reset the effect back at the point where the effect should cease. All Immediate commands are automatically canceled each time a new paragraph begins.

The command format is a backslash (\), followed by the characters representing the command and ended by a caret (^). A command for bold would appear:

Input: This is an example of the \B^Bold Text Command.

Output: This is an example of the **Bold Text Command**.

The complete Immediate Command list along with usage starts on page 146.

Special Character Commands

Special characters are those characters that are in the font but do not appear on your keyboard. For example, bullets and stars are not on your keyboard but they are characters that you can access.

You may set a character while in the Text Editor by using our Special Character command. This Special character command always starts with a backslash (\) and ends with a caret (^).

To ask for a bullet you would look through the Special character access chart, find the bullet and look at its assigned position number. A bullet happens to be 121 in the list. Typing in \121^ will output a bullet. It will not display on the graphics screen until you exit the text box.

Following are examples of commonly used Special Character Commands:

\80^	—
\81^	-
\111^	©
\121^	•

A Special Character Chart for Helvetica can be found on page 183.

Copying International Accented Characters

Any special character or international accented character can be copied using the Windows Character Map.

When working in the Text Editor, you can open your Character Map to access Accented characters. Double-click on the character(s) you wish to insert in the Character Map. Notice the character is displayed in *Characters to Copy* . Once you have selected the character(s), click on the [Copy] button. Finally, pick a position in your Text Editor and Paste.

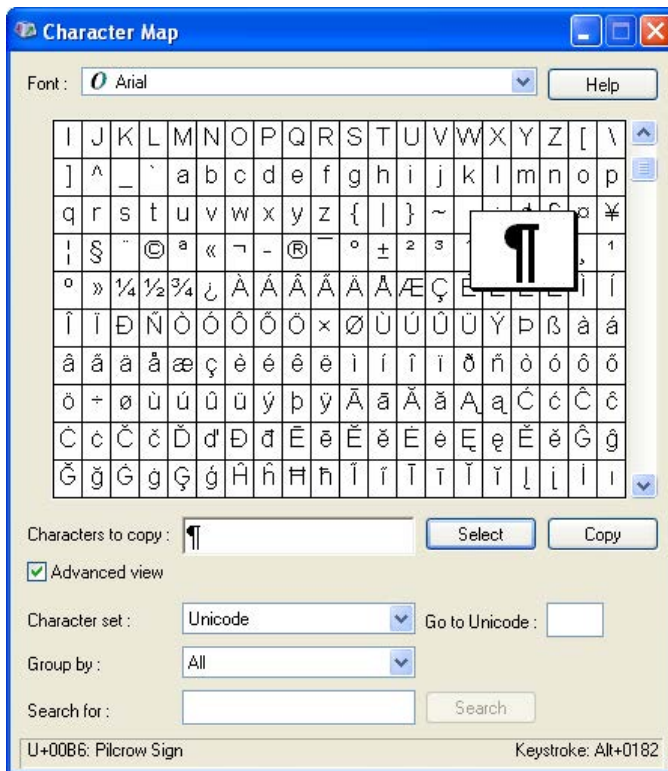


Figure 6-12: Windows Character Map Can Access International Characters

Placing Text

Now that we know how to Set Text Attributes and Input Text, we are ready to begin positioning text correctly. There are three methods for placing text:

- **Text Input Tool - Mark Anchor Position**
- **Mark Left and Right Position**
- **Place Text in Boxes**

The Text Input Tool can be accessed on the Tool Bar; while the other two options can only be accessed through the *Text option* under the Draw Menu.

Text Input Tool (Mark Anchor Position)

The Text Input tool is the same as the Draw menu option, *Mark Anchor Position*. This option is most widely used.

Using the Text Input tool requires that you simply pick a position and start typing. To quit out of text input, toggle off the Text Input tool.

With this option, remember that before picking a position, you can use any of the Position Assistant options for cursor placement. Also, the position that you do pick is always in relationship to the text composition mode attribute.

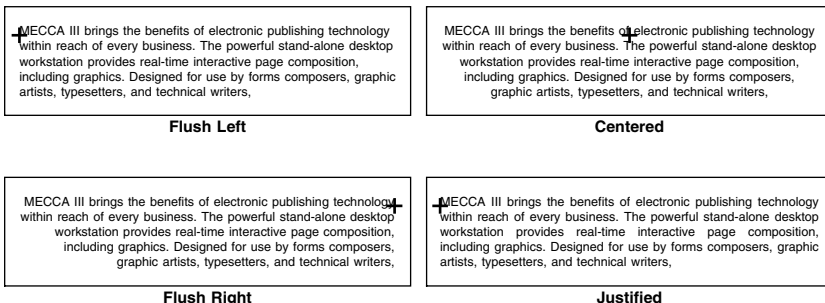


Figure 6-13: Examples of Composition Modes and Pick Points

Mark Left and Right Position

Mark Left and Right Position can be accessed under the Draw menu. Use this option if you need to visually specify the right margin. It requires two picks that will define the starting point of your text and the width of the text box.

To use *Mark Left and Right Position*, pick the upper-left position of the text box. Notice the rectangular area following the cursor. Next, pick the position that will represent the right margin. This is the lower-right corner of the text box. Your cursor will appear so that you may begin typing.

Place Text in Boxes

The **Place Text in Boxes** option uses a dynamic rectangle to provide two corners of a region in which it looks for rectangular box shapes. The positions it finds will be portrayed on the screen by a red diagonal line drawn through each location.

This function is devised to assist in the placement of text items into pre-drawn boxes. In forms, horizontal and vertical rules often divide the body of the form into individual rectangular boxes. Each of these boxes can serve to provide a location for the positioning of text.

Begin by choosing the *Place Text in Boxes* option. It can be found under the Draw menu. Its properties dialog box will automatically appear.

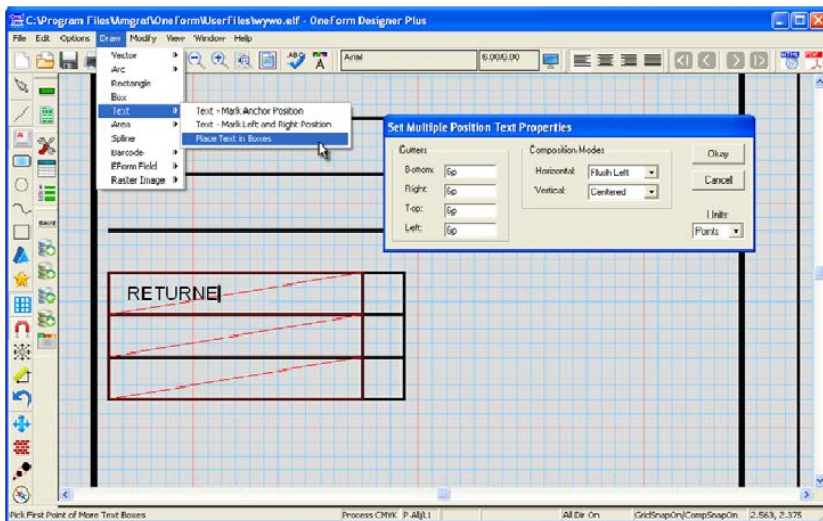


Figure 6-14: Place Text in Boxes

Setting Attributes for Text Positions

The Gutters Setting attributes for text positions is controlled through the Attributes menu. The dialog automatically appears once *Place Text in Boxes* is selected as shown above.

Before text items can be composed and positioned into boxes, a number of controlling attributes must be set. Please note that attribute settings have been provided default values and that you are not required to set them every time you position text items. But if you desire settings different from the default or different from those used in the last session, you should change them before drawing.

Gutters

Within the rectangular text box you may set gutter values for all 4 sides. The gutters are then used in calculating the positions for those modes where the text would touch the side of the box, such as flush left.

Composition Modes

This function lets you set both horizontal and vertical composition modes. A drop-down list will appear showing your choices:

Horizontal Modes: Flush Left, Centered, Flush Right

Vertical Modes: Flush Top, Centered, Flush Bottom

Pick on your desired modes and then pick [Okay] to finalize the settings. If you wish to edit these properties, you may do so by choosing Set Comp Modes/Gutters. Be aware that it will only edit the Composition Mode and Gutters for boxes about to be drawn and not existing text.

Using Place Text in Boxes

Now that the attributes have been set, you are ready to determine the position of your text. Drawing multiple text positions is just as easy as picking two diagonal corners of a region within which it looks for rectangular box shapes. The positions will be visually displayed on the screen by a red diagonal line drawn through each box location.

Immediately pick around a row or column of boxes. Red diagonal lines will appear similar to what is shown below.

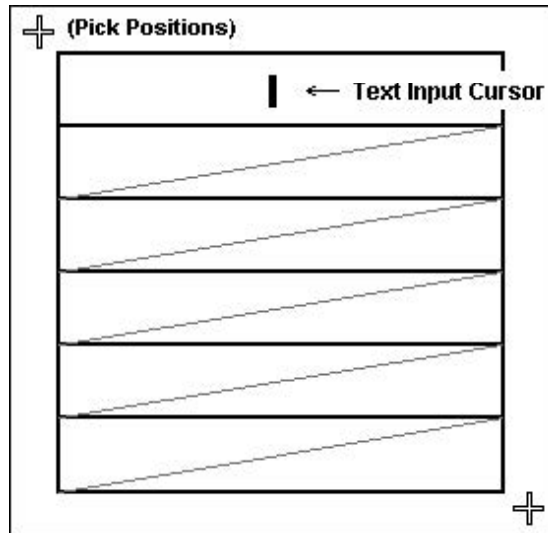


Figure 6-15: Defining Text Positions

Placing Text

After you have picked the 2nd the corner of the text box, the software attempts to find horizontal and vertical rules inside (or intersected by) the rectangle you gave. The program determines the direction (i.e., from left to right or from top to bottom) to construct text positions, based on the aspect of the rectangle that you provided. If you drew a horizontal rectangle, positions will go from left to right; if your rectangle is vertically longer than its horizontal side, then the text positions will go from top to bottom.

You should note that the program will build at most "one strip" of text positions. For example, you have a grid that looks like this:

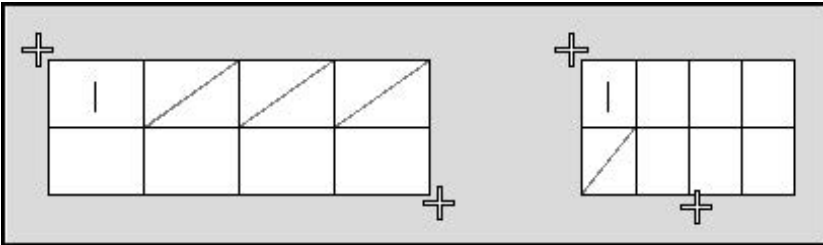


Figure 6-16: Text Input Through Text Positions

and you give a horizontal dynamic rectangle covering the entire region, only the top row of 4 boxes will be chosen. You may continue selecting text areas one strip at a time until you are finished, in which case you should right-click to choose *Start Inputting Text* . You are now ready to input text.

The [Return] key moves the cursor to the next line, while the [Tab] key moves it to the next box. When you have finished, choose the pop-up option *Quit Text Box Completely*.

As you can see, Place Text in Boxes is faster and definitely more efficient than the Input Text tool. The positioning is done without you having to use the Position Assistants or moving the text.

Pop-up Menu Choices for Place Text in Boxes

Start Inputting Text: You must choose Start Inputting Text in order to begin text input when using Place Text in Boxes.

Backup Last Selection: This is for placing Multiple Text Positions. This returns your cursor to the previous text box for editing.

Edit Box List: This edits or removes a text box within your series of multiple text boxes. Click on a red diagonal line to remove the box. Click on a red vertical or horizontal line in order to edit its size or combine two boxes. This will remove the line and change the dimensions of the box.

Continue Defining Boxes: This returns you to defining the Multiple Text Positions.

Restart Box Text Definitions: This function removes the previous text positions and allows you to redefine the multiple Text Positions.

Set Comp Modes/Gutters: This edits the Composition Modes and Gutters that had previously been set in the Set Multiple Text Positions Properties dialog. Note: This does not alter the composition mode and gutters for existing text boxes, but changes these properties for new text.

Quit Box Text Input Completely: This ends your Session in multiple text positions.

Check Spelling Tool



Figure 6-17: Check Spelling Tool

Choose the Check Spelling Tool to check the spelling of the entire form. To check the spelling of a single text item, simply pick the piece of text with the Select cursor and then the Check Spell tool. It will run through the entire text paragraph and give you replacement choices for any misspellings.

Text Command References

The following pages contain examples and usage for all accepted commands including Immediate Commands, Special Characters, and International Accented Characters.

Immediate Commands

Immediate Commands can be input directly through the Text Editor and are used for special effects such as emphasis on words, phrases or paragraphs. They are called Immediate commands because they take action immediately. When using a special effect command, insert the desired command at the position in the text where the effect should begin. Inputting the command will place or modify text at the cursor position. Use another command to reset the effect back at the point where the effect should cease. Immediate commands only effect the current text component and are canceled out at the end of the text component.

The command format is a backslash (\), followed by the characters representing the command and ended by a caret (^). A command for bold would appear:

Input: This is an example of the \B^Bold Text Command.

Output: This is an example of the **Bold Text Command**.

Alphabetical List of Immediate Text Commands

<i>Automatic Fraction</i>	<code>\A (space) n/n^</code>	149
<i>Bold</i>	<code>\B^</code>	150
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AUTOMATIC FRACTION

\A

Purpose: Allows fractions to be created with minimal coding. A numerator and denominator is set with the fraction bar character replacing the forward slash.

Format: \A (space) $n/n^$

Arguments: $n/$ is the numerator of the fraction
and
 $n^$ is the denominator of the fraction.

Example: In this example, the `\A 1/2^` fraction command will produce the one-half fraction. (There *must* be a wordspace between the `\A` and the fraction itself.)

Input: The carpet measures `16\A 1/2^` feet, not `16\A 3/4^` feet.

Output: The carpet measures 16½ feet, not 16¾ feet.

Default: The default font is Helvetica.

BOLD and BOLD ITALIC

\B^

\BI^

Purpose: These are the two type style commands for **Bold** and **Bold Italic**. Bold is a **thicker version** of the normal type style, while Bold Italic is a *slanted thicker version*. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \B^ and \BI^

Argument: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the \B^Bold Command \N^to place emphasis on words or sentences. \BI^Here we are using the Bold Italic Command.

Output: Use the **Bold Command** to place emphasis on words or sentences. ***Here we are using the Bold Italic Command.***

List of

Type Styles:

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

BACKUP CENTER

\BC^

Purpose: This command allows any character or number to back up and center itself on top of the previous character. The two different character widths are centered by the wider character.

Format: \BC^

Argument: None

Example: The command looks for the character following it and centers that character on the character before it.

Input: My brother's ham radio handle is
WØ\BC^/LFMAN.

Output: My brother's ham radio handle is
WØLFMAN.

Related Command: \BF^
BACKUP FLUSH

BACKUP FLUSH

\BF^

Purpose: This command allows any character or number to back up the full distance of the previous character giving a flush-left effect.

Format: \BF^

Argument: None

Example: The Special Character numbers are \316^ = [and \317^ =]. Check your Special Characters Tables for the correct numbers for your system.

Input: \316^\BF^\DN60^\317^

Output: [

Related Command: \BC^
 BACKUP CENTER

BLACK and BLACK ITALIC**\BK^****\BKI^**

Purpose: These are the two type style commands for **Black** and **Black Italic**. Black is a **thicker version** of the bold type style, while Black Italic is a *slanted thicker version*. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \BK^ and \BKI^

Argument: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the \BK^Black Command \N^to place emphasis on words or sentences. \BKI^Here we are using the Black Italic Command.

Output: Use the **Black Command** to place emphasis on words or sentences. ***Here we are using the Black Italic Command.***

List of**Type Styles:**

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

CHANGE FONT

\CF

- Purpose:** Enables user to Change Font, at the beginning of, or within a text paragraph.
- Format:** \CF (space) *aa*^
- Argument:** **aa** are the mnemonics assigned to your fonts. **AG** for Avant Garde and **TI** for Times Roman. These commands will override the font setup and stay in effect until another command is encountered or the text component ends.
- Example:** Notice in the example below the wordspace between the \CF and the Font Mnemonic. The command will not be recognized without it.

Input: \CF **AG**^Text will be in Avant Garde.
\CF **TI**^Text will be in Times Roman.

Output: Text will be in Avant Garde.
Text will be in Times Roman.

CHANGE COLOR

\CLR

Purpose: This command allows the user to assign text a different color, immediately within a sentence. And if needed, to switch back again.

Format: \CLR *n*^

Argument: **n** is the color number assigned to the text following.

Example: Color Number 485 is red.

Input: Every good \CLR 485^ boy \CLR 0^does fine.

Output: Every good does fine.
(Black)

Output: boy
(Magenta)

Output: boy
(Yellow)

Default: 0

Related Command: \LYR
LAYER

Note: This command references the color numbers set in the Drawing Properties. The table that controls the defaults is located under the OneForm directory */COLOR/fcp01*.

CHANGE MODE

\CM

Purpose: Enables the user to change the composition mode of a paragraph. The composition mode controls how the text will set between the left and the right margins. This command controls the whole paragraph; the last composition mode change read, will be the one used.

Format: \CM (space) *aa*^

Argument: **n** is the new composition mode.

The options are:

FL Flush to the Left Margin
CE Center
FR Flush to the Right Margin
JU Justify at Both Margins

Example: Below are examples of the six composition modes along with how to input the command.

Input: \CM **CE**^MECCA III brings the benefits.....

MECCA III brings the benefits of electronic publishing technology within reach of every business. The powerful stand-alone desktop workstation provides real-time interactive page composition, including graphics. Designed for use by forms composers, graphic artists, typesetters, and technical writers,	MECCA III brings the benefits of electronic publishing technology within reach of every business. The powerful stand-alone desktop workstation provides real-time interactive page composition, including graphics. Designed for use by forms composers, graphic artists, typesetters, and technical writers,
Flush Left	Centered
MECCA III brings the benefits of electronic publishing technology within reach of every business. The powerful stand-alone desktop workstation provides real-time interactive page composition, including graphics. Designed for use by forms composers, graphic artists, typesetters, and technical writers,	MECCA III brings the benefits of electronic publishing technology within reach of every business. The powerful stand-alone desktop workstation provides real-time interactive page composition, including graphics. Designed for use by forms composers, graphic artists, typesetters, and technical writers,
Flush Right	Justified

DOWN FOR SUBSCRIPT

\D^

Purpose: This command allows the user to immediately create subscripts. It lowers the baseline and reduces the current point size by 50% for the characters following the command.

Format: \D^

Argument: None

Example: The subscript command is reset with the \R^ RESET Command.

Input: One atom of hydrogen-1 has a mass of
1.67 x 10\D^24 \R^g.

Output: One atom of hydrogen-1 has a mass of
1.67 x 10₂₄ g.

**Related
Commands:** \F^
FIRST POINT SIZE RESET

\R^
RESET FOR SUPER/SUBSCRIPT

\U^
UP FOR SUPERScript

Note: Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

MOVE BASELINE DOWN

\DN

Purpose: This command allows the user to immediately lower the baseline of the text line following it for that paragraph only.

Format: \DN *unit*^

Argument: **unit** is the amount the baseline is to be lowered.

Example: In our example, notice that the second line also moved down.

Input: To move a line \DN 3.5p^DOWN just use the immediate down command.

Output: To move a line DOWN just use the immediate down command.

The original positioning is restored at the end of the text item.

Related

Command: \UP *unit*^
MOVE BASELINE UP

FIRST POINT SIZE RESET

\F^

Purpose: This command resets the point size and baseline, after super/subscript, back to the original type size and baseline. When utilizing more than one level of sizes (such as a superscript between subscripts), this command will automatically reset the type back to the original level before it encountered the first super/subscript.

Format: \F^

Argument: None

Example: In the example we are using both the \F^ and \R^ Commands to achieve the effect needed.

Input: Levels of super/subscripts are easy:
1.11 \D^22\U^33\R^ 22 \F^1.11.

Output: Levels of super/subscripts are easy:
1.11 ₂₂³³ 1.11.

**Related
Commands:**

\D^
DOWN FOR SUBSCRIPT

\R^
RESET FOR SUPER/SUBSCRIPT

\U^
UP FOR SUPERSCRIPT

Note: Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

LEADER FILL – DEFAULT

\FILL^

Purpose: Allows a pattern of leader dots to be drawn between text pieces in a paragraph or table. The purpose of the `\FILL^` command is to fill remaining space in a measure with the leader dots.

When the `\FILL^` command occurs in a line, the text to the left of the command will set flush left and the text to the right of the command will set flush right. With any remaining space being taken up by the fill. If more than one `\FILL^` command is in a given line, they will divide equally the remaining space on the line.

The composition mode of the text item using the fill must be either Flush Left (FL) or Justified (JU). If you want a designated line break, you must use the `\NL^ NEW LINE` command to break the line. Otherwise, the `\FILL^` command will break the lines as normal and use the remaining space to fill. In the case of justified lines there is no remaining space, so a `\FJ^` command to control the line break is absolutely necessary. On any line that contains a `\FILL^` command, the line will fill the measure.

Format: `\FILL^`

Argument: None

Example: This is the default format of the `\FILL^` command. This will produce a leader dot pattern made up of the period character of the current font spaced at 6 points between with a 6 point gutter at each end. It will pick up the style of the associated paragraph.

Input: This is the default `\FILL^` leader fill.

Output: This is the default leader fill.

FORCE JUSTIFY LINE

\FJ^

Purpose: Enables the user to immediately force the current line to end and be justified, with all remaining text to start composing on the next baseline.

Format: \FJ^

Argument: None

Examples: This is how the paragraphs look *without* using the FORCE JUSTIFY LINE command and letting the lines justify normally.

Input: BEHAVIOR OF GOOD BOYS

Every good boy does fine most of the time. It is hard to do good behavior all of the time.

Output: **BEHAVIOR OF GOOD BOYS**

Every good boy does fine most of the time. It is hard to do good behavior all of the time.

Using the \FJ^ command causes the right margin to justify regardless of the current wordspacing controls.

Input: BEHAVIOR OF GOOD BOYS\FJ^

Every good boy does fine most of the time. It is\FJ^hard to do good behavior all of the time.

Output: **BEHAVIOR OF GOOD BOYS**

Every good boy does fine most of the time. It is hard to do good behavior all of the time.

Note: This command will not squeeze items to fit in a certain line measure. It only expands wordspacing. Even after the FORCE JUSTIFY is removed the wordspacing controls for that piece stays set to the larger value. You will need to change NOM wordspacing afterwards to 36.

HORIZONTAL RULE

\HR

Purpose: Allows the user to draw a *horizontal rule* within a paragraph or table. It is used for "fill-in-the-blank" type material.

Format: \HR *unit,unit*[^]

Arguments: **unit**, is the length of the rule
and

unit[^] is the height (or weight) of the rule.

Remarks: This command draws a *horizontal rule* the specified length from the current position. Paragraph or table margins are used to control the starting position. The command must be within a Text Item, it cannot sit alone.

Example: In this example, the **\HR** command will produce a line one inch long with a thickness of one point.

Input: I hereby certify the above to be true
to the best of my knowledge on
the **\HR .5i,1p**[^] day of April, 2000.

Output: I hereby certify the above to be true to the best of my
knowledge on the _____ day of April, 2000.

HORIZONTAL SPACE RELATIVE

\HSA

Purpose: Enables the user to move *Horizontal Space Relative* to current position.

Format: \HSA *unit*[^]

Argument: **unit** is the amount to move from current position

Remarks: This command moves text a specified amount by using an X coordinate (positive or negative), relative to the text's current position. In the example below, a HORIZONTAL SPACE RELATIVE command is used to open up space in a line.

Example: *Input:* There are\HSA 24p[^]U.S. dry pints per British Imperial fluid ounce.

Output: There are U.S. dry pints per British Imperial fluid ounce.

In the example below, the command is used to close space between the A and V characters. There are KERNING controls for this, but for those cases where kerning tables are not available, the negative HSA is useful.

Input: \PSZ 36p[^]SA\HSA -7p[^]VE

Output: **SAVE**

Notes: This command can also be used to match the emspace, enspace, and thin space characters in other systems. The emspace is usually 100% of a given point size. The enspace is 60% of the point size and a thin space is 30%.

HORIZONTAL SPACE ABSOLUTE

\HSPA

- Purpose:** Enables the user to move horizontally from the left margin to a fixed position.
- Format:** \HSPA *unit*[^]
- Argument:** **unit** is the amount to move from left margin
- Remarks:** This command moves text a specified amount by using an X coordinate (positive only), absolutely from the left margin of the Text Item. In the example below, a HORIZONTAL SPACE ABSOLUTE command is used to create two columns and yet linking the items together within one paragraph.
- Example:**
- | | |
|----------------|---|
| <i>Input:</i> | 01009 \HSPA 1i [^] Kearny\NL [^] |
| | 0298CX \HSPA 1i [^] Rockaway\NL [^] |
| | 0299CZ \HSPA 1i [^] Belleville\NL [^] |
| | 03AAZ \HSPA 1i [^] Springfield |
| <i>Output:</i> | 01009 Kearny |
| | 0298CX Rockaway |
| | 0299CZ Belleville |
| | 03AAZ Springfield |
- Remarks:** If the absolute position has already been passed before encountering the command, then a line break will be forced and the position will be honored on the next line.

HORIZONTAL SIZE

\HSZ

- Purpose:** Enables the user to alter *Horizontal Size* of type.
- Format:** `\HSZ unit^`
- Argument:** **unit** is width of type in any unit
- Remarks:** This command alters horizontal set width; can condense or expand: `\HSZ 8p^` = horizontal size of 8 points, and `\HSZ 14p^` = horizontal size of 14 points.
- Example:** *Input:* `\HSZ 8p^`You are reading an example of 8-point condensed type.
- `\HSZ 14p^`You are reading an example of 14-point expanded type.
- Output:* You are reading an example of 8-point *condensed* type.
- You are reading an example of 14-point *expanded* type.
- Related Commands:** `\PSZ unit^`
POINT SIZE
- `\VSZ unit^`
VERTICAL SIZE

HEAVY and HEAVY ITALIC

\HV^

\HVI^

Purpose: These are the two type style commands for **Heavy** and **Heavy Italic**. Heavy is usually considered a **very thick version** of the bold type style, while Heavy Italic is a **slanted version**. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \HV^ and \HVI^

Arguments: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the **\HV^**Heavy Command **\N^**to place emphasis on words or sentences. **\HVI^**Here we are using the Heavy Italic Command.

Output: Use the **Heavy Command** to place emphasis on words or sentences. **Here we are using the Heavy Italic Command.**

List of Type Styles:

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system.

LIGHT and LIGHT ITALIC**\L^****\LI^**

Purpose: These are the two type style commands for **Light** and **Light Italic**. Light is a **thinner version** of the normal type style, while Light Italic is a **slanted thinner version**. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \L^ and \LI^

Arguments: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the \L^Light Command \N^to place emphasis on words or sentences. \LI^Here we are using the Light Italic Command.

Output: Use the Light Command to place emphasis on words or sentences. *Here we are using the Light Italic Command.*

List of Type Styles:

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

LINE LEADING

\LEAD

\LD

Purpose: Enables the user to change *Line Leading* within a paragraph. There are two commands:

LEAD is the baseline-to-baseline leading for the entire paragraph, regardless of where within the paragraph it is encountered.

LD takes affect *after* the line in which it is encountered. It is an additional leading (positive or negative value) that affects all subsequent lines unless another *LD* command is issued. There can be multiple *LD* commands in one paragraph item.

Format: *LEAD unit*[^]

Argument: **unit** is line leading from baseline to baseline.

Example: *Input:* This is an \PSZ 8p[^]\LEAD 9p[^]example of the pointsize and leading command used to change the set size and leading. Remember the LEAD command affects the entire paragraph.

Output: **This is an** example of the pointsize and leading command used to change the set size and leading. Remember the LEAD command affects the entire paragraph.

Format: *LD unit*[^]

Argument: **unit** is a positive or negative amount to add to existing lead value.

Input: Dr. John Mercers\NL[^]
\PSZ 8p[^]\LD -3p[^]Seaport Towers, Suite 110\NL[^]
3904 Main Street\NL[^]
Kansas City, Missouri 64111\LD 5p[^]\NL[^]
\PSZ 12p[^]General Surgery

Output: **Dr. John Mercers**
Seaport Towers, Suite 110
3904 Main Street
Kansas City, Missouri 64111
General Surgery

CHANGE LAYER

\LYR

Purpose: Enables the user to change *Layer* immediately within a text string.

Format: \LYR *n*^

Argument: **n** is a number from 1 to 32, which is the new layer number of the text to follow.

Example: *Input:* Every good \LYR 2^ boy \LYR 1^does fine.

Output: Every good does fine.
(*Layer 1*)

Output: boy
(*Layer 2*)

Default: Layer 1

MEDIUM and MEDIUM ITALIC

\M^

\MI^

Purpose: These are the two type style commands for **Medium** and *Medium Italic*. Medium is usually a **slightly thicker version** of the normal type style, while Medium Italic is a *slanted thicker version*. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \M^ and \MI^

Arguments: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the \M^Medium Command \N^to place emphasis on words or sentences. \MI^Here we are using the Medium Italic Command.

Output: Use the **Medium Command** to place emphasis on words or sentences. *Here we are using the Medium Italic Command.*

**List of
Type Styles:**

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

NORMAL and ITALIC**\N^****\I^**

Purpose: These two type style commands allow the user to change to a NORMAL type style or the *ITALIC* (*slanted*) version of the normal type style. Normal is the most commonly used type style and is the system default. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \N^ and \I^

Arguments: None

Example: *Input:* \I^Use the \N^Normal Command to get back to the regular type style, \I^after placing emphasis \N^on words or sentences with another type style. \I^Slanted type is the italic type style.

Output: Use the Normal Command to get back to the regular type style, after placing emphasis on words or sentences with another type style. Slanted type is the italic type style.

List of**Type Styles:**

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system.

NEW LINE

\NL^

Purpose: Enables the user to immediately force the current line to end and all remaining text to start composing on the next baseline.

Format: \NL^

Argument: None

Example: *Input:* Mr. George Jones\nNL^
1115 Grand Ave.\nNL^
Kansas City, MO 64109

Output: Mr. George Jones
1115 Grand Ave.
Kansas City, MO 64109

Note: The NEW LINE command overrides line justification. When the composition program encounters a NEW LINE command, the system immediately stops that line of text (without justifying the line) and drops down to the next baseline.

Related Command: \FJ^

FORCE JUSTIFY LINE

OUTLINE TYPE**\OL^****\XOL^**

Purpose: Enables the user to change to an **OUTLINE** type style. The character will stay in its current type style, such as Bold, or Italic, but will outline that current style. This command will stay in effect until canceled with the **\XOL^** Cancel Outline command.

Format: **\OL^** and **\XOL^**

Argument: None

Examples: *Input:* Use the **\OL^** Outline Command **\XOL^** to outline words or sentences. Connect the command to the word you are stressing.

Output: Use the **Outline Command** to outline words or sentences. Connect the command to the word you are stressing.

Input: Using **\I^****\OL^** Outline **\N^****\XOL^**Type

Output: Using *Outline* Type

Note: Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

Note: The OFDP display does not show the outline. This takes place when it is printed.

POINT SIZE

\PSZ

Purpose: Enables the user to change *Point Size*.

Format: \PSZ *unit*^

Argument: **unit** is the size of type in any valid unit

Example: *Input:* \B^\PSZ14p^E\N^\PSZ9p^very good boy does fine.

Output: **E**very good boy does fine.

Related

Commands: \HSZ *unit*^
HORIZONTAL SIZE

\VSZ *unit*^
VERTICAL SIZE

RESET FOR SUPER/SUBSCRIPT

\R^

Purpose: This command allows the user to reset a super/subscript back to the last known point size. It will reset to previous level of super/subscript if multiples are necessary, or will reset back to original point size if there is only one super/subscript.

Format: \R^

Argument: None

Example: *Input:* Using Kleenex\U^\112^\R^ to clean your eyeglasses can scratch your lenses.

Output: Using Kleenex® to clean your eyeglasses can scratch your lenses.

Below is an example that is occasionally necessary when working with equations – placing a superscript inside a subscript.

Input: Levels of super/subscripts are easy:\NL^
1.11 \D^22\U^33\R^22 \F^1.11.

Output: Levels of super/subscripts are easy:
1.11 _{22²²} 1.11.

**Related
Commands:**

\D^
DOWN FOR SUBSCRIPT

\F^
FIRST POINT SIZE RESET

\U^
UP FOR SUPERSCRIPT

Note: Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

THIN and THIN ITALIC

\TH^

\THI^

Purpose: These are the two type style commands for **Thin** and **Thin Italic**. Thin is a **thinner version** of the light type style, while Thin Italic is a *slanted thinner version*. Both of these commands will stay in effect until another style command is encountered within the text component.

Format: \TH^ and \THI^

Arguments: None

Example: In the examples below, notice the command is connected to the word it is changing.

Input: Use the **\TH^**Thin Command **\N^** to place emphasis on words or sentences. **\THI^**Here we are using the Thin Italic Command.

Output: Use the Thin Command to place emphasis on words or sentences. *Here we are using the Thin Italic Command.*

**List of
Type Styles:**

\VL^	Very Light	\VLI^	Very Light Italic
\TH^	Thin	\THI^	Thin Italic
\L^	Light	\LI^	Light Italic
\N^	Normal	\I^	Italic
\M^	Medium	\MI^	Medium Italic
\B^	Bold	\BI^	Bold Italic
\XB^	Extra Bold	\XBI^	Extra Bold Italic
\HV^	Heavy	\HVI^	Heavy Italic
\BK^	Black	\BKI^	Black Italic

Note: Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

TILDE CHARACTER

~

Purpose: The tilde character is used to hold a specific amount of space. The tilde character is OneForm's hardspace character. The width is a figure space. You can define the width through the Text Attribute Tool or Text Properties Change.

Format: ~

Argument: *none*

Example:

Input: 12345.00
~1234.00
~~123.00
~~~12.00  
~~~~1.00  
~~~~~.00

*Output:* 12345.00  
1234.00  
123.00  
12.00  
1.00  
.00

**Remarks:** When the tilde is used to join two words together it will not allow those words to break. To get a tilde to print you must use the special character number \248^.

**Default:** The tilde holds the space of the number zero.

## **UP FOR SUPERSCRIPT**

**\U^**

---

**Purpose:** This command allows the user to immediately create superscripts. It raises the baseline and reduces the current point size by 50% for the characters following the command.

**Format:** \U^

**Arguments:** None

**Example:** *Input:* One atom of hydrogen-1 has a mass of  
1.67 x 10\U^24 \R^g.

*Output:* One atom of hydrogen-1 has a mass of  
1.67 x 10<sup>24</sup>g.

**Related  
Commands:**

\D^  
*DOWN FOR SUBSCRIPT*

\F^  
*FIRST POINT SIZE RESET*

\R^  
*RESET TO SUPER/SUBSCRIPT*

**Note:** Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

## MOVE BASELINE UP

**\UP**

---

**Purpose:** This command allows the user to immediately raise the baseline of the text following it for that paragraph only.

**Format:** `\UP unit`

**Argument:** **unit** is the amount the baseline is to be raised.

**Example:** *Input:* To move a line up just `\UP 3.5p` use the immediate UP command.

*Output:* To move a line up just use the immediate UP command.

**Related Command:** `\DN unit`  
*MOVE BASELINE DOWN*

**UNDERLINE START and END**

**\US^**

**\UE^**

---

**Purpose:** Enables the user to underline a word or words. This command will stay in effect until an UNDERLINE END command (\UE^) is encountered or the end of the text item.

**Format:** \US^ and \UE^

**Arguments:** None

**Example:** *Input:* Underscoring is used  
\US^to place emphasis on words or  
sentences.\UE^ Connect the command to the  
word you are  
stressing.

*Output:* Underscoring is used to place emphasis on words or  
sentences. Connect the command to the word you are  
stressing.

**Note:** Controls for these commands are found under the Set Text Attributes Tool and Text Properties Change.

**VERY LIGHT and VERY LIGHT ITALIC**

**\VL<sup>^</sup>**

**\VLI<sup>^</sup>**

---

**Purpose:** These are the two type style commands for **Very Light** and *Very Light Italic*. Very Light is an **extremely thin version** of the light type style, while Very Light Italic is the *slanted version*. Both of these commands will stay in effect until another style command is encountered within the text component.

**Format:** \VL<sup>^</sup> and \VLI<sup>^</sup>

**Arguments:** None

**Example:** In the examples below, notice the command is connected to the word it is changing.

*Input:* Use the \VL<sup>^</sup>Very Light Command\N<sup>^</sup>to place emphasis on words or sentences. \VLI<sup>^</sup>Here we are using the Very Light Italic Command.

*Output:* Use the Very Light Command to place emphasis on words or sentences. *Here we are using the Very Light Italic Command.*

**List of Type Styles:**

|                  |            |                   |                   |
|------------------|------------|-------------------|-------------------|
| \VL <sup>^</sup> | Very Light | \VLI <sup>^</sup> | Very Light Italic |
| \TH <sup>^</sup> | Thin       | \THI <sup>^</sup> | Thin Italic       |
| \L <sup>^</sup>  | Light      | \LI <sup>^</sup>  | Light Italic      |
| \N <sup>^</sup>  | Normal     | \I <sup>^</sup>   | Italic            |
| \M <sup>^</sup>  | Medium     | \MI <sup>^</sup>  | Medium Italic     |
| \B <sup>^</sup>  | Bold       | \BI <sup>^</sup>  | Bold Italic       |
| \XB <sup>^</sup> | Extra Bold | \XBI <sup>^</sup> | Extra Bold Italic |
| \HV <sup>^</sup> | Heavy      | \HVI <sup>^</sup> | Heavy Italic      |
| \BK <sup>^</sup> | Black      | \BKI <sup>^</sup> | Black Italic      |

**Note:** Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

## **VERTICAL SIZE**

**\VSZ**

---

**Purpose:** Enables the user to alter Vertical Size.

**Format:** `\VSZ unit^`

**Argument:** **unit** is the height of the type in any valid unit

**Remarks:** This command will alter vertical set width; can reduce or heighten: `\VSZ 14p^` = vertical size of 14 points.

**Example:** *Input:* Every good `\VSZ 14p^`boy does fine.

*Output:* Every good boy does fine.

**Related**

**Commands:** `\PSZ unit^`  
*POINT SIZE*

`\HSZ unit^`  
*HORIZONTAL SIZE*

**EXTRA BOLD and EXTRA BOLD ITALIC**

**\XB^**

**\XBI^**

---

**Purpose:** These are the two type style commands for **Extra Bold** and **Extra Bold Italic**. Extra Bold is a **thicker version** of the bold type style, while Extra Bold Italic is a **slanted thicker version**. Both of these commands will stay in effect until another style command is encountered within the text component.

**Format:** \XB^ and \XBI^

**Arguments:** None

**Example:** In the examples below, notice the command is connected to the word it is changing.

*Input:* Use the **\XB^**Extra Bold Command\N^to place emphasis on words or sentences. **\XBI^**Here we are using the Extra Bold Italic Command.

*Output:* Use the **Extra Bold Command** to place emphasis on words or sentences. **Here we are using the Extra Bold Italic Command.**

**List of Type Styles:**

|      |            |       |                   |
|------|------------|-------|-------------------|
| \VL^ | Very Light | \VLI^ | Very Light Italic |
| \TH^ | Thin       | \THI^ | Thin Italic       |
| \L^  | Light      | \LI^  | Light Italic      |
| \N^  | Normal     | \I^   | Italic            |
| \M^  | Medium     | \MI^  | Medium Italic     |
| \B^  | Bold       | \BI^  | Bold Italic       |
| \XB^ | Extra Bold | \XBI^ | Extra Bold Italic |
| \HV^ | Heavy      | \HVI^ | Heavy Italic      |
| \BK^ | Black      | \BKI^ | Black Italic      |

**Note:** Type styles are dependent on availability of that style on your system. If you select a style that is not available, the system will default to the closest match: normal, bold, or italic.

## **Special Character Commands**

Special characters are those characters that are in the font but do not appear on your keyboard. For example, bullets and stars are not on your keyboard but they are characters that you can access.

You may call up a character through the Text Editor and Interactive Text by using our special character command. This special character command always starts with a backslash (\) and ends with a caret (^).

Place the command directly where you want it to be within the paragraph.

**Input:**                Made by Fluffy\111^ Toys, Inc.

**Output:**             Made by Fluffy© Toys, Inc.

To ask for a bullet you would look through the special character access chart, find the bullet and look at its assigned position number. A bullet happens to be 121 in the list. Typing in \121^ will output a bullet. It will not display on the graphics screen until you exit the text box.

The majority of the PostScript fonts have the same character layout, unless it is a symbol or pi font. See the charts following for Helvetica and Zapf Dingbat Character Numbers.



*Helvetica Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 1   | °     | 33  | g     | 65  | &     | 97  | Ð     |
| 2   | °     | 34  | h     | 66  | :     | 98  | ð     |
| 3   | ´     | 35  | i     | 67  | ;     | 99  | °     |
| 4   | ´     | 36  | j     | 68  | .     | 100 | ¼     |
| 5   | `     | 37  | k     | 69  | ,     | 101 | ½     |
| 6   | `     | 38  | l     | 70  | ‘     | 102 | Ý     |
| 7   | ^     | 39  | m     | 71  | ’     | 103 | ý     |
| 8   | ^     | 40  | n     | 72  | ?     | 104 | °     |
| 9   | ¨     | 41  | o     | 73  | !     | 105 | ÷     |
| 10  | ¨     | 42  | p     | 74  | %     | 106 | ¾     |
| 11  | ˜     | 43  | q     | 75  | *     | 107 | ×     |
| 12  | ˜     | 44  | r     | 76  | (     | 108 | ©     |
| 13  | ¸     | 45  | s     | 77  | )     | 109 | ®     |
| 14  | ¸     | 46  | t     | 78  | /     | 110 | ™     |
| 15  | ß     | 47  | u     | 79  | -     | 111 | ©     |
| 16  | Æ     | 48  | v     | 80  | —     | 112 | ®     |
| 17  | Œ     | 49  | w     | 81  | —     | 113 | ™     |
| 18  | æ     | 50  | x     | 82  | /     | 114 | ¶     |
| 19  | œ     | 51  | y     | 83  | fi    | 115 | ...   |
| 20  | T     | 52  | z     | 84  | fl    | 116 | #     |
| 21  | U     | 53  | 1     | 85  | &     | 117 | “     |
| 22  | V     | 54  | 2     | 86  | &     | 118 | ”     |
| 23  | W     | 55  | 3     | 87  | &     | 119 |       |
| 24  | X     | 56  | 4     | 88  | ^     | 120 | @     |
| 25  | Y     | 57  | 5     | 89  | f     | 121 | •     |
| 26  | Z     | 58  | 6     | 90  | ,     | 122 | •     |
| 27  | a     | 59  | 7     | 91  | „     | 123 | °     |
| 28  | b     | 60  | 8     | 92  | -     | 124 | †     |
| 29  | c     | 61  | 9     | 93  | ˘     | 125 | ‡     |
| 30  | d     | 62  | 0     | 94  | ¸     | 126 | §     |
| 31  | e     | 63  | \$    | 95  | ˘     | 127 | [     |
| 32  | f     | 64  | ¢     | 96  | ¡     | 128 | ]     |

*Helvetica Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 129 | A     | 161 | g     | 193 | &     | 225 | '     |
| 130 | B     | 162 | h     | 194 | :     | 226 | "     |
| 131 | C     | 163 | i     | 195 | ;     | 227 | "     |
| 132 | D     | 164 | j     | 196 | .     | 228 | '     |
| 133 | E     | 165 | k     | 197 | ,     | 229 | '     |
| 134 | F     | 166 | l     | 198 | '     | 230 | \     |
| 135 | G     | 167 | m     | 199 | '     | 231 | •     |
| 136 | H     | 168 | n     | 200 | ?     | 232 | +     |
| 137 | I     | 169 | o     | 201 | !     | 233 | -     |
| 138 | J     | 170 | p     | 202 | %     | 234 | ×     |
| 139 | K     | 171 | q     | 203 | *     | 235 | ÷     |
| 140 | L     | 172 | r     | 204 | (     | 236 | =     |
| 141 | M     | 173 | s     | 205 | )     | 237 | ≠     |
| 142 | N     | 174 | t     | 206 | /     | 238 | ≈     |
| 143 | O     | 175 | u     | 207 | -     | 239 | ≡     |
| 144 | P     | 176 | v     | 208 | —     | 240 | &     |
| 145 | Q     | 177 | w     | 209 | -     | 241 | <     |
| 146 | R     | 178 | x     | 210 | {     | 242 | >     |
| 147 | S     | 179 | y     | 211 | }     | 243 | ≤     |
| 148 | T     | 180 | z     | 212 | [     | 244 | ≥     |
| 149 | U     | 181 | 1     | 213 | ]     | 245 | ±     |
| 150 | V     | 182 | 2     | 214 | .     | 246 | ^     |
| 151 | W     | 183 | 3     | 215 | #     | 247 |       |
| 152 | X     | 184 | 4     | 216 | "     | 248 | ~     |
| 153 | Y     | 185 | 5     | 217 | "     | 249 | "     |
| 154 | Z     | 186 | 6     | 218 | @     | 250 | '     |
| 155 | a     | 187 | 7     | 219 | _     | 251 | °     |
| 156 | b     | 188 | 8     | 220 | ■     | 252 | °     |
| 157 | c     | 189 | 9     | 221 | °     | 253 |       |
| 158 | d     | 190 | 0     | 222 | †     | 254 |       |
| 159 | e     | 191 | \$    | 223 | ‡     | 255 |       |
| 160 | f     | 192 | ¢     | 224 | `     | 256 |       |

*Helvetica Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 257 | A     | 289 | ι     | 321 | &     | 353 | &     |
| 258 | B     | 290 | κ     | 322 | &     | 354 | &     |
| 259 | Γ     | 291 | λ     | 323 | →     | 355 | ©     |
| 260 | Δ     | 292 | μ     | 324 | ←     | 356 | ↓     |
| 261 | E     | 293 | ν     | 325 | ↑     | 357 | ™     |
| 262 | Z     | 294 | ξ     | 326 | ↓     | 358 | ∞     |
| 263 | H     | 295 | ο     | 327 | &     | 359 | ∂     |
| 264 | Θ     | 296 | π     | 328 | &     | 360 | ⇒     |
| 265 | I     | 297 | ρ     | 329 | &     | 361 | ⇐     |
| 266 | K     | 298 | σ     | 330 | &     | 362 | •     |
| 267 | Λ     | 299 | τ     | 331 | &     | 363 | ∫     |
| 268 | M     | 300 | υ     | 332 | &     | 364 | J     |
| 269 | N     | 301 | φ     | 333 | &     | 365 | &     |
| 270 | Ξ     | 302 | χ     | 334 | &     | 366 | &     |
| 271 | O     | 303 | ψ     | 335 | &     | 367 | &     |
| 272 | Π     | 304 | ω     | 336 | &     | 368 | &     |
| 273 | P     | 305 | f     | 337 | √     | 369 | f     |
| 274 | Σ     | 306 | ∂     | 338 | &     | 370 | &     |
| 275 | T     | 307 | ∇     | 339 | ≡     | 371 | ℔     |
| 276 | Υ     | 308 | &     | 340 | ∫     | 372 | &     |
| 277 | Φ     | 309 | ∫     | 341 | i     | 373 | &     |
| 278 | X     | 310 | ∫     | 342 | ‰     | 374 | √     |
| 279 | Ψ     | 311 | ∫     | 343 | £     | 375 | &     |
| 280 | Ω     | 312 | ∫     | 344 | ¥     | 376 | ∞     |
| 281 | α     | 313 | ∫     | 345 | &     | 377 | '     |
| 282 | β     | 314 | ∫     | 346 | &     | 378 | “     |
| 283 | γ     | 315 | ~     | 347 | &     | 379 | &     |
| 284 | δ     | 316 | ∫     | 348 | ∟     | 380 | &     |
| 285 | ε     | 317 | ∫     | 349 | ⊕     | 381 | &     |
| 286 | ζ     | 318 | &     | 350 | &     | 382 | &     |
| 287 | η     | 319 | &     | 351 | &     | 383 | &     |
| 288 | θ     | 320 |       | 352 | &     | 384 | &     |

*Helvetica Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 385 | •     | 417 | ï     | 449 | ò     | 481 | ß     |
| 386 | •     | 418 | ì     | 450 | Õ     | 482 | ◆     |
| 387 | •     | 419 | ì     | 451 | õ     | 483 | Æ     |
| 388 | •     | 420 | Ñ     | 452 | Š     | 484 | Ł     |
| 389 | •     | 421 | ñ     | 453 | š     | 485 | Ø     |
| 390 | Á     | 422 | &     | 454 | Ú     | 486 | Œ     |
| 391 | á     | 423 | ©     | 455 | ú     | 487 | æ     |
| 392 | Â     | 424 | ©     | 456 | Û     | 488 | &     |
| 393 | â     | 425 | ®     | 457 | û     | 489 | □     |
| 394 | Ä     | 426 | ®     | 458 | Ü     | 490 | &     |
| 395 | ä     | 427 | &     | 459 | ü     | 491 | •     |
| 396 | À     | 428 | &     | 460 | Û     | 492 | •     |
| 397 | à     | 429 | ◆     | 461 | ù     | 493 | •     |
| 398 | Å     | 430 | ◆     | 462 | ÿ     | 494 | ⇒     |
| 399 | å     | 431 | ◆     | 463 | ÿ     | 495 | ⇐     |
| 400 | Ã     | 432 | &     | 464 | Ž     | 496 | ↑     |
| 401 | ã     | 433 | &     | 465 | ž     | 497 | ↓     |
| 402 | Ç     | 434 | &     | 466 | •     | 498 | ↔     |
| 403 | ç     | 435 | ◆     | 467 | «     | 499 | &     |
| 404 | É     | 436 | ◆     | 468 | »     | 500 | &     |
| 405 | é     | 437 | ◆     | 469 | ‹     | 501 | &     |
| 406 | Ê     | 438 | ◇     | 470 | ›     | 502 | &     |
| 407 | ê     | 439 | ◇     | 471 | ¿     | 503 | &     |
| 408 | Ë     | 440 | ◇     | 472 | &     | 504 | &     |
| 409 | ë     | 441 | &     | 473 | ⊕     | 505 | □     |
| 410 | È     | 442 | Ó     | 474 | ⊗     | 506 | &     |
| 411 | è     | 443 | ó     | 475 | □     | 507 | &     |
| 412 | Í     | 444 | Ô     | 476 | □     | 508 | κ     |
| 413 | í     | 445 | ô     | 477 | ı     | 509 | &     |
| 414 | Î     | 446 | Ö     | 478 | †     | 510 | &     |
| 415 | î     | 447 | ö     | 479 | ø     | 511 | ∅     |
| 416 | Ï     | 448 | Ï     | 480 | œ     | 512 | &     |

*ZapfDingbats Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 1   | ❶     | 33  | ✱     | 65  | ⓪     | 97  | ➡     |
| 2   | ❶     | 34  | ✱     | 66  | ✚     | 98  | ➡     |
| 3   | ③     | 35  | ✱     | 67  | ✚     | 99  | ↔     |
| 4   | ③     | 36  | ✱     | 68  | ✚     | 100 | ↔     |
| 5   | ②     | 37  | ✱     | 69  | ✚     | 101 | ↔     |
| 6   | ②     | 38  | ●     | 70  | ✚     | 102 | ↔     |
| 7   | ④     | 39  | ○     | 71  | ✚     | 103 | ↔     |
| 8   | ④     | 40  | ■     | 72  | ✚     | 104 | ↔     |
| 9   | ⑨     | 41  | □     | 73  | ✚     | 105 | ➡     |
| 10  | ⑨     | 42  | □     | 74  | ✚     | 106 | ➡     |
| 11  | ⑤     | 43  | □     | 75  | ✚     | 107 | ➡     |
| 12  | ⑤     | 44  | □     | 76  | ✚     | 108 | ➡     |
| 13  | ②     | 45  | ▲     | 77  | ✚     | 109 | ➡     |
| 14  | ②     | 46  | ▼     | 78  | ✚     | 110 | ➡     |
| 15  | ➡     | 47  | ◆     | 79  | ✚     | 111 | ©     |
| 16  | ➡     | 48  | ✚     | 80  | ⑦     | 112 | ®     |
| 17  | ↔     | 49  | ▶     | 81  | ⑥     | 113 | ™     |
| 18  | ↔     | 50  |       | 82  | ♥     | 114 | ❶     |
| 19  | ➡     | 51  | !     | 83  | ③     | 115 | ⑦     |
| 20  | ✱     | 52  | !     | 84  | ④     | 116 | ✚     |
| 21  | ✱     | 53  | ∞     | 85  | ⓪     | 117 | ♥     |
| 22  | ✱     | 54  | ↔     | 86  | ⓪     | 118 | ⑤     |
| 23  | ✱     | 55  | ✓     | 87  | ⓪     | 119 | ➡     |
| 24  | ✱     | 56  | ✓     | 88  | ✱     | 120 | ✚     |
| 25  | ✱     | 57  | ✕     | 89  | ✚     | 121 | •     |
| 26  | ✱     | 58  | ✕     | 90  | ③     | 122 | •     |
| 27  | ✱     | 59  | ✕     | 91  | ④     | 123 | ◦     |
| 28  | ✱     | 60  | ✕     | 92  | ⑥     | 124 | ⑦     |
| 29  | ✱     | 61  | ✚     | 93  | ⑦     | 125 | ⑧     |
| 30  | ✱     | 62  | ✚     | 94  | ⑤     | 126 | ✚     |
| 31  | ✱     | 63  | ✚     | 95  | ⑥     | 127 | ✱     |
| 32  | ✱     | 64  | ?     | 96  | ➡     | 128 | ✱     |

*ZapfDingbats Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 129 | ✧     | 161 | ✱     | 193 | Ⓒ     | 225 | ③     |
| 130 | ✚     | 162 | ✱     | 194 | ✚     | 226 | ⑨     |
| 131 | ✚     | 163 | ✱     | 195 | ✚     | 227 | ⑨     |
| 132 | ♣     | 164 | ✱     | 196 | ✚     | 228 | ⑧     |
| 133 | ♣     | 165 | ✱     | 197 | ✚     | 229 | ⑧     |
| 134 | ♠     | 166 | ●     | 198 | ✚     | 230 | ✱     |
| 135 | ✧     | 167 | ○     | 199 | ♣     | 231 | Ⓣ     |
| 136 | ★     | 168 | ■     | 200 | ✚     | 232 | Ⓣ     |
| 137 | ☆     | 169 | □     | 201 | ✚     | 233 | ⑥     |
| 138 | ♻     | 170 | □     | 202 | ✚     | 234 | ×     |
| 139 | ☆     | 171 | □     | 203 | ✚     | 235 | ÷     |
| 140 | ☆     | 172 | □     | 204 | ✚     | 236 | †     |
| 141 | ☆     | 173 | ▲     | 205 | ✚     | 237 | ≠     |
| 142 | ☆     | 174 | ▼     | 206 | ✚     | 238 | ≈     |
| 143 | ☆     | 175 | ◆     | 207 | ✚     | 239 | ≡     |
| 144 | ☆     | 176 | ✚     | 208 | Ⓣ     | 240 | Ⓒ     |
| 145 | ✱     | 177 | ▸     | 209 | ⑥     | 241 | ♣     |
| 146 | ✱     | 178 |       | 210 | •     | 242 | ✚     |
| 147 | ✱     | 179 | !     | 211 | “     | 243 | ≤     |
| 148 | ✱     | 180 | !     | 212 | ✱     | 244 | ≥     |
| 149 | ✱     | 181 | ∞     | 213 | ✱     | 245 | ±     |
| 150 | ✱     | 182 | ↔     | 214 | ⑨     | 246 | ④     |
| 151 | ✱     | 183 | ✓     | 215 | ✚     | 247 | ’     |
| 152 | ✱     | 184 | ✓     | 216 | ♥     | 248 | ”     |
| 153 | ✱     | 185 | ×     | 217 | Ⓣ     | 249 | ✚     |
| 154 | ✱     | 186 | ✱     | 218 | ✚     | 250 | ◆     |
| 155 | ✱     | 187 | ✱     | 219 | ♣     | 251 | ①     |
| 156 | ♻     | 188 | ✱     | 220 | ■     | 252 | ①     |
| 157 | ✱     | 189 | ✚     | 221 | ◦     | 253 |       |
| 158 | ✱     | 190 | ✚     | 222 | ⑦     | 254 |       |
| 159 | ✱     | 191 | ✚     | 223 | ⑧     | 255 |       |
| 160 | ✱     | 192 | ?     | 224 | ②     | 256 |       |

*ZapfDingbats Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 257 | A     | 289 | ι     | 321 | Ⓒ     | 353 | Ⓒ     |
| 258 | B     | 290 | κ     | 322 | Ⓒ     | 354 | Ⓒ     |
| 259 | Γ     | 291 | λ     | 323 | →     | 355 | ©     |
| 260 | Δ     | 292 | μ     | 324 | ←     | 356 | ↓     |
| 261 | E     | 293 | ν     | 325 | ↑     | 357 | ™     |
| 262 | Z     | 294 | ξ     | 326 | ↓     | 358 | ∞     |
| 263 | H     | 295 | ο     | 327 | Ⓒ     | 359 | ∂     |
| 264 | Θ     | 296 | π     | 328 | Ⓒ     | 360 | ⇒     |
| 265 | I     | 297 | ρ     | 329 | Ⓒ     | 361 | ⇐     |
| 266 | K     | 298 | σ     | 330 | Ⓒ     | 362 | •     |
| 267 | Λ     | 299 | τ     | 331 | Ⓒ     | 363 | ∫     |
| 268 | M     | 300 | υ     | 332 | Ⓒ     | 364 | J     |
| 269 | N     | 301 | φ     | 333 | Ⓒ     | 365 | Ⓒ     |
| 270 | Ξ     | 302 | χ     | 334 | Ⓒ     | 366 | Ⓒ     |
| 271 | O     | 303 | ψ     | 335 | Ⓒ     | 367 | Ⓒ     |
| 272 | Π     | 304 | ω     | 336 | Ⓒ     | 368 | Ⓒ     |
| 273 | P     | 305 | f     | 337 | √     | 369 | f     |
| 274 | Σ     | 306 | ∂     | 338 | Ⓒ     | 370 | Ⓒ     |
| 275 | T     | 307 | ∇     | 339 | ≡     | 371 | ℔     |
| 276 | Υ     | 308 | Ⓒ     | 340 | ∫     | 372 | Ⓒ     |
| 277 | Φ     | 309 | ∫     | 341 | ¶     | 373 | Ⓒ     |
| 278 | X     | 310 | ∫     | 342 | Ⓢ     | 374 | √     |
| 279 | Ψ     | 311 | ∫     | 343 | ¶     | 375 | Ⓒ     |
| 280 | Ω     | 312 | ∫     | 344 | ¶     | 376 | ∞     |
| 281 | α     | 313 | ∫     | 345 | Ⓒ     | 377 | '     |
| 282 | β     | 314 | J     | 346 | Ⓒ     | 378 | Ⓢ     |
| 283 | γ     | 315 | ~     | 347 | Ⓒ     | 379 | Ⓒ     |
| 284 | δ     | 316 | ∫     | 348 | ∫     | 380 | Ⓒ     |
| 285 | ε     | 317 | ∫     | 349 | ⊕     | 381 | Ⓒ     |
| 286 | ζ     | 318 | Ⓒ     | 350 | Ⓒ     | 382 | Ⓒ     |
| 287 | η     | 319 | Ⓒ     | 351 | Ⓒ     | 383 | Ⓒ     |
| 288 | θ     | 320 | ∫     | 352 | Ⓒ     | 384 | Ⓒ     |

*ZapfDingbats Special Character Access Chart*

| NO. | CHAR. | NO. | CHAR. | NO. | CHAR. | NO. | CHAR. |
|-----|-------|-----|-------|-----|-------|-----|-------|
| 385 | Ⓐ     | 417 |       | 449 | Ⓔ     | 481 | ↔     |
| 386 | Ⓑ     | 418 |       | 450 | Ⓕ     | 482 | ♠     |
| 387 | Ⓒ     | 419 |       | 451 | Ⓖ     | 483 | ➡     |
| 388 | Ⓓ     | 420 |       | 452 | ➔     | 484 | ➞     |
| 389 | Ⓔ     | 421 |       | 453 | ➔     | 485 | ➞     |
| 390 | (     | 422 | Ⓒ     | 454 | ↔     | 486 | ➞     |
| 391 | )     | 423 | Ⓒ     | 455 | ↕     | 487 | ➞     |
| 392 | (     | 424 | Ⓒ     | 456 | ↘     | 488 | Ⓒ     |
| 393 | )     | 425 | Ⓒ     | 457 | ➔     | 489 | ♣     |
| 394 | (     | 426 | Ⓒ     | 458 | ↗     | 490 | Ⓒ     |
| 395 | )     | 427 | Ⓒ     | 459 | ➔     | 491 | Ⓐ     |
| 396 | <     | 428 | Ⓒ     | 460 | ➔     | 492 | Ⓐ     |
| 397 | >     | 429 | ♠     | 461 | ➔     | 493 | Ⓐ     |
| 398 | {     | 430 | ♠     | 462 | ➔     | 494 | ⇒     |
| 399 | }     | 431 | ♠     | 463 | ➔     | 495 | ←     |
| 400 | [     | 432 | Ⓒ     | 464 | ➔     | 496 | ↑     |
| 401 | ]     | 433 | Ⓒ     | 465 | ➔     | 497 | ↓     |
| 402 | {     | 434 | Ⓒ     | 466 | Ⓐ     | 498 | ↔     |
| 403 | }     | 435 | ♠     | 467 | ♠     | 499 | Ⓒ     |
| 404 |       | 436 | ♠     | 468 | Ⓔ     | 500 | Ⓒ     |
| 405 |       | 437 | ♠     | 469 | ①     | 501 | Ⓒ     |
| 406 |       | 438 | ◇     | 470 | ②     | 502 | Ⓒ     |
| 407 |       | 439 | ◇     | 471 | Ⓖ     | 503 | Ⓒ     |
| 408 |       | 440 | ◇     | 472 | Ⓒ     | 504 | Ⓒ     |
| 409 |       | 441 | Ⓒ     | 473 | ⊕     | 505 | ♣     |
| 410 |       | 442 | ➤     | 474 | ⊗     | 506 | Ⓒ     |
| 411 |       | 443 | ⑤     | 475 | ♣     | 507 | Ⓒ     |
| 412 |       | 444 | Ⓖ     | 476 | ♣     | 508 | ⓧ     |
| 413 |       | 445 | Ⓔ     | 477 | ➔     | 509 | Ⓒ     |
| 414 |       | 446 | ①     | 478 | ➔     | 510 | Ⓒ     |
| 415 |       | 447 | Ⓖ     | 479 | ↗     | 511 | Ⓐ     |
| 416 |       | 448 | Ⓔ     | 480 | ➔     | 512 | Ⓒ     |



## **International Accented Character Commands**

The keyboarding specifications for accented characters for support of international language input follow. All characters supported are listed.

These characters are produced through a three character command beginning with the @ symbol and followed by the character's keyboard sequence. The accented characters can only be seen once the three characters have been input and the text is closed. When the @ key is alone, the @ will print normally. When it is followed by an acceptable character sequence, the accented character will print.

The following are the accented characters, their names, and their Keyboard Sequence:

|                        |                        |
|------------------------|------------------------|
| Á                      | Keyboard Sequence: @*A |
| Aacute                 |                        |
| Keyboard Sequence: @'A |                        |
| á                      | Keyboard Sequence: @*a |
| aacute                 |                        |
| Keyboard Sequence: @'a |                        |
| Â                      | Keyboard Sequence: @~A |
| Acircumflex            |                        |
| Keyboard Sequence: @^A |                        |
| â                      | Keyboard Sequence: @~a |
| acircumflex            |                        |
| Keyboard Sequence: @^a |                        |
| Ä                      | Keyboard Sequence: @,C |
| Adieresis              |                        |
| Keyboard Sequence: @"A |                        |
| ä                      | Keyboard Sequence: @,c |
| adieresis              |                        |
| Keyboard Sequence: @"a |                        |
| À                      | Keyboard Sequence: @'E |
| Agrave                 |                        |
| Keyboard Sequence: @'A |                        |
| à                      | Keyboard Sequence: @'e |
| agrave                 |                        |
| Keyboard Sequence: @'a |                        |
| Å                      | Keyboard Sequence: @^E |
| Aring                  |                        |

## International Accented Character Commands

---

ê  
ecircumflex  
Keyboard Sequence: @^e

Ë  
Edieresis  
Keyboard Sequence: @"E

ë  
edieresis  
Keyboard Sequence: @"e

È  
Egrave  
Keyboard Sequence: @‘E

è  
egrave  
Keyboard Sequence: @‘e

Í  
Iacute  
Keyboard Sequence: @’I

í  
iacute  
Keyboard Sequence: @’i

Î  
Icircumflex  
Keyboard Sequence: @^I

î  
icircumflex  
Keyboard Sequence: @^i

Ï  
Idieresis  
Keyboard Sequence: @"I

ï  
idieresis  
Keyboard Sequence: @"i

Ì  
Igrave  
Keyboard Sequence: @‘I

ì  
igrave  
Keyboard Sequence: @‘i

Ñ  
Ntilde  
Keyboard Sequence: @~N

ñ  
ntilde  
Keyboard Sequence: @~n

Ó  
Oacute  
Keyboard Sequence: @’O

ó  
oacute  
Keyboard Sequence: @’o

Ô  
Ocircumflex  
Keyboard Sequence: @^O

ô  
ocircumflex  
Keyboard Sequence: @^o

Ö  
Odieresis  
Keyboard Sequence: @"O

ö  
odieresis  
Keyboard Sequence: @"o

Ò  
Ograve  
Keyboard Sequence: @‘O

ò  
ograve  
Keyboard Sequence: @‘o

Õ  
Otilde  
Keyboard Sequence: @~O

õ  
otilde  
Keyboard Sequence: @~o

Š  
Scaron  
Keyboard Sequence: @vS

|                                                   |                                                     |
|---------------------------------------------------|-----------------------------------------------------|
| š<br>scaron<br>Keyboard Sequence: <b>@vs</b>      | ¡<br>exclamdown<br>Keyboard Sequence: <b>@!!</b>    |
| Ú<br>Uacute<br>Keyboard Sequence: <b>@'U</b>      | ¿<br>questiondown<br>Keyboard Sequence: <b>@??</b>  |
| ú<br>uacute<br>Keyboard Sequence: <b>@'u</b>      | ¢<br>cent<br>Keyboard Sequence: <b>@C/</b>          |
| Û<br>Ucircumflex<br>Keyboard Sequence: <b>@^U</b> | £<br>sterling<br>Keyboard Sequence: <b>@-L</b>      |
| û<br>ucircumflex<br>Keyboard Sequence: <b>@^u</b> | ¤<br>currency<br>Keyboard Sequence: <b>@XO</b>      |
| Ü<br>Udieresis<br>Keyboard Sequence: <b>@"U</b>   | ¥<br>yen<br>Keyboard Sequence: <b>@=Y</b>           |
| ü<br>udieresis<br>Keyboard Sequence: <b>@"u</b>   | §<br>section<br>Keyboard Sequence: <b>@S!</b>       |
| Ù<br>Ugrave<br>Keyboard Sequence: <b>@'U</b>      | Æ<br>AEdiphthong<br>Keyboard Sequence: <b>@AE</b>   |
| ù<br>ugrave<br>Keyboard Sequence: <b>@'u</b>      | æ<br>aediphthong<br>Keyboard Sequence: <b>@ae</b>   |
| Ÿ<br>Ydieresis<br>Keyboard Sequence: <b>@"Y</b>   | Œ<br>OEdiphthong<br>Keyboard Sequence: <b>@OE</b>   |
| ÿ<br>ydieresis<br>Keyboard Sequence: <b>@"y</b>   | œ<br>oediphthong<br>Keyboard Sequence: <b>@oe</b>   |
| ž<br>Zcaron<br>Keyboard Sequence: <b>@vZ</b>      | ‰<br>perthousand<br>Keyboard Sequence: <b>@0/00</b> |
| •<br>zcarib<br>Keyboard Sequence: <b>@vz</b>      | ß<br>germandbls<br>Keyboard Sequence: <b>@ss</b>    |

|                        |                        |
|------------------------|------------------------|
| Ø                      | Keyboard Sequence: @ » |
| Oslash                 |                        |
| Keyboard Sequence: @O/ | •                      |
|                        | bullet                 |
| ø                      | Keyboard Sequence: @^. |
| oslash                 |                        |
| Keyboard Sequence: @o/ | En-Space               |
|                        | Keyboard Sequence: @N  |
| «                      |                        |
| guillemotleft          | Em-Space               |
| Keyboard Sequence: @«  | Keyboard Sequence: @M  |
| »                      |                        |
| guillemotright         | Thin Space             |
|                        | Keyboard Sequence: @T  |

## Viewing International Characters

Following are two different views of the international characters. The first shows the actual keystrokes as seen through Window's Notepad. The second shows the true character once Notepad is closed.

```
\i^Meursault est employ@'e de banque @'a Alger. Son
existence est m@'ediocre, tout lui semble @<< @'egal
@>>.

\i^Apr@'es le d@'ejeuner, un dimanche, il participe
@a une bagarre : son ami Raymond @'etait poursuivi
par deux Arabes pour une histoire de femme. Raymond a
le bras taillad@'e d'un coup de couteau, et Meursault
doit lui prendre son revolver pour l'emp@'echer de
tirer. Un peu plus tard dans l'apr@'es-midi, seul,
Meursault rencontre de nouveau l'un des deux
Arabes...

C'@'etait le m@^eme @'eclatement rouge. Sur le sable,
la mer haletait de toute la respiration rapide et
@'etouff@'ee de ses petites vagues. Je marchais
lentement vers les rochers et je sentais mon front se
gonfler sous le soleil. Toute cette chaleur
s'appuyait sur moi et s'opposait @'a mon avance. Et
chaque fois que je sentais son grand souffle chaud
sur mon visage, je serrais les dents, je fermais les
poings dans les poches de mon pantalon, je me tendais
tout entier pour triompher du soleil et de cette
ivresse opaque qu'il me d@'eversait. A chaque
@'ep@'ee de lumi@'ere jaillie du sable, d'un
```

**Figure 6-18: Keyboard Sequence Shown Through Notepad**

*Meursault est employé de banque à Alger. Son existence est médiocre, tout lui semble « égal ».*

*Après le déjeuner, un dimanche, il participe à une bagarre : son ami Raymond était poursuivi par deux Arabes pour une histoire de femme. Raymond a le bras tailladé d'un coup de couteau, et Meursault doit lui prendre son revolver pour l'empêcher de tirer. Un peu plus tard dans l'après-midi, seul, Meursault rencontre de nouveau l'un des deux Arabes...*

C'était le même éclatement rouge. Sur le sable, la mer haletait de toute la respiration rapide et étouffée de ses petites vagues. Je marchais lentement vers les rochers et je sentais mon front se gonfler sous le soleil. Toute cette chaleur s'appuyait sur moi et s'opposait à mon avance. Et chaque fois que je sentais son grand souffle chaud sur mon visage, je serrais les dents, je fermais les poings dans les poches de mon pantalon, je me tendais tout entier pour triompher du soleil et de cette ivresse opaque qu'il me déversait. A chaque épée de lumière jaillie du sable, d'un coquillage blanchi ou d'un débris de verre, mes mâchoires se crispaient. J'ai marché longtemps.

**Figure 6-19: International Characters After Closing Notepad**



---

## CHAPTER 7

### Working with Barcodes

A barcode is a group of printed bars and spaces that are designed to be scanned as identification for the object it labels. OneForm Designer Plus has Software and PostScript fonts for the barcodes shown.

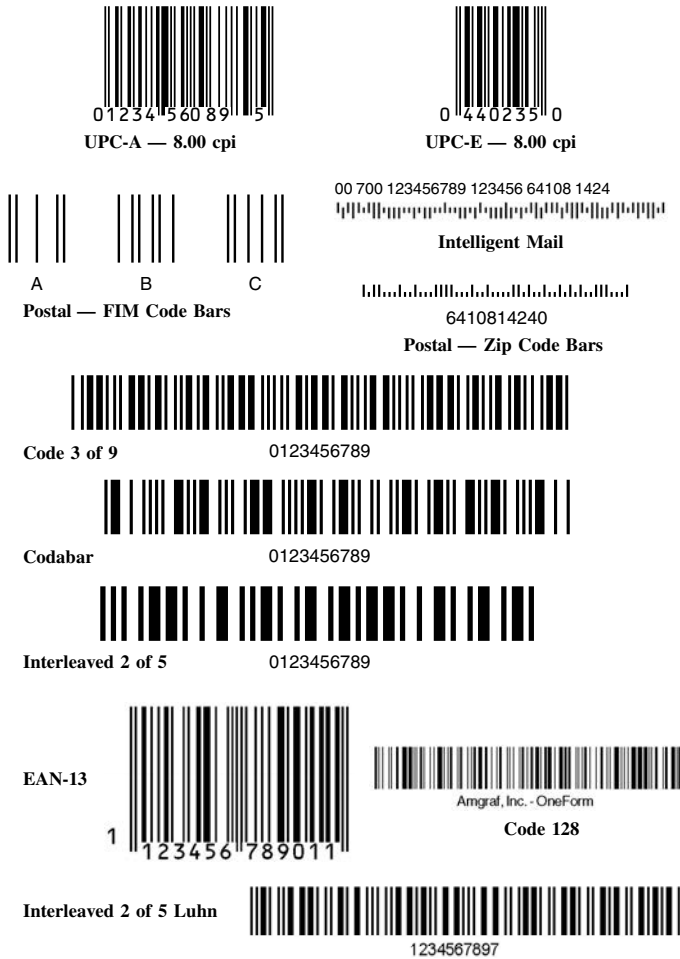


Figure 7-1: The Different Barcode Types

## General Information

To create a barcode, pick the Draw Barcode menu. Select a type, input the number, and pick a position to be the lower-left corner of the barcode.

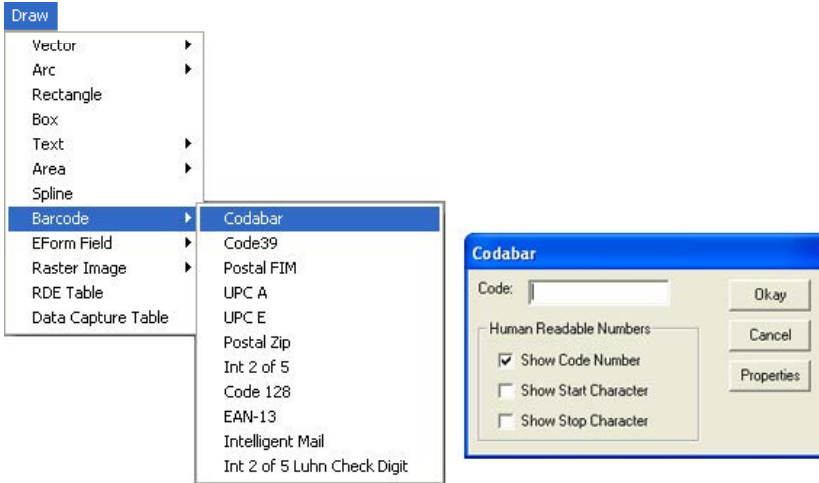


Figure 7-2: Barcode Menu

You can set the Properties or modify them afterwards. Use the Select Tool to pick the newly created barcode, then right-click and select Barcode Properties from the pop-up menu.

They are internally accessed as a font which must be setup prior to using any of the barcodes. See *Setting up Fonts* in the *Getting Started* manual.

Barcodes are broken down into three main parts: the bars, the background, and human-readable numbers.

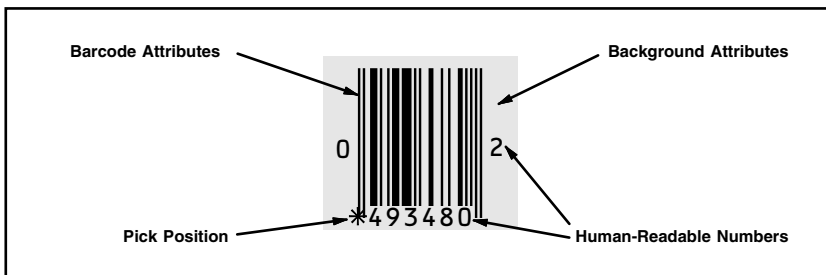


Figure 7-3: The Three Main Parts and the Pick Position



---

You can Group, Move, Copy, Delete or Rotate a barcode. When picking on a barcode, only the bars are seen.

## Barcode Properties

Under Barcode Properties you control the attributes of the barcode. Let's look at a generic version of the menus for general discussion. In the dialog box, height and characters per inch (density) control the size of the barcode. You will notice in the menus the default units of measure is mils (t = thousands of an inch). The attributes you are probably most familiar with are the Layer, Color and Screen. These are found on each tab for the ability to assign the bars, background, and numbers any mix of layers and colors.

## Barcode Attributes

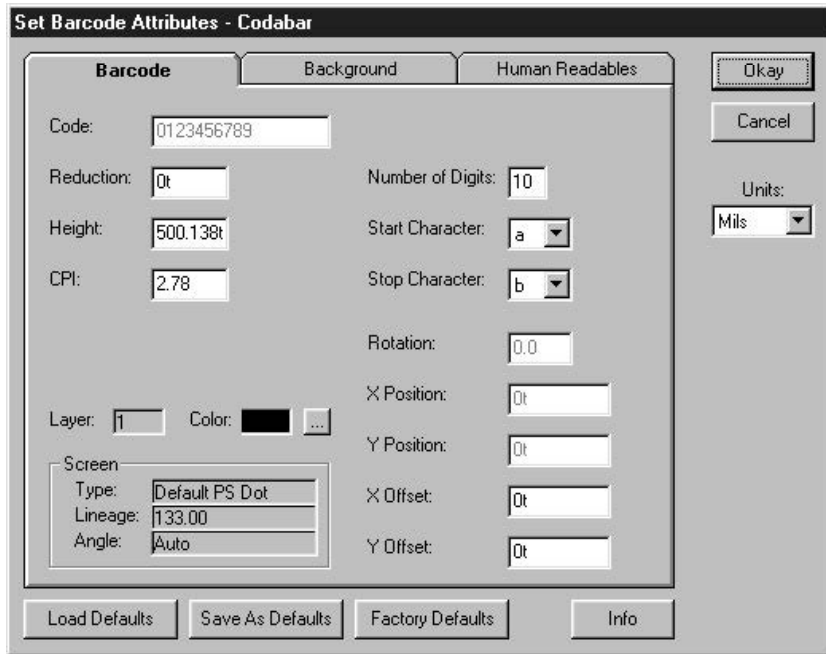


Figure 7-4: Codabar Attributes Dialog Box

Here we are assigning attributes to the bars themselves. The reduction is measured in mils and is the amount of bar width reduction required to account for press expansion. The height controls how tall the bar is.

CPI is characters per inch horizontally. This is the printed density of the bars. Each barcode has its own standards as to how many characters are recommended per inch, but be aware that the output resolution must be taken into consideration. The 2.78 cpi is necessary to produce a barcode which can output on a 300 dpi output device and be legible. A 10 cpi barcode would be

too dense for a proof printer, but would work just fine on a high resolution output device.

### Background Attributes

Figure 7-5: The Background Tab

This is for the rectangular background area that shows through the bars. The gutters control how much the background extends out from the bars.



Figure 7-6: Use of Gutters and Y-Position of Numbers

If no background is wanted at all, slide the Color Density bar to None. Each of the Human-Readable Numbers have a background area of their own. This allows knockout of the bars in the case of UPC codes.

---

## Human Readables

"Show this Human Readable" will print the numbers, while Y Position controls where the numbers are placed. Measure from the bottom of the bar to the baseline of the numbers. See Figure 7-6.

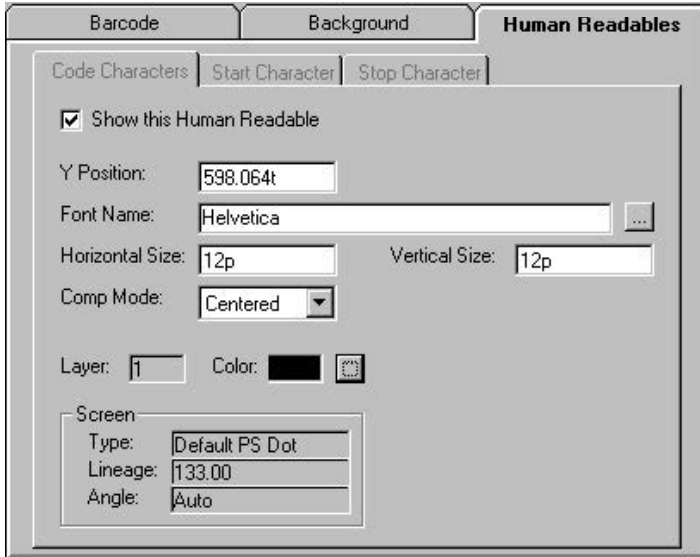


Figure 7-7: Human Readables Tab

*Hint:* If you do not want the human-readable to print, but do need the operator to see the code numbers, here are some ideas: 1) specify an invisible color (same as background) for the numbers; or, 2) put the code numbers on a layer which is off during output.

## Edit Barcode Data

To change the barcode numbers use the Select Tool to pick the barcode, then right-click and select Edit Barcode Data from the Pop-up menu.

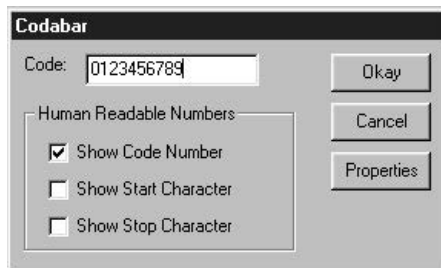
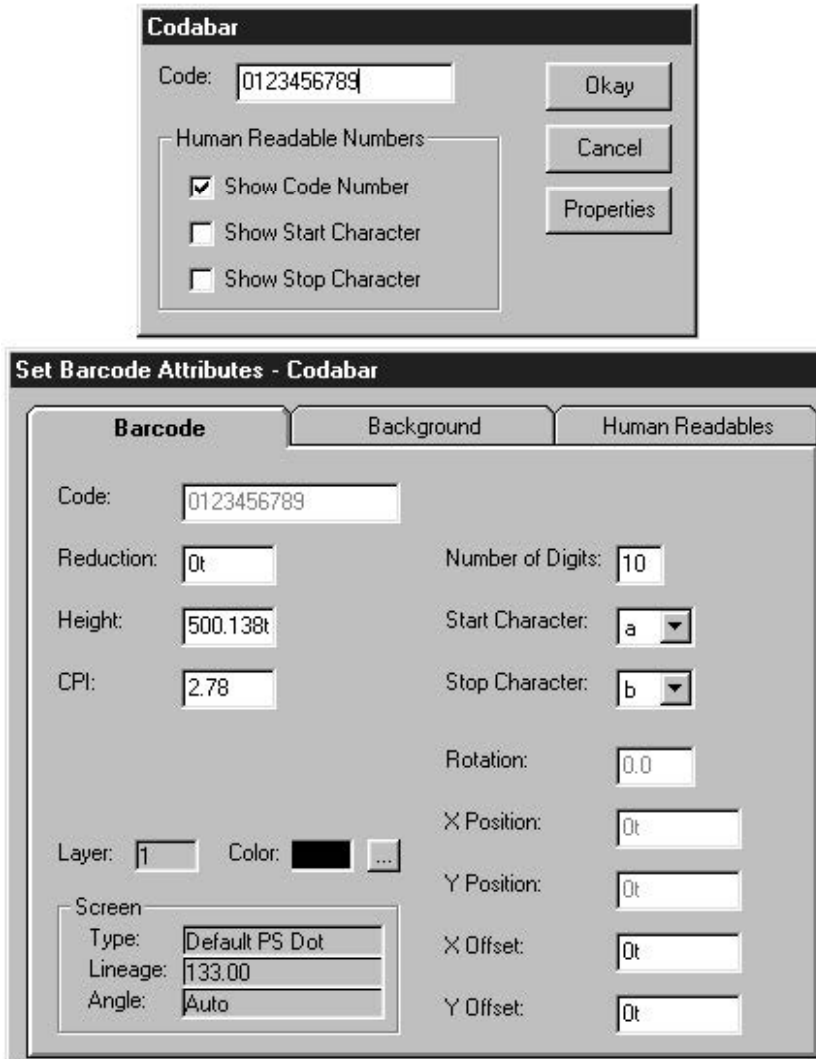


Figure 7-8: The Barcode Data Dialog Box

---

## Codabar

To generate a Codabar simply type in the Codabar Code. This barcode is typically a 10 digit code plus Start and Stop characters. Go to Properties if you are not using 10 digits and change the "Number of Digits" which is a check against not typing in the right amount of digits.



**Figure 7-9: Codabar Dialog Boxes**

The start and stop characters are generated automatically.

---

## Codabar Facts



Figure 7-10: Default Codabar with Stop and Start Characters

|                          |                                             |
|--------------------------|---------------------------------------------|
| <b>Font Name:</b>        | cd                                          |
| <b>Style:</b>            | n                                           |
| <b>Start:</b>            | a, b, c, d                                  |
| <b>Stop:</b>             | t, n, *, e                                  |
| <b>X/Y Offset:</b>       | 0,0                                         |
| <b>Minimum Digits:</b>   | 1                                           |
| <b>Maximum Digits:</b>   | 16                                          |
| <b>Valid Characters:</b> | [0-9], -, \$, :, /, +                       |
| <b>Height:</b>           | 500 mils (Approx. Vertical Size = 36 point) |
| <b>CPI:</b>              | 2.78 (Approx. Horizontal Size = 36 point)   |

### Code 3 of 9

Generating a Code 3 of 9 barcode requires you to input only the **Wide to Narrow Ratio**, **Code 3 of 9 Code** and then decide whether you want a **Check Digit** or not.

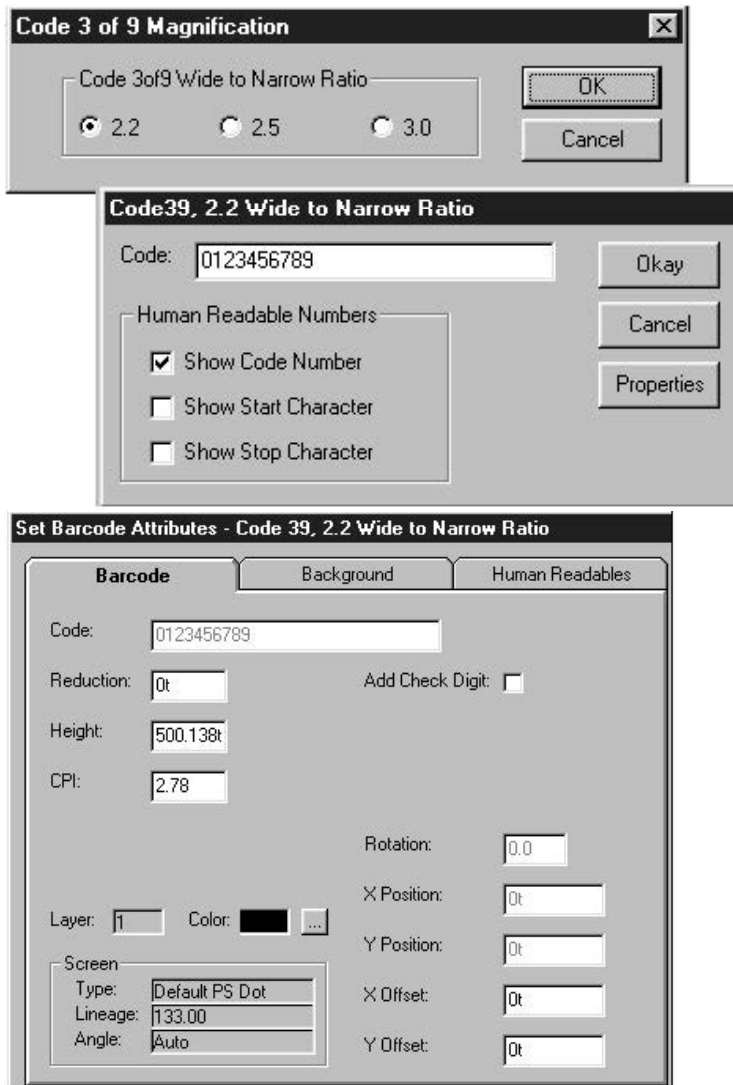


Figure 7-11: Code 3 of 9 Dialog Boxes

Note: A space is a valid character, but will display a tilde

**Wide to Narrow Ratio:** This is the ratio of the width of the widest bar to the thinnest bar in the barcode. The larger the number the thicker the barcode.

**Check Digit:** The check digit is calculated from the code through various mathematical steps, and is a second verification that the correct code was read when scanned. If you want the Check Digit turn it on by checking it. This will add one character to your code automatically.

### Code 3 of 9 Facts

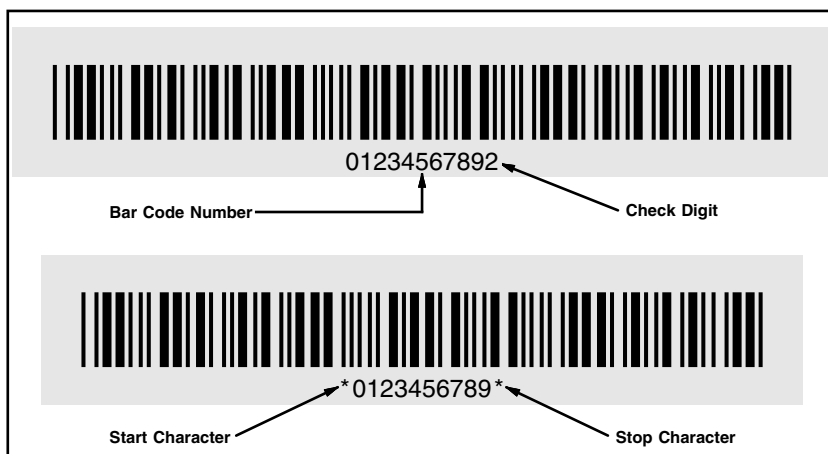


Figure 7-12: Default Code 3 of 9 Showing Check Digit and Start/Stop Characters

|                          |                                             |
|--------------------------|---------------------------------------------|
| <b>Font Name:</b>        | ctn                                         |
| <b>Style:</b>            | n                                           |
| <b>Start:</b>            | *                                           |
| <b>Stop:</b>             | *                                           |
| <b>X/Y Offset:</b>       | 0,0                                         |
| <b>Minimum Digits:</b>   | 1                                           |
| <b>Maximum Digits:</b>   | 16                                          |
| <b>Valid Characters:</b> | [0-9], [A-Z], space, -, ., \$, /, +, %      |
| <b>Height:</b>           | 500 mils (Approx. Vertical Size = 36 point) |
| <b>CPI:</b>              | 2.78 (Approx. Horizontal Size = 36 point)   |

Although there are only 43 data characters in Code 3 of 9's character set, it is possible to encode all 128 ASCII characters using Code 3 of 9's Full ASCII feature. If a reader is in its Full ASCII mode, the symbols \$ / % and + are used as precedence codes with the 26 letters as shown in Figure 7-13 and Figure 7-14.

| ASCII | CODE 39 | ASCII | CODE 39 |
|-------|---------|-------|---------|
| NUL   | %U      | SP    | Space   |
| SOH   | \$A     | !     | /A      |
| STX   | \$B     | "     | /B      |
| ETX   | \$C     | #     | /C      |
| EOT   | \$D     | \$    | /D      |
| ENQ   | \$E     | %     | /E      |
| ACK   | \$F     | &     | /F      |
| BEL   | \$G     | !     | /G      |
| BS    | \$H     | (     | /H      |
| HT    | \$I     | )     | /I      |
| LF    | \$J     | *     | /J      |
| VT    | \$K     | +     | /K      |
| FF    | \$L     | '     | /L      |
| CR    | \$M     | -     | -       |
| SO    | \$N     | .     | .       |
| SI    | \$O     | /     | /0      |
| DLE   | \$P     | 0     | 0       |
| DC1   | \$Q     | 1     | 1       |
| DC2   | \$R     | 2     | 2       |
| DC3   | \$S     | 3     | 3       |
| DC4   | \$T     | 4     | 4       |
| NAK   | \$U     | 5     | 5       |
| SYN   | \$V     | 6     | 6       |
| ETB   | \$W     | 7     | 7       |
| CAN   | \$X     | 8     | 8       |
| EM    | \$Y     | 9     | 9       |
| SUB   | \$Z     | :     | /Z      |
| ESC   | %A      | ;     | %F      |
| FS    | %B      | <     | %G      |
| GS    | %C      | =     | %H      |
| RS    | %D      | >     | %I      |
| US    | %E      | ?     | %G %J   |

Figure 7-13: Code 3 of 9 ASCII Chart (Part 1)



| ASCII | CODE 39 | ASCII | CODE 39          |
|-------|---------|-------|------------------|
| @     | %V      |       | %W               |
| A     | A       | a     | +A               |
| B     | B       | b     | +B               |
| C     | C       | c     | +C               |
| D     | D       | d     | +D               |
| E     | E       | e     | +E               |
| F     | F       | f     | +F               |
| G     | G       | g     | +G               |
| H     | H       | h     | +H               |
| I     | I       | i     | +I               |
| J     | J       | j     | +J               |
| K     | K       | k     | +K               |
| L     | L       | l     | +L               |
| M     | M       | m     | +M               |
| N     | N       | n     | +N               |
| O     | O       | o     | +O               |
| P     | P       | p     | +P               |
| Q     | Q       | q     | +Q               |
| R     | R       | r     | +R               |
| S     | S       | s     | +S               |
| T     | T       | t     | +T               |
| U     | U       | u     | +U               |
| V     | V       | v     | +V               |
| W     | W       | w     | +W               |
| X     | X       | x     | +X               |
| Y     | Y       | y     | +Y               |
| Z     | Z       | z     | +Z               |
| [     | %K      | {     | %P               |
| \     | %L      |       | %Q               |
| ]     | %M      | }     | %R               |
| ↑     | %N      | ~     | %S               |
| -     | %O      | DEL   | %T, %X<br>%Y, %Z |

Figure 7-14: Code 3 of 9 ASCII Chart (Part 2)

## Postal

There are two types of Postal Codes: ZIP Code Bars (which is also referred to in the industry as POSTNET), and Facing Identification Marks (FIM) codes.

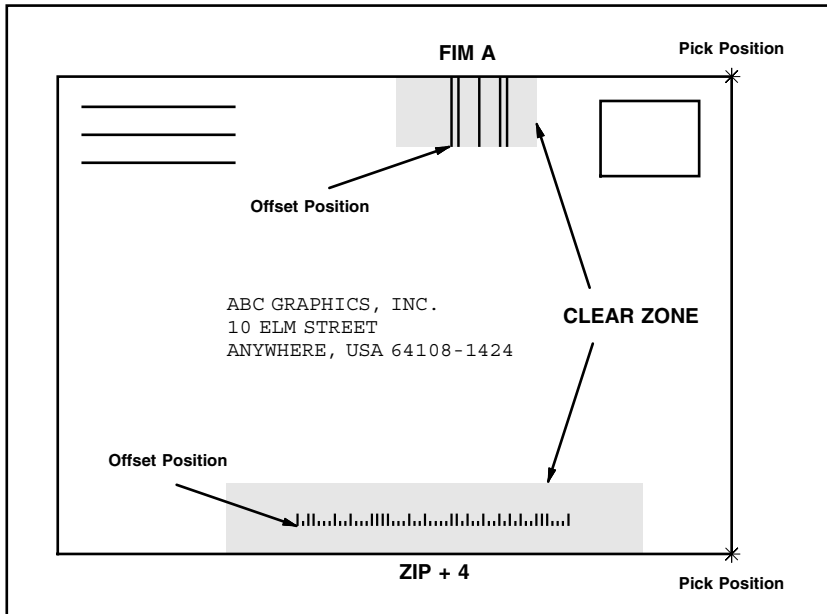


Figure 7-15: ZIP + 4 and FIM-A Showing Pick & Offset Positions with Clear Zone

**Note:** You cannot change the Height or CPI of either Postal Code since the U.S. Postal Service requires these dimensions. Even though you can change the background gutters, the default is regulation.

For further reference see *United States Postal Service, Publication 67, October 1989.*

## Postal – ZIP Code Bars

Generating a Zip Code bar requires you to input either the Zip code or the Zip + 4 code. (The last 2 digits are for future postal ABC implementation.)

Zip code bars require check digits, so if you request a human-readable you will always see a check digit. This check digit is calculated from the Zip code through various mathematical steps, and is a second verification that the correct code was read when scanned.

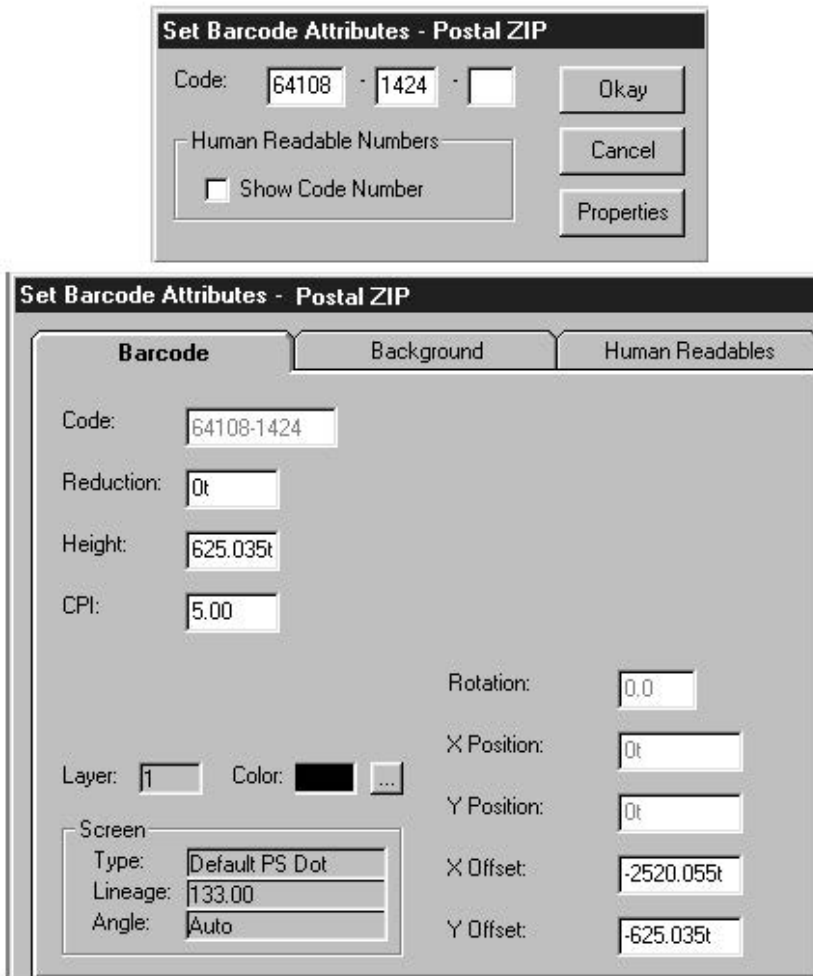


Figure 7-16: Zip Code Dialog Boxes

Once you have input the Zip Code, clicking [Okay] will generate a barcode. The barcode *will not fall where you picked* but will be offset to position it properly in reference from the corner of the envelope. See Figure 7-17.

So, when picking the position for a Postal Zip, pick the intersection of the lower right corner of the envelope. The barcode will be offset from that position to center it within the authorized CLEAR ZONE.

Human Readable numbers are available for ZIP even though they are never printed. This is so the operator can see the code for proofing. If you do not want them to show, place them on a layer which is not referenced during output; or, assign them an invisible color (same as the background).

### ZIP Code Facts

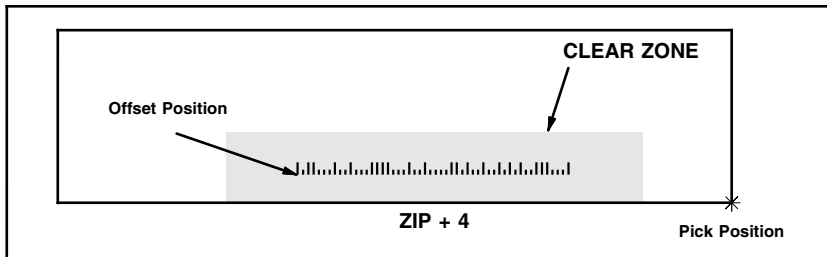


Figure 7-17: Zip Code Showing Offset Position

|                          |                                            |
|--------------------------|--------------------------------------------|
| <b>Font Name:</b>        | zip                                        |
| <b>Style:</b>            | n                                          |
| <b>Start:</b>            |                                            |
| <b>Stop:</b>             |                                            |
| <b>X/Y Offset:</b>       | -3875t,250t                                |
| <b>Minimum Digits:</b>   | 5                                          |
| <b>Maximum Digits:</b>   | 11 (this includes future ABC)              |
| <b>Valid Characters:</b> | [0-9]                                      |
| <b>Height:</b>           | 125 mils (Approx. Vertical Size = 9 point) |
| <b>CPI:</b>              | 10 (Approx. Horizontal Size = 10 point)    |

## Postal – FIM CODE

Generating a FIM Pattern only requires you to choose which one you want. There are three types A through C. See Figure 7-19. Once you have input the type, selecting [Okay] will generate a FIM pattern. The code *will not fall where you picked* but will be offset to position it properly in reference from the corner of the envelope. See Figure 7-17.

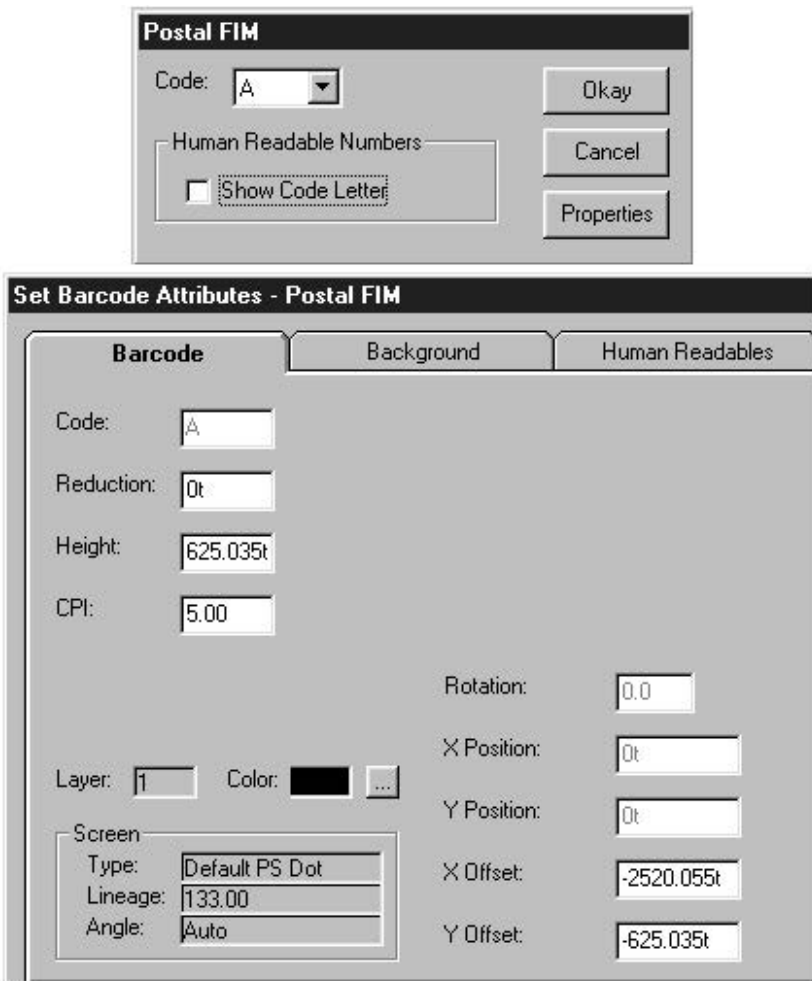



Figure 7-18: Postal FIM Code Dialog Boxes

So, when picking the position for a FIM, pick the intersection of the top right corner of the reply card or envelope. The code will be offset from that position to center it within the authorized CLEAR ZONE.

## Postal FIM Patterns

**FIM A**  
  
**Courtesy Reply Mail  
with POSTNET**

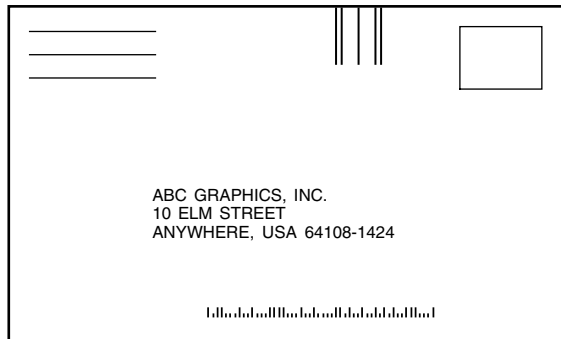


Diagram of an envelope for FIM A. It features a return address area with three horizontal lines, a postage stamp area in the top right, and a POSTNET barcode at the bottom. The recipient address is: ABC GRAPHICS, INC., 10 ELM STREET, ANYWHERE, USA 64108-1424.

**FIM B**  
  
**Business Reply,  
Penalty or  
Franked Mail  
Without POSTNET**



Diagram of an envelope for FIM B. It features a return address area with three horizontal lines, a postage stamp area in the top right, and a 'NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES' box. A 'BUSINESS REPLY MAIL' label is present, containing the text: 'FIRST-CLASS MAIL PERMIT NO 72028 WASHINGTON DC' and 'POSTAGE WILL BE PAID BY ADDRESSEE'. The recipient address is: ABC GRAPHICS, INC., 10 ELM STREET, ANYWHERE, USA 64108-1424. There are seven horizontal bars on the right side of the envelope.

**FIM C**  
  
**Business Reply,  
Penalty or  
Franked Mail  
With POSTNET**



Diagram of an envelope for FIM C. It features a return address area with three horizontal lines, a postage stamp area in the top right, and a 'NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES' box. A 'BUSINESS REPLY MAIL' label is present, containing the text: 'FIRST-CLASS MAIL PERMIT NO 73026 WASHINGTON DC' and 'POSTAGE WILL BE PAID BY ADDRESSEE'. The recipient address is: ABC GRAPHICS, INC., 10 ELM STREET, ANYWHERE, USA 64108-1424. There are seven horizontal bars on the right side of the envelope and a POSTNET barcode at the bottom.

Figure 7-19: FIM Patterns A through C

## FIM Pattern Facts

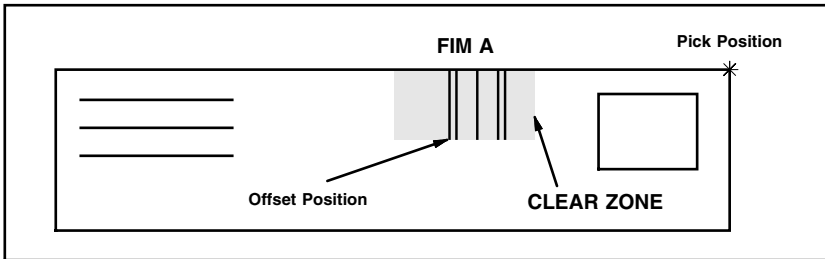


Figure 7-20: FIM Code Showing Offset Position

Human Readable letter is available for FIM even though it is never printed. This is so the operator can see the code for proofing. If you do not want it to show, place it on a layer which is not referenced during output; or, assign it an invisible color (same as the background).

|                          |                                               |
|--------------------------|-----------------------------------------------|
| <b>Font Name:</b>        | zip                                           |
| <b>Style:</b>            | n                                             |
| <b>Start:</b>            | none                                          |
| <b>Stop:</b>             | none                                          |
| <b>Valid Characters:</b> | [A-C]                                         |
| <b>Height:</b>           | 625 mils (Approx. Vertical Size = 45.2 point) |
| <b>CPI:</b>              | 5 (Approx. Horizontal Size = 200 point)       |
| <b>X/Y Offset:</b>       | -2520t,-625t                                  |

## UPC Codes

There are two types of UPC Barcodes: UPC-A, and the condensed version UPC-E.



Figure 7-21: UPC-A and UPC-E Barcodes

**For Your Information:** Only manufacturer numbers ending with zeros and item numbers beginning with zeros are valid for UPC-E.

UPC-E codes are the manufacturer number and item number encoded into a 6 digit number, (a compressed UPC-A).



Default UPC-A (Exception: Background Color is 10% so it can be seen.)



This time the Check Digit is not printed and the Y-Position of the “Number System Character” has been changed from “-55t” to “400t”.



Here the Background Attribute gutters have all been set to 250 mils.

Figure 7-22: Different Varieties of UPC-A



## UPC Dialog Boxes

Their dialogs are so similar that we will just show the UPC-A variety.

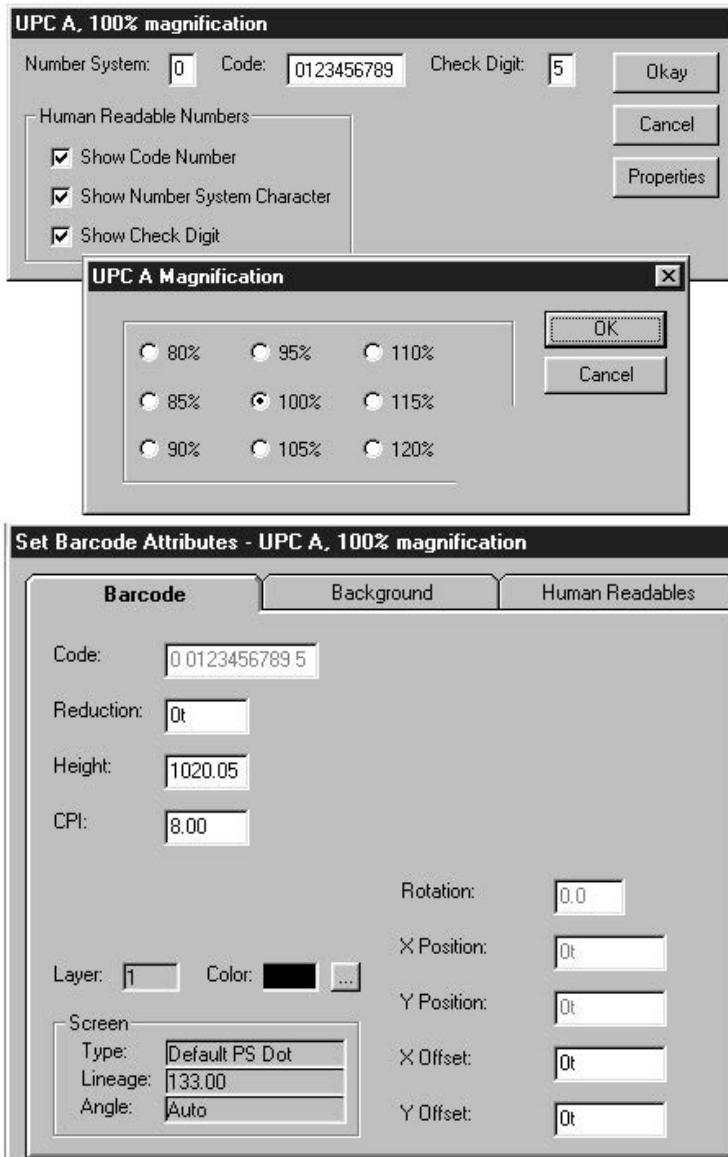


Figure 7-23: UPC-A Dialog Boxes

## UPC-A Facts

**UPC-A Barcode:** This barcode is typically a 12 digit code plus a start, stop and center character. The start, stop and center characters are generated automatically.

The **Number System Character** is always required. Valid digits are 0-9. Each number has been assigned a specific use by the *Uniform Code Council*.

- 0** = Regular UPC Code
- 1** = RESERVED
- 2** = Random Weight Item (i.e., Meat and Produce)
- 3** = National Drug and Health Code
- 4** = Non-food Item
- 5** = Coupon
- 6** = Regular UPC Code
- 7** = Regular UPC Code
- 8** = RESERVED
- 9** = RESERVED

The **Check Digit** is a required option. This check digit is calculated from the code through various mathematical steps, and is a second verification that the correct code was read when scanned.

Once you have input the **Number System Character** and the **UPC-A Code**, selecting [Okay] will generate a barcode with the given attributes in the position that you picked.

**Font Name:** upca  
**Style:** n  
**Start:** |  
**Stop:** |  
**X/Y Offset:** 0,0  
**Valid Characters:** [0-9]  
**Center:** +  
**Height:** 1000 mils (Approx. Vertical Size = 72 point)  
**CPI:** 8.0 (Approx. Horizontal Size = 12 point)

**UPC-E Facts**

**UPC-E Code:** This barcode is typically a 6 digit code plus a start and stop character. The start and stop characters are generated automatically.

The *Number System Character* is always required to be a "0". Do not type this in as part of the barcode. It is generated automatically.

The *Check Digit* is a required option. This check digit is calculated from the code through various mathematical steps, and is a second verification that the correct code was read when scanned.

Once you have input the **UPC-E Code**, selecting **[Okay]** will generate a barcode with the given attributes in the position that you picked.

**Font Name:** upce  
**Style:** n  
**Start:** |  
**Stop:** +  
**Valid Characters:** [0-9]  
**Height:** 1000 mils (Approx. Vertical Size = 72 point)  
**CPI:** 8.0 (Approx. Horizontal Size = 12 point)  
**X/Y Offset:** 0,0

## Interleaved 2 of 5

Generating the Interleaved 2 of 5 barcode requires you to input two pieces of information: **Interleaved 2 of 5 Code Number** and **Number of Digits** which make up the code.

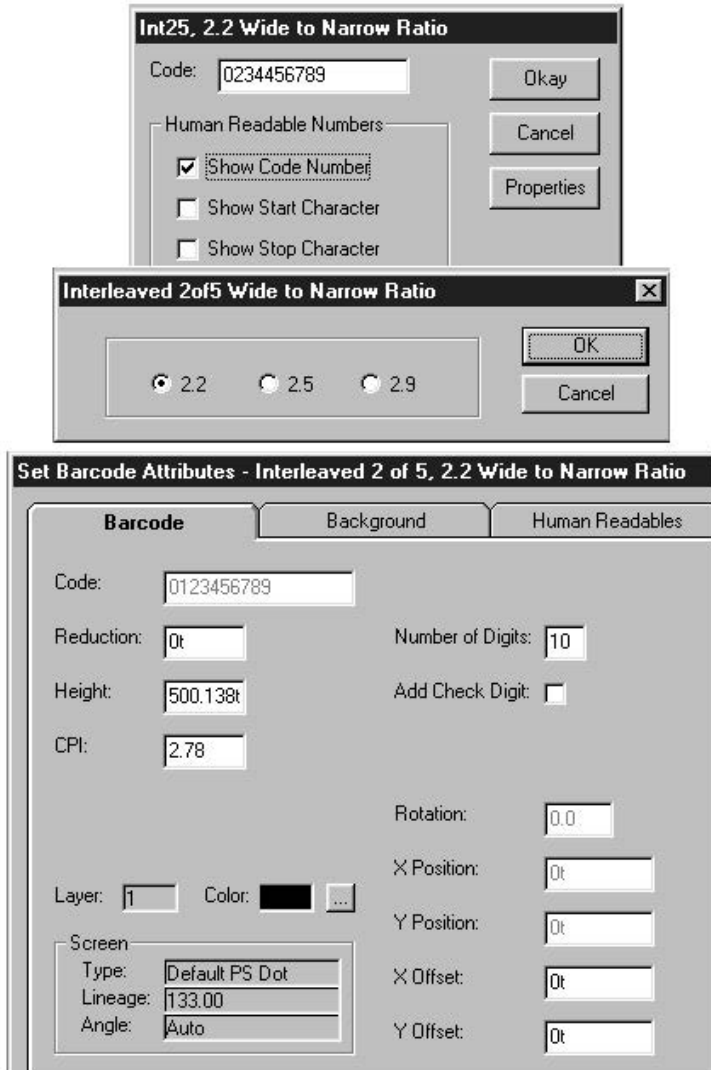


Figure 7-24: Interleaved 2 of 5 Dialog Boxes

## Interleaved 2 of 5 Facts

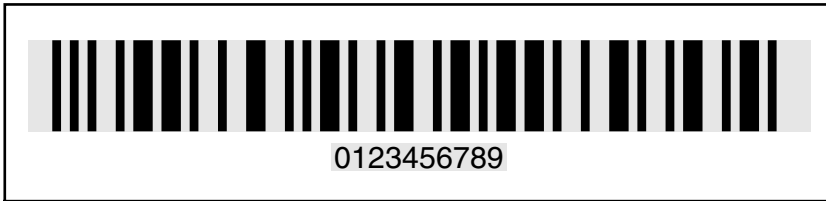


Figure 7-25: Interleaved 2 of 5

Interleaved 2 of 5 Barcode: This barcode is typically a 10 digit code plus Start and Stop characters. The start and stop characters are generated automatically.

There are three choices of ratio. The ratio controls the width relationship of the wide and narrow bars. A ratio of 2.5 means the wide bar is 2.5 times wider than the narrow bar.

**Notes:** You cannot change the ratio type once created. {Query} will tell you the ratio type after it is created. While in the menu, you can determine the type by looking at the Magnification: 100 = 2.2, 105 = 2.5, and 110 = 2.9.

The *Number of Digits* is a check against not typing in the right amount of digits. Since Interleaved 2 of 5 works with pairs of numbers, the number of digits **must be an even number**.

Once you have input those two pieces of information, pressing **[Enter]** will generate a barcode with the given attributes in the position that you picked.

|                          |                                             |
|--------------------------|---------------------------------------------|
| <b>Font Name:</b>        | int                                         |
| <b>Style:</b>            | n                                           |
| <b>Start:</b>            | §                                           |
| <b>Stop:</b>             | ⌘                                           |
| <b>X/Y Offset:</b>       | 0,0                                         |
| <b>Minimum Digits:</b>   | 2 (requires an even number of characters)   |
| <b>Maximum Digits:</b>   | 16                                          |
| <b>Valid Characters:</b> | [0-9]                                       |
| <b>Height:</b>           | 500 mils (Approx. Vertical Size = 36 point) |
| <b>CPI:</b>              | 2.78 (Approx. Horizontal Size = 36 point)   |

### Code 128

Code 128 is a very high density alphanumeric symbology. It is a variable length, continuous code. Code 128 has 106 different printed characters. Each printed character can have one of three different meanings, depending on which of three different character sets is employed. Three different start characters tell the reader which of the character sets is initially being used, and three shift codes permit changing character sets inside a symbol.

Character set C consists of the 100 two-digit pairs 00 through 99. This allows the effective density of Code 128 to be doubled when printing all numeric data. Similar to Interleaved 2 of 5.

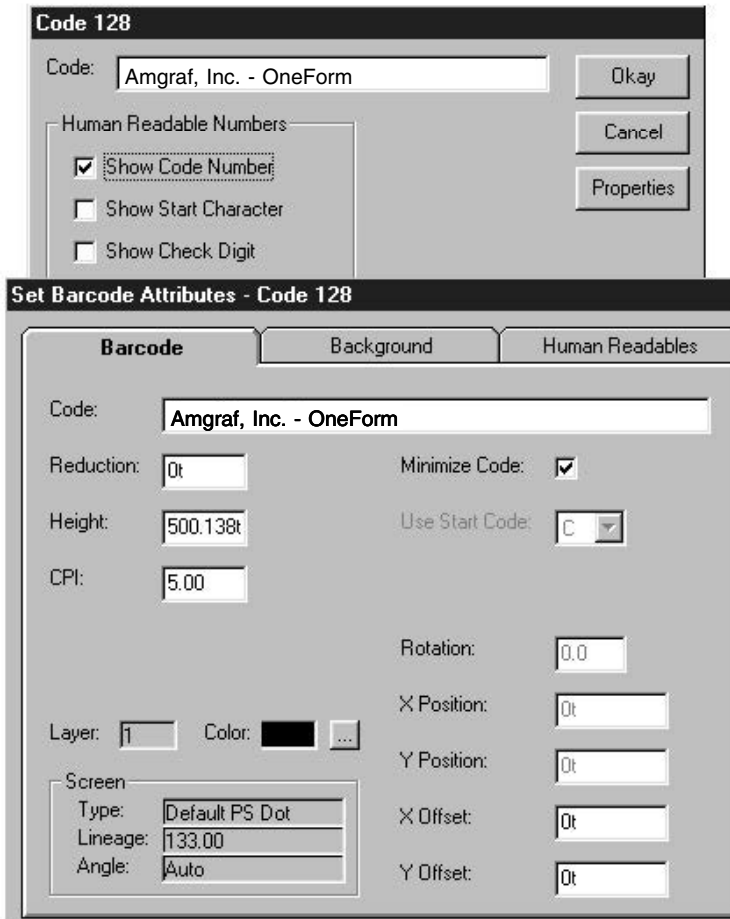


Figure 7-26: Code 128 Dialog Boxes

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**Code 128 Facts**


**Figure 7-27: Code 128**

This barcode is a full ASCII code with 4 function codes, start, check digit, and stop characters. Three code subsets are used to encode ASCII, control codes, and numeric pairs. Generating this code may require two key strokes to represent a single code (ie: ^m is CR). The items in parentheses represent the output of the code keyed in. See *Appendix G* on page 222 for more details.

*Minimize* will create the shortest symbol length possible using rules for different combinations of start, code, shift characters. It is recommended that "minimized" be used, unless familiar with Code 128.

The OneForm Designer Plus implementation of the minimize function for Code 128 follows the guidelines set forth in the Uniform Symbology Specification USS-128 developed by AIM. For more information on minimize specifications see *Appendix G*.

*Check Digit* is calculated automatically. You will only see the extra numbers in the human-readable if printed.

|                          |                                             |
|--------------------------|---------------------------------------------|
| <b>Font Name:</b>        | 128                                         |
| <b>Style:</b>            | n                                           |
| <b>Start:</b>            | §                                           |
| <b>Stop:</b>             | ⌘                                           |
| <b>X/Y Offset:</b>       | 0,0                                         |
| <b>Minimum Digits:</b>   | 1 or 2                                      |
| <b>Maximum Digits:</b>   | 66                                          |
| <b>Valid Characters:</b> | full ASCII Subsets: A, B, or C              |
| <b>Height:</b>           | 500 mils (Approx. Vertical Size = 36 point) |
| <b>CPI:</b>              | 5.00 (Approx. Horizontal Size = 20 point)   |

## Appendix G

The same data may be represented by different USS-128 symbols through the use of different combinations of start, code and shift characters.

### Use of Start, Code, and Shift Characters

The following rules for the start, code and shift characters can be followed to minimize the symbol length:

1. Determine the start character:
  - 1a. If the data begins with 4 or more digits, use start Code C;
  - 1b. Otherwise, if a control character occurs in the data before any lower case character, use start Code A;
  - 1c. Otherwise, use start Code B.
2. When step 1a is followed with an odd number of digits starting the data, insert a Code A or Code B character before the last digit, following rules 1b and 1c to determine between Code A and Code B.
3. If 4 or more digits occur together when in Code A or Code B:
  - 3a. If there are an even number of digits, insert a Code C character before the first digit to change to Code C;
  - 3b. Otherwise, there are an odd number of digits, so insert a Code C character after the first digit to change to Code C.
4. When in Code B and a control character occurs in the data:
  - 4a. If following that character, a lower case character occurs in the data before the occurrence of another control character, insert a shift character before the control character;
  - 4b. Otherwise, insert a Code A character before the control character to change to Code A.
5. When in Code A and a lower case character occurs in the data:
  - 5a. If following that character, a control character occurs in the data before the occurrence of another lower case character, insert a shift character before the lower case character;
  - 5b. Otherwise, insert a Code B character before the lower case character to change to Code B.
6. When in Code C and a non-numeric character occurs in the data, insert a Code A or Code B character before that character, following the rules of 1b and 1c to determine between Code A or Code B.

*Appendix G was reprinted from USS-128 Uniform Symbology Specification with permission from Automatic Identification Manufacturers, Inc., 1326 Freeport Road, Pittsburgh, PA 15238, (412) 963-8588.*



| CODE A | CODE B | CODE C | VALUE | MECCA |
|--------|--------|--------|-------|-------|
| ~ (SP) | ~ (SP) | 00     | 00    | !     |
| !      | !      | 01     | 01    | "     |
| "      | "      | 02     | 02    | #     |
| #      | #      | 03     | 03    | \$    |
| \$     | \$     | 04     | 04    | %     |
| %      | %      | 05     | 05    | &     |
| &      | &      | 06     | 06    | '     |
| '      | '      | 07     | 07    | (     |
| ( 06   | (      | 08     | 08    | )     |
| )      | )      | 09     | 09    | *     |
| *      | *      | 10     | 10    | +     |
| +      | +      | 11     | 11    | ,     |
| ,      | ,      | 12     | 12    | -     |
| -      | -      | 13     | 13    | .     |
| .      | .      | 14     | 14    | /     |
| /      | /      | 15     | 15    | 0     |
| 0      | 0      | 16     | 16    | 1     |
| 1      | 1      | 17     | 17    | 2     |
| 2      | 2      | 18     | 18    | 3     |
| 3      | 3      | 19     | 19    | 4     |
| 4      | 4      | 20     | 20    | 5     |
| 5      | 5      | 21     | 21    | 6     |
| 6      | 6      | 22     | 22    | 7     |
| 7      | 7      | 23     | 23    | 8     |
| 8      | 8      | 24     | 24    | 9     |
| 9      | 9      | 25     | 25    | :     |
| :      | :      | 26     | 26    | ;     |
| ;      | ;      | 27     | 27    | <     |
| <      | <      | 28     | 28    | =     |
| =      | =      | 29     | 29    | >     |
| >      | >      | 30     | 30    | ?     |
| ?      | ?      | 31     | 31    | @     |
| @      | @      | 32     | 32    | A     |
| A      | A      | 33     | 33    | B     |
| B      | B      | 34     | 34    | C     |
| C      | C      | 35     | 35    | D     |
| D      | D      | 36     | 36    | E     |
| E      | E      | 37     | 37    | F     |
| F      | F      | 38     | 38    | G     |
| G      | G      | 39     | 39    | H     |
| H      | H      | 40     | 40    | I     |
| I      | I      | 41     | 41    | J     |
| J      | J      | 42     | 42    | K     |
| K      | K      | 43     | 43    | L     |
| L      | L      | 44     | 44    | M     |
| M      | M      | 45     | 45    | N     |
| N      | N      | 46     | 46    | O     |
| O      | O      | 47     | 47    | P     |
| P      | P      | 48     | 48    | Q     |
| Q      | Q      | 49     | 49    | R     |
| R      | R      | 50     | 50    | S     |
| S      | S      | 51     | 51    | T     |
| T      | T      | 52     | 52    | U     |
| U      | U      | 53     | 53    | V     |

**Appendix G (Part 1):** Code 128 encodes the full 128 character ASCII character set using three alternate character sets, A, B, and C. Each set includes shift codes and start codes to control which set is to be used. Thus a given character pattern can have several meanings, depending on the character set currently in use.

| CODE A      | CODE B      | CODE C      | VALUE | MECCA |
|-------------|-------------|-------------|-------|-------|
| V           | V           | 54          | 54    | W     |
| W           | W           | 55          | 55    | X     |
| X           | X           | 56          | 56    | Y     |
| Y           | Y           | 57          | 57    | Z     |
| Z           | Z           | 58          | 58    | [     |
| [           | [           | 59          | 59    | \230^ |
| \           | \           | 60          | 60    | ]     |
| ]           | ]           | 61          | 61    | ^     |
| ^^ (^)      | ^^ (^)      | 62          | 62    | ^     |
| ^_ ( _)     | ^_ ( _)     | 63          | 63    | ^     |
| ^0 (NUL)    | ^0 (NUL)    | 64          | 64    | a     |
| ^a (SOH)    | a           | 65          | 65    | b     |
| ^b (STX)    | b           | 66          | 66    | c     |
| ^c (ETX)    | c           | 67          | 67    | d     |
| ^d (EOT)    | d           | 68          | 68    | e     |
| ^e (ENQ)    | e           | 69          | 69    | f     |
| ^f (ACK)    | f           | 70          | 70    | g     |
| ^g (BEL)    | g           | 71          | 71    | h     |
| ^h (BS)     | h           | 72          | 72    | i     |
| ^i (HT)     | i           | 73          | 73    | j     |
| ^j (LF)     | j           | 74          | 74    | k     |
| ^k (VT)     | k           | 75          | 75    | l     |
| ^l (FF)     | l           | 76          | 76    | m     |
| ^m (CR)     | m           | 77          | 77    | n     |
| ^n (SO)     | n           | 78          | 78    | o     |
| ^o (SI)     | o           | 79          | 79    | p     |
| ^p (DLE)    | p           | 80          | 80    | q     |
| ^q (DC1)    | q           | 81          | 81    | r     |
| ^r (DC2)    | r           | 82          | 82    | s     |
| ^s (DC3)    | s           | 83          | 83    | t     |
| ^t (DC4)    | t           | 84          | 84    | u     |
| ^u (NAK)    | u           | 85          | 85    | v     |
| ^v (SYN)    | v           | 86          | 86    | w     |
| ^w (ETB)    | w           | 87          | 87    | x     |
| ^x (CAN)    | x           | 88          | 88    | y     |
| ^y (EM)     | y           | 89          | 89    | z     |
| ^z (SUB)    | z           | 90          | 90    | {     |
| ^E (ESC)    | {           | 91          | 91    |       |
| ^F (FS)     |             | 92          | 92    | }     |
| ^G (GS)     | }           | 93          | 93    | \248^ |
| ^R (RS)     | ^~ (-)      | 94          | 94    | \341^ |
| ^U (US)     | ^D (DEL)    | 95          | 95    | \064^ |
| ^3 (FNC 3)  | ^3 (FNC 3)  | 96          | 96    | \343^ |
| ^2 (FNC 2)  | ^2 (FNC 2)  | 97          | 97    | \082^ |
| ^S (SHIFT)  | ^S (SHIFT)  | 98          | 98    | \344^ |
| ^C (CODE C) | ^C (CODE C) | 99          | 99    | \089^ |
| ^B (CODE B) | ^4 (FNC 4)  | ^B (CODE B) | 100   | \250^ |
| ^4 (FNC 4)  | ^A (CODE A) | ^A (CODE A) | 101   | \117^ |
| ^1 (FNC 1)  | ^1 (FNC 1)  | ^1 (FNC 1)  | 102   | \467^ |
|             |             | START A     | 103   | \469^ |
|             |             | START B     | 104   | \470^ |
|             |             | START C     | 105   | \126^ |
|             |             | STOP        |       | \475^ |

**Appendix G (Part 2):** Code 128 encodes the full 128 character ASCII character set using three alternate character sets, A, B, and C. Each set includes shift codes and start codes to control which set is to be used. Thus a given character pattern can have several meanings, depending on the character set currently in use.

## Code EAN-13

**EAN-13 Barcode:** Designed by the International Article Numbering Association (EAN) in Europe. It is an extension to UPC-A to include the country information. The only difference between UPC-A and EAN-13 is that the number system in UPC-A is a single digit from 0 through 9 whereas an EAN-13 number system consists of two digits ranging from 00 to 99. EAN-13 encodes 12 digits of numeric data along with a trailing check digit, for a total of 13 digits of barcode data.

The **Number System** is the first two digits in the EAN number to identify the country/region numbering authority.

The **Check Digit** is a required option. This check digit is calculated from the code through various mathematical steps, and is a second verification that the correct code was read when scanned.

You will get the correct check digit no matter what you type in: an "x", leave it blank, or type in the incorrect digit. The field is really there for those who are scanning their input.

Once you have input the **Number System Character** and the **EAN-13 Code**, clicking [Okay] will generate a barcode with the given attributes in the position that you picked.

In the HUMAN-READABLES there are references to printing the Number System Character, Code Number, and Check Digit. Click the toggle button "Show this Human Readable".

## EAN-13 Facts



Figure 7-28: Code EAN-13

|                          |                                              |
|--------------------------|----------------------------------------------|
| <b>Font Name:</b>        | ean                                          |
| <b>Style:</b>            | n                                            |
| <b>X/Y Offset:</b>       | 0,0                                          |
| <b>Valid Characters:</b> | [0-9]                                        |
| <b>Center:</b>           | +                                            |
| <b>Height:</b>           | 1000 mils (Approx. Vertical Size = 72 point) |
| <b>CPI:</b>              | 8.0 (Approx. Horizontal Size = 12 point)     |

## Intelligent Mail

The Intelligent Mail barcode used in the USPS mainstream is also known as the USPS OneCode Solution or USPS 4-State Customer Barcode (4CB). The Intelligent Mail barcode combines routing ZIP Code information and tracking information into a single 4-state code. It effectively encodes data from POSTNET and PLANET barcodes into a single barcode.



Figure 7-29: Sample Envelope with Intelligent Mail Barcode

## Intelligent Mail Facts

The Intelligent Mail barcode is a 4-state barcode that consist of 65 bars. A 4-state barcode is based on a tracker with ascenders and descenders. The four possible states are "tracker" (neither ascender nor descender), "full" (both ascender and descender), "ascender only", and "descender only".

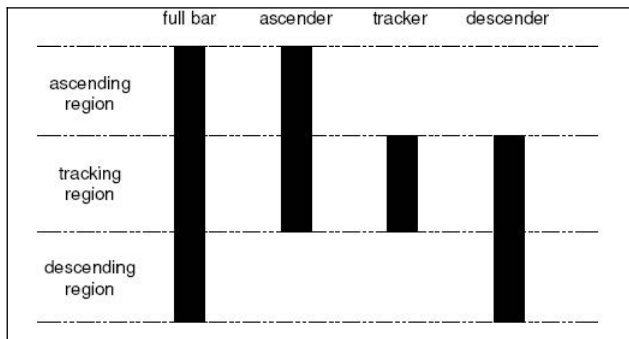


Figure 7-30: Tracker Regions

For more information, refer to the United States Postal Service website at <http://ribbs.usps.gov/OneCodeSolution/>.

## Intelligent Mail Dialog

**Figure 7-31: Intelligent Mail Dialogs**

The IMB is made up of a Tracking Code and Routing Code. The Tracking Code includes the following fields:

**Barcode Identifier:** This is assigned by USPS to encode the presort identification currently printed on the Optional Endorsement Line (OEL). This shall be two digits, with the second digit in the range of 0-4. OEL Description follows: 00 is Default/No OEL Information, 10 is Carrier Route (CR), Enhanced Carrier Route (ECR), and FIRM, 20 is 5-Digit/Scheme, 30 is 3-Digit/Scheme, 40 is Area Distribution Center (ADC), 50 is Mixed Area Distribution Center (MADC), Origin Mixed ADC (OMX).

**Service Type Identifier:** This is a 3-digit code assigned by USPS for any combination of services requested on the mailpiece. The no service choices are 700 (First Class Mail with No Services), 702 (Standard Mail with No Services), 704 (Periodicals with No Services), and 706 (Bound Printed Matter with No Services).

**Mailer Identifier:** This is assigned by USPS as a unique, 6 or 9 digit number that identifies a business entity.

**Sequence Number:** This is assigned by the mailer for uniquely identifying and tracking mailpieces. The allowable encoding range shall be 000000000 -

999999999 when used with a 6 digit Mailer ID and 000000 - 999999 when used with a 9 digit Mailer ID.

The Routing Code is the following field:

**Delivery Point ZIP Code:** This is the ZIP code for routing the mailpiece. This shall replace POSTNET for routing the mailpiece to its final delivery point. The length may be 0, 5, 9, or 11 digits. Input into field as 5-digits (space) 4-digits (space) 2-digits.

**Miscellaneous Options**

You have the option of making the Human Readable visible or rotating the barcode 90 degrees. The tabs for the Background and the Human Readable are the same as all other barcodes. *See Figures 7-5 and 7-7.*

Once you have input the required tracking and routing information, pressing [Enter] will generate a barcode with the given attributes in the position that you picked.

|                                                |                                                                              |
|------------------------------------------------|------------------------------------------------------------------------------|
| <b>Font Name:</b>                              | uspsimb                                                                      |
| <b>Style:</b>                                  | n                                                                            |
| <b>Tracking Code -</b>                         | 20 digits                                                                    |
| <b>Barcode Identifier:</b>                     | 2 (2nd digit must be 0-4)                                                    |
| <b>Service Type Identifier:</b>                | 3 digits                                                                     |
| <b>Mailer Identifier:</b>                      | 6 or 9 digits                                                                |
| <b>Sequence Number:</b>                        | 9 (when used with 6 digit Mailer ID)<br>6 (when used with 9 digit Mailer ID) |
| <b>Routing Code - Delivery Point ZIP Code:</b> | 5,9, or 11 digits                                                            |
| <b>Maximum Digits:</b>                         | 31                                                                           |

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## CHAPTER 8

### Working With Color

Within this chapter we will attempt to explain the following ideas and techniques for working with color in OFDP and producing color PDFs.

- Differences Between Spot and Process Color
- Selecting a Color Model
- OFDP Color Chart and FCP Color Numbers
- Creating a File Specifically for Process Color
- Creating a File Specifically for Spot Color
- Viewing the Spot Color on Your Display
- Output Specifications for Spot Color
- Using Step and Repeat within Output Specifications
- Using Choke and Spread
- Exercise in Defining Spot Color Specifications
- PDF Output of the Exercise
- Select Batch Option

### Differences Between Spot and Process Color

OneForm Designer Plus (OFDP) creates artwork for both spot color and process color printing. The differences in printing techniques are significant.

**Process Color** is based on the use of a four color press, and uses the colors of Cyan, Magenta, Yellow, and Black. The layer has no affect on the color because the separations are always CYMK. Color is controlled by the Four Color Process (FCP) Number assigned.

Process colors are built up by printing each of the four printer's inks with screen dots; not quite on top of each other, but so close that it takes a magnifying glass to distinguish one color from the other. The combined effect produces a rainbow of colors. In OFDP, the percentages of ink needed to create each individual color is distributed among the separations by designating a Four Color Process (FCP) color number to the component. With the FCP method a minimum of four registered separations are needed to create the specific colors selected.

The word "color" in **Spot Color** refers to the single run "ink color" the printer is going to use during offset printing. The artwork itself is always black and white. Percentages of black (gray screens) are used to get different densities. The artwork is designating "Spots" for color a be applied on the press and traditionally, with spot color, inks are never mixed on the printed page. With the spot color method, a one color job only requires one separation, a two color job only requires two registered separations, and so on. They can be

## Selecting a Color Model

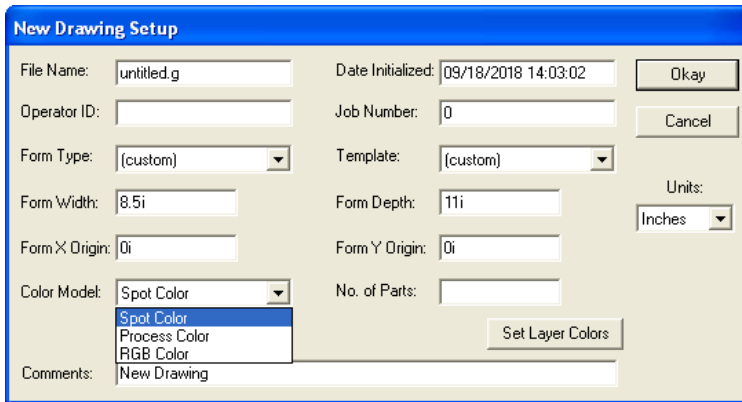
---

printed in any color of ink. The color is controlled in OFDP by the layer attribute. The layer colors for each drawing are determined through the *Drawing Properties* dialog *Set Layer Colors*.

*Since the methods are so different, it is necessary to choose a color model for the drawing before the output separations are created. As a matter of fact, the way you would designate the file's layers would be handled differently from one color model to another.*

## Selecting a Color Model

When creating a new drawing the **Color Model** is one of the choices in the **Drawing Properties**, it will be either *Spot Color* or *Process Color*. The color model designates the drawing's method of output for separations.



The image shows a screenshot of the 'New Drawing Setup' dialog box. The dialog has a blue title bar and a light beige background. It contains several input fields and buttons. The 'Color Model' dropdown menu is open, showing three options: 'Spot Color', 'Process Color', and 'RGB Color'. The 'Comments' field contains the text 'New Drawing'. Other fields include 'File Name' (untitled.g), 'Date Initialized' (09/18/2018 14:03:02), 'Operator ID', 'Job Number' (0), 'Form Type' (custom), 'Template' (custom), 'Form Width' (8.5i), 'Form Depth' (11i), 'Form X Origin' (0i), 'Form Y Origin' (0i), and 'No. of Parts'. There are 'Okay', 'Cancel', and 'Set Layer Colors' buttons.

**Figure 8-1: Selecting a Color Model**

**Note:** RGB Color should only be used for files that are generating HTML only. If you are needing the same file to produce the HTML and the PDF print, it is recommended that you use Process Color.



## OFDP Color Chart and FCP Color Numbers

OFDP uses Four Color Process (FCP) color numbers to display and print colors. The Color Chart can be accessed through all component properties' [Select Color] dialogs.

It is also available under *View Menu, View Color Chart*. Within the color chart you can pick on a color chip and it will display its associated FCP number. The color chart reads a color number list with their CYMK values found in the file *OneForm/COLOR/FCP01*.



Figure 8-2: Locating a Color's FCP Color Number with the Color Chart

## Creating a File Specifically for Process Color

When creating a new drawing for Process Color, the **Color Model** within **Drawing Properties**, should be **Process Color**. This designates the FCP color number as being the control for color separations during PDF output. You are going to control the color through each component's FCP color number property. Any "Save As PDF" output will automatically use CMYK for a color composite PDF.

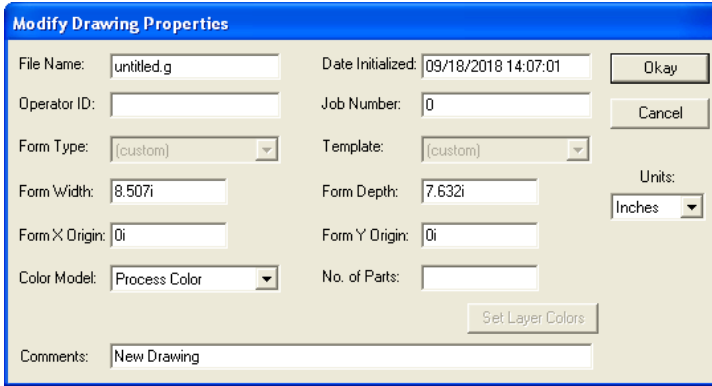


Figure 8-3: Setup for Process Color

If individual CMYK separations are needed, adding Output Specifications will make printing individual separations available through a Separations Tab in "Save As PDF". Here you can check for a composite of the Part, or just an individual separation. This is in Yellow, Cyan, Magenta, Black (YCMK) order.

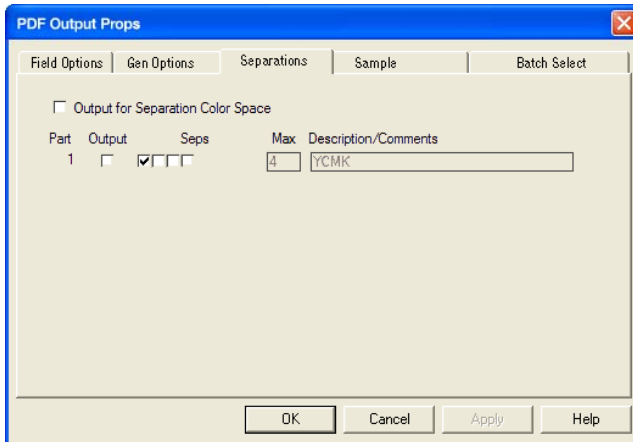


Figure 8-4: Separations Tab in "Save As PDF"

To setup Output Specifications for Process color, go to **Options, Drawing Options, Output Specifications, Add New Part**. Give it a Description of **YCMK** and **[OK]**. This means (Yellow, Cyan, Magenta, Black). Separation 1 is Yellow, Separation 2 is Cyan, etc. This reminds you of the order of colors in the Separations dialog.

The following Process Color Specification Dialog will appear ready to apply with an **[Okay]**.

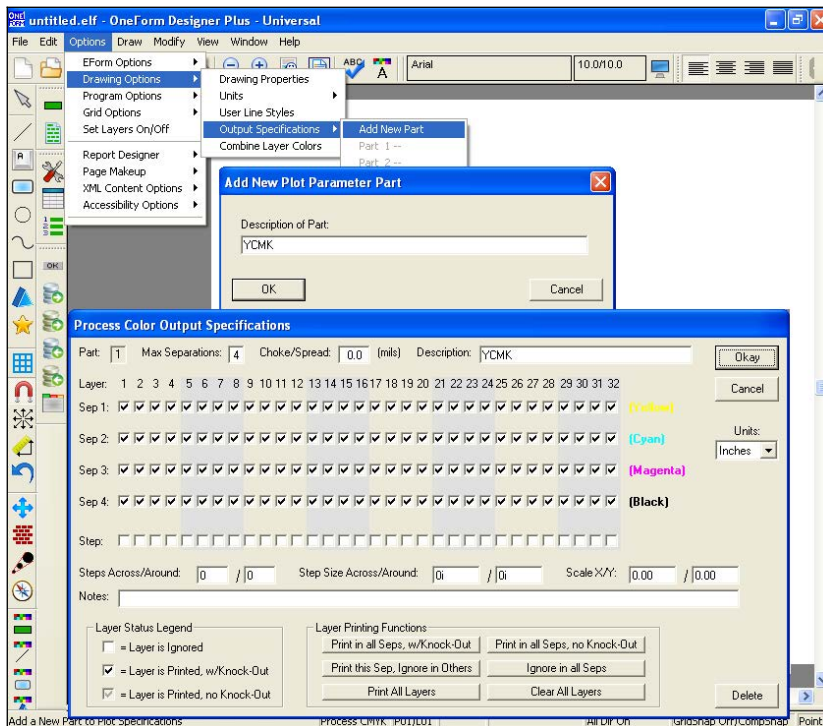


Figure 8-5: Process Color Specification Dialog

The **View Menu** denotes which color model is being displayed: Layer (Spot) Color or Process Color. When Process Color is checked, the color displayed is the FCP number within the components **[Set Color]** attributes.

## Creating a File Specifically for Spot Color

When creating a new drawing for Spot Color, the **Color Model** within **Drawing Properties**, should be **Spot Color**. This designates layer as being the control for separations during PDF output. You are going to control the color through the drawing's **Set Layer Colors**, then draw the components on those specific layers. By default Layer 1 is Black. So if that is all you need, there is no setup necessary.

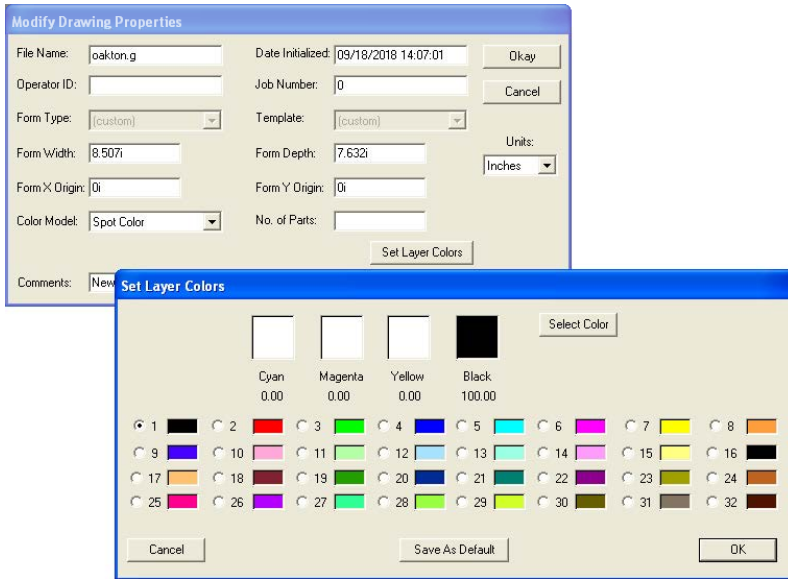


Figure 8-6: Setup for Spot Color

## Viewing the Spot Color on Your Display

Within Option's **Drawing Properties**, the **Set Layer Colors** dialog controls the color assignment for each layer. This is only available when Spot Color is the color model. Designating the layers to display in the colors needed, and then drawing the components on those layers, allows you to control the color display and color printing of the form.

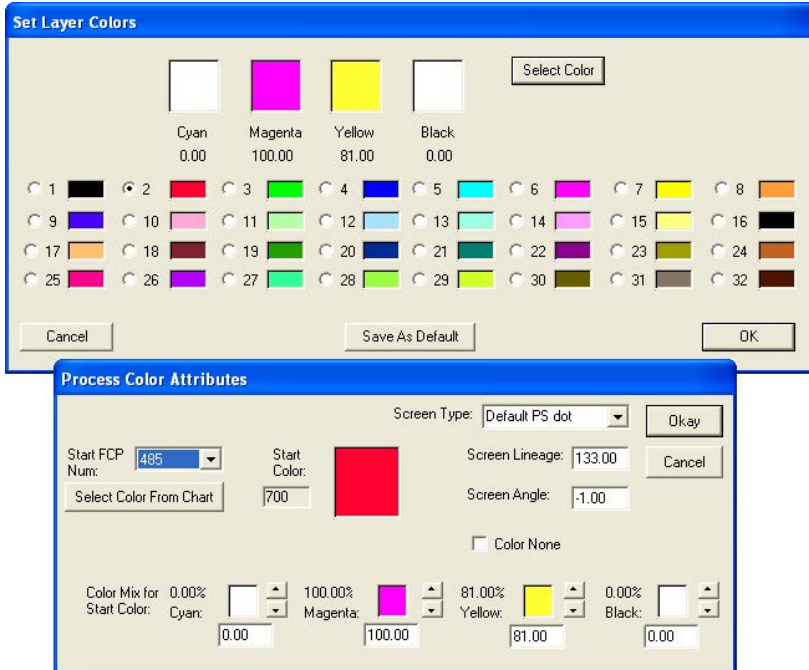


Figure 8-7: Set Layer Colors is for Spot Color Control

Designate color assignments by clicking on the radio button to indicate the layer, then select a FCP Number for that layer. You can see the color chip change by pressing the [Tab] key. Once you have assigned all layers needed, select [Okay] to save the assignments.

The **View Menu** denotes which color model is being displayed: Layer (Spot) Color or Process Color. When Layer Color is checked, the components color is being controlled by their respective Layer Color Assignment.

## Output Specifications for Spot Color

Spot Color separations are controlled by the **Output Specifications** found under the **Options, Drawing Options** menu. Here is where you indicate which layers are needed for each separation. This is also the point that you control the arrangement of "Parts" for a multiple part job. Through this option, you can define up to 16 parts, each with the ability to handle 8 separations.

| Layer  | 1                                   | 2                                   | 3                        | 4                        | 5                        | 6                        | 7                        | 8                        | 9                        | 10                       | 11                       | 12                       | 13                       | 14                       | 15                       | 16                       | 17                       | 18                       | 19                       | 20                       | 21                       | 22                       | 23                       | 24                       | 25                       | 26                       | 27                       | 28                       | 29                       | 30                       | 31                       | 32  | FCP# | Dark |
|--------|-------------------------------------|-------------------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----|------|------|
| Sep 1: | <input checked="" type="checkbox"/> | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 700 | 0    |      |
| Sep 2: | <input type="checkbox"/>            | <input checked="" type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 485 | 0    |      |
| Sep 3: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Sep 4: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Sep 5: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Sep 6: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Sep 7: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Sep 8: | <input type="checkbox"/>            | <input type="checkbox"/>            | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 0   | 0    |      |
| Step:  |                                     |                                     |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |                          |     |      |      |

Figure 8-8: Output Specifications Dialog for Spot Color

To get to the Spot Color Output Specifications dialog, select **Options, Drawing Options, Output Specifications** and choose **Add New Part**. A field to name the part will appear. Once you have named the part, the Output Specification Dialog box will appear as shown in Figure 8-8. Here you can check which layers are needed for each separation color. It's features are described below.

**Part:** This field reports to you what part you are currently defining.

**Max Separations:** This field tells the system how many separations within this definition to print. If the Max Separation is set to 4 it will output the first 4 separations.

**Choke and Spread:** This is the color overlap value measured in mils (1/1000"). It is necessary to assign **Ink Darkness** values if you wish to have chokes and spreads. They are 1 through 8, with 8 being the darkest color.

**Sep 1 through 8 Layers:** Check which layers you want turned on for each separation. Only layers turned on will print. If the checkbox displays as gray, it will cause a knock-out in that separation.

**FCP #:** This is the ink color for that separation when printing to a color printer or making a PDF file through "Save As PDF".

## **Step and Repeat**

The next two options control Step and Repeat. Input the number of steps and the distance you wish to step the components. Here you will turn on layers for stepping (copying) upon output. Use the X/Y Across and Around to designate the stepping distance.

**Step Across/Around:** This is the number of steps Vertically and Horizontally. Must have at least one.

**Step Size Across/Around:** This is the distance of the steps Vertically and Horizontally. Must have at least one.

**Scale X/Y:** This is the percentage to scale the output in both the X and Y direction.

## **Button Shortcuts**

Using the Button Shortcuts when selecting layers allows you to get other effects. Click onto the checkbox you need to effect and then select the button.

**Print Positive, Knockout in Others:** This will make the layer you have chosen print, and will automatically knock-out that layer in all other separations.

**Print Positive, Ignore in Others:** This will make the layer you have chosen print, but will then turn off that layer in all other separations.

**Static Layer:** This will turn on the layer for every separation.

**Knock-Out in this Separation:** This knocks out the layer in only the separation picked.

**Ignore in all Separations:** This turns off a layer in all of the eight separations. It is completely ignored and will not print on any separation.

**Clear All Layers:** This will turn off every layer and clear out the checkboxes quickly, so that you can define your layer needs.

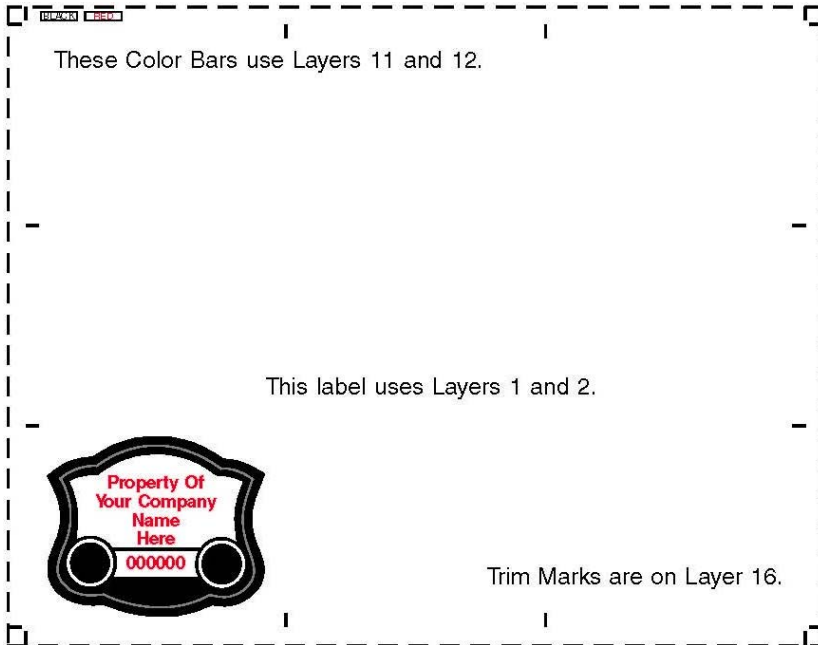
## **Using Step and Repeat within Output Specifications**

Stepping a label is not the same as copying your job across three or four times in the file. It is controlled upon output. Why? Because the label itself is creating a large file, and to copy all of that internal information creates files even larger. Instead, we are sending the printer one drawing and asking it to image it several times. The instructions on the stepping is controlled in the output specifications file.

Another advantage is that there is just one original label, which makes corrections an easier task.

## **Drawing the Plate**

Your plate size must be drawn as part of the label. Put in any trim marks needed on Layer 16. The Color Bars for each separation are individual layers because we do not want these stepped – we have used Layers 11 through 12 when creating those in our example.



**Figure 8-9: Drawing the Plate**



## Looking at the Output Specification

In the dialog you can see each separation is calling up a different layer. Layers 1 and 2 are the label art. Layers 11 through 12 are for the "Color Bars" needed at the top of your plate, with Layer 16 being the Trim marks.

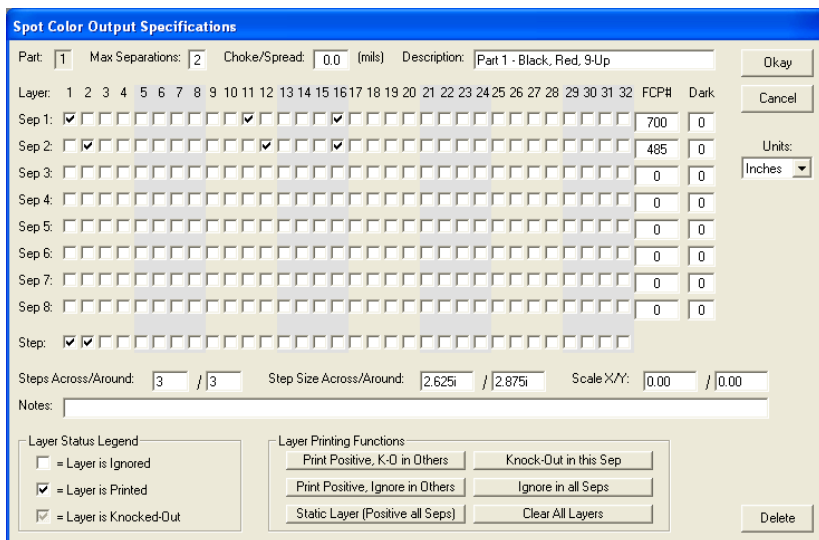


Figure 8-10: Output Specifications for the Label

**Step** layers is saying to step only Layers 1 through 2. These are the ones we used for the label.

The **Step Across/Around** show that we want 3 across and 4 up.

**Step Size Across/Around** is the physical dimension of the label, including bleed. Stepping a label that is 2 5/8 in wide and 2 7/8 in tall.

**Note:** Never leave 0 for across or around, this means no stepping. When wanting just 1 across or 1 around, input 1.

### Viewing the Steps

To view the steps, go to the **View** Menu and choose the **Part** to view. Then, choose **Show Stepping** under the **View** menu. The finished product will be displayed.

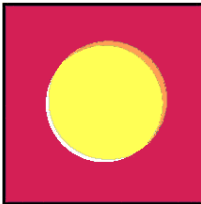


Figure 8-11: Example of Step and Repeat

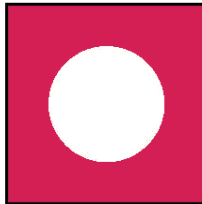
## Using Choke and Spread

During the printing process, there are times when two or more colors will come into contact with each other. Requiring perfect registration on a press is impractical and normally impossible. Avoiding mis-registration problems when printing requires the use of what we call "Chokes & Spreads", this is an image trap. This is the color overlap value measured in mils (1/1000").

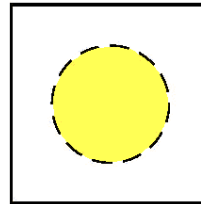
### No Trapping Used



Misregistration at Press Time will Create a White Gap

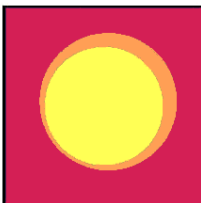


Knock-Out is Exact Size as the Inside Color

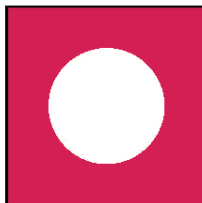


Inside Color Exact Size as the Knock-Out

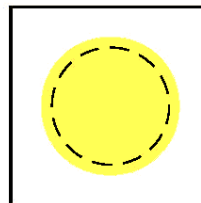
### Trapping Used



Misregistration at Press Time is Compensated with a Trap

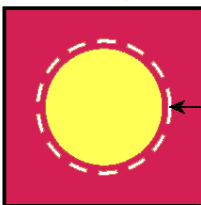


Knock-Out is Exact Size Needed for the Inside Color



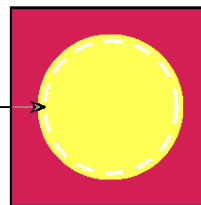
Inside Color Larger than the Knock-Out

### Choke & Spread Differences



Choke Created by Lightest Color Overlapping into the Knock-Out Boundaries

Edge of Knock-Out and Edge of Darker Color



Spread Created by Lighter Color Extending Out of the Knock-Out Boundaries

Figure 8-12: Chokes and Spreads

Having the colors overlap slightly eases the registration process on the printing press. During most situations you will find that it is the lighter ink color that creates the actual trapping effect

There are distinct differences between a choke and a spread. A choke is when the hole created by the knock-out is smaller than the item that created the knock-out. A spread is when the hole created by the knock-out is true to size, but the object that sits in the hole is larger.

**Determining the Trap Value**

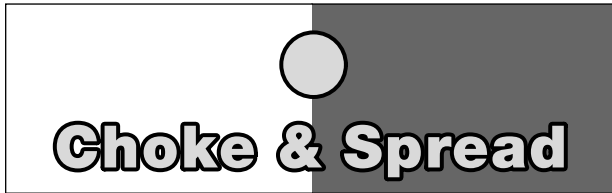
The value used for a trap should be recommended by your pressman, since chokes and spreads vary depending on the inks and presses used. The value for a one dot choke/spread can be determined by dividing 500 by the screen lineage. The answer will be in mils (1/1000").

**Formula: 500/Screen Lineage = Trap Value**

Using this formula, to overlap one full dot when outputting 133 line screens, use a 3.75 mil trap (7 mils equals 1/2 point).

This value would be input in the Spot Color Specification Dialog. The value that you enter is considered to be a global value. Meaning that when a choke/spread is applied, it is used on every one throughout the part. In order for automatic choke and spread to take place, the object that creates the knock-out or receives the trap must be 100% totally enclosed within the other object's boundaries.

**Automatic Trapping through Output Specifications**



**Figure 8-13: Spread Effects Entire Component**

Automatic Choke and Spread only effects Text, Areas, Barcodes, and Box Insides.

## Exercise in Defining Spot Color Specifications

In order to make efficient use of the Spot Color Specifications, you must first understand the printing process. The presses need to have individual plates for each color of ink, for each part of a form, as well as, separate plates for any back printing. Each plate generally contains the image of the form to be printed, as well as, plate marks and registration marks dictated by the print shop.

The first step begins before the first component is drawn on the page. Evaluation of the form, its parts and colors are necessary to determine how many layers will be used to make up the form and all of its parts.

Let's look at the following form and determine its layer needs. It is a basic unit set form. It has a Customer Copy on Part 1 and an Office Copy on Part 2. It also has a Terms and Conditions backer. Both Part 1 and 2 are made up of two colors. The Backer is one color.



Body - Black Ink  
 Headers & Marginals - Red Ink

Back Printing - Black Ink

Figure 8-14: Example of Multiple Part Form

Below is a good example of what information can be deduced by a quick evaluation of the form.

- Body of Form Common to Parts 1 and 2 -Black Ink . . . . . Layer 1
- Blockout for Part 1 - Black Ink . . . . . Layer 2
- Headers & Marginal Word for Part 1 - Red Ink . . . . . Layer 3
- Headers & Marginal Word for Part 2 - Red Ink . . . . . Layer 4
- Backer Text - Black Ink . . . . . Layer 5
- Registration Marks on top-right for Front Printing . . . . . Layer 14
- Registration Marks on top-left for Back Printing . . . . . Layer 15
- Plate Marks . . . . . Layer 16

### *Exercise in Defining Spot Color Specifications*

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We will compose the job making use of the 32 different layers. Any arrangement of layers can be used. Controlling the layers within the Output Specifications will allow us to output separations correctly according to the job requirements from shift to shift, and to view the parts using the *View, Parts* menu.

With these points in mind, we need to formulate a plan before composing to insure the plates can be output to meet the needs of the job. A worksheet similar to the one shown is very useful to plan the job before composition. We know in order for the job to be printed we need 5 plates: Body of Part 1, Body of Part 2, Headers & Marginal Part 1, Headers & Marginal Part 2, and Backer.

| Plate | Description                    | FCP Color   | Layers Needed |
|-------|--------------------------------|-------------|---------------|
| 1     | Part 1 of Form Base w/Blockout | Black - 700 | 1, 2, 14, 16  |
| 2     | Headers & Marginal for Part 1  | Red - 185   | 3, 14, 16     |
| 3     | Part 2 of Form Base            | Black - 700 | 1, 14, 16     |
| 4     | Headers & Marginal for Part 2  | Red - 185   | 4, 14, 16     |
| 5     | Backer                         | Black - 700 | 5, 15, 16     |

**Figure 8-15: Part Layout**

After the job is composed with appropriate components on appropriate layers, we are able to output the job. In order to get the 5 plates (separations) for our example, we have setup the following specifications (shown in Figure 8-16) to turn on the layers needed for each separation.

## Exercise in Defining Spot Color Specifications

Notice that we have two separations that make up both Part 1 and 2, with only one separation needed for Part 3 (the backer).

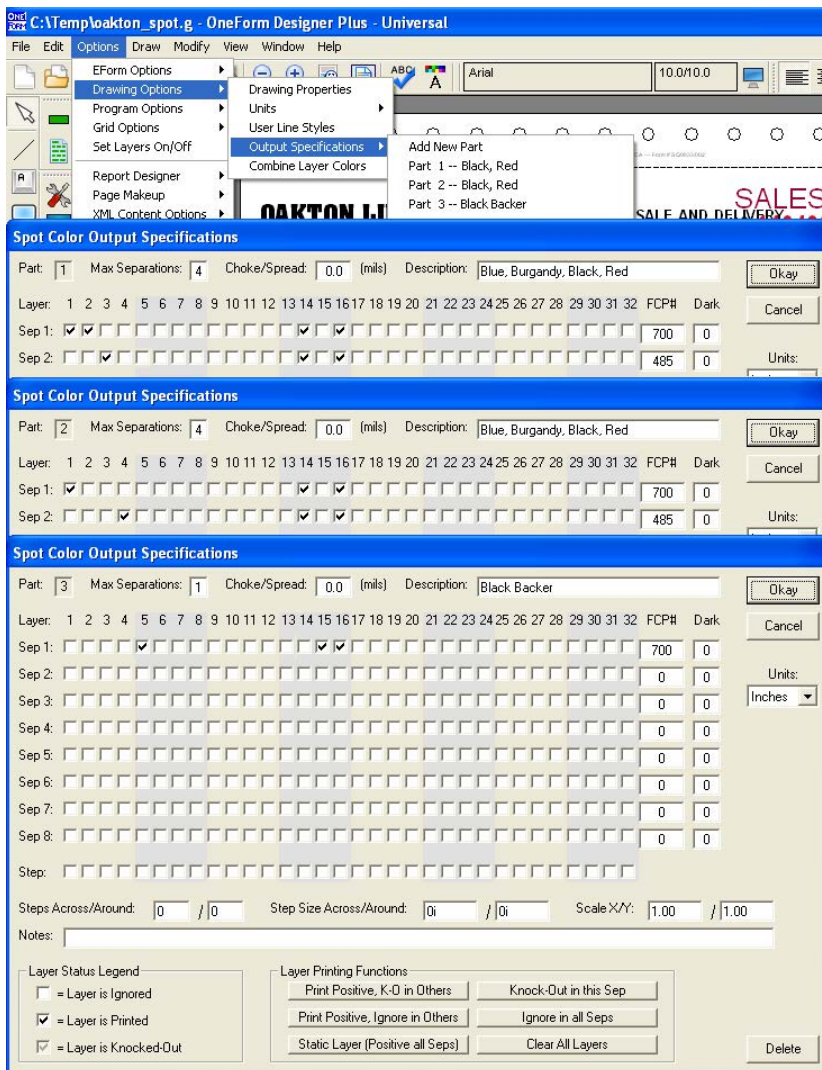
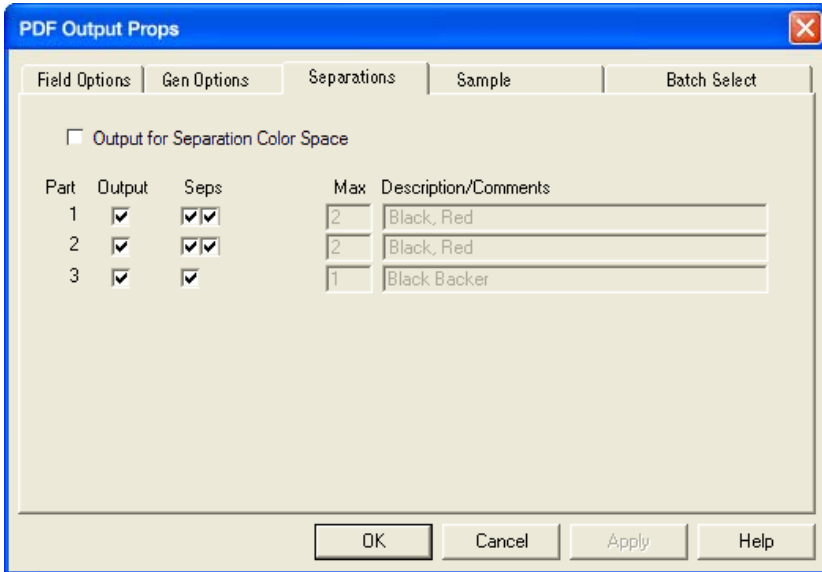


Figure 8-16: Output Specifications for Oakton Example

## PDF Output of the Exercise

Save As PDF option, uses the Output Specifications specified to produce composites or separations to the PDF.

After selecting Save As PDF, you will need to select which Part to print. With Spot Color, you can output up to eight colors per part. Checking just the part will print ALL separations for that part and create a composite. Selecting [Okay] will create the PDF.



**Figure 8-17: Save As PDF, Separations Tab**

The column for "Seps" is important. If you are asking for a Maximum of 2 separations, and you only want separation 1, you must check the separation you want. By default, the Maximum number of separations will print if you do not specify otherwise.



## PDF Select Batch Option

The PDF Select Batch outputs multiple files for printing. Start by going to the **Select Batch** Tab under the Save As PDF option.

Next, decide on all files to be output. You can do this by picking **Add Page(s)**. This will take you to a standard Open dialog box. Highlight all of the files you wish to output and [Okay]. To remove files from this list, click on the file(s) to remove and pick **Remove Page**. Using [Ctrl] and the [Shift] keys will aid you in selecting multiple files in the same directories.

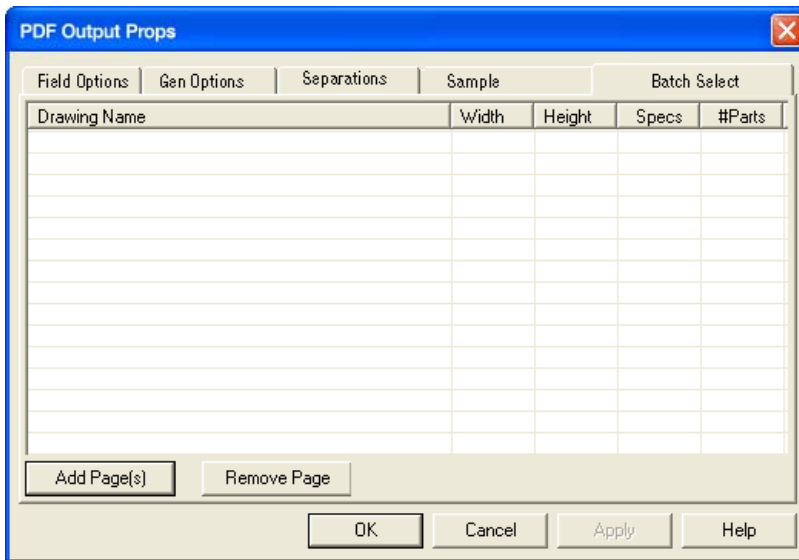


Figure 8-18: Select Batch Dialog

**Note:** The only requirement is that all files are drawn using the same part/layer color specifications: Black on layer 1, Second Color on layer 2, Cutmarks on layer 3, etc.

Be aware that the files will print in the order selected and the only way of re-arranging them is by removing and then adding the files back into the list. The pages will be output in the order that they appear in the list.



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## CHAPTER 9

### Importing EPS and PDF Files

OneForm Designer Plus (OFDP) has the capability to interpret and convert two file types: Encapsulated PostScript (EPS) and Adobe Acrobat 5.0 (PDF) files. This is accomplished through the Import option found under the File menu.

### Importing PostScript Files

OFDP can interpret standard Encapsulated PostScript (.eps) files. Importing an EPS file is easy. Go to the File menu and select Import, EPS Files. It will recognize the file type and convert the EPS file to a (.g). Once the file has been converted and saved, it can be opened normally.

### PostScript Interpreter

PostScript is the publishing industry standard page-description language developed by Adobe Systems and interpreted by PostScript printers. PostScript provides a programmable set of tools for easily imaging all graphic elements.

OFDP's PostScript Interpreter software interprets standard PostScript and Encapsulated PostScript files and converts them into OneForm Designer Plus graphic files.

When you need to get a good start on a file which has already been created on another type of software, create an EPS file and import into OFDP. This will save you from starting from scratch, but it doesn't mean that there will not be any work involved. The OneForm file will need to be proofed for anything which didn't convert well, and fixed.

#### Terminology:

- **PostScript File:** A file written in PostScript (PS) language can be printed by printers which interpret PostScript. These files are in ASCII text format, but can include binary information such as scanned TIFF images.
- **PostScript Printers:** A printer or imagesetter that contains the PostScript language interpreter. Both printer and imagesetter provide text and graphics, however the imagesetter produces higher quality output.
- **Encapsulated PostScript:** Encapsulated PostScript Format (EPS or EPSF) is a file format for PostScript graphics that contains PostScript code for the image, as well as an optional preview version. The EPS standard enables device-independent transfer of graphics between different applications.
- **PostScript Interpreter:** A PostScript Interpreter is just that, it interprets PostScript code to be read into OFDP. This file is a OneForm Designer file, but it has problems inherent to converted files.

## **Encapsulated PostScript Files**

If at all possible we recommend that you work with EPS files versus standard PostScript (PS and sometimes PRN). EPS files were developed for transfer between applications and usually convert more successfully because they do not contain device specific PostScript code.

Typical Encapsulated PostScript files start out with the heading stating it is a EPSF file, version number, followed by the creator. Most PostScript files can be opened and looked at by an editor.

### **Example of PS File Header**

```
% BLOC Forms printing system --  
Form:C:\F3\FORM\SRVRO.FDB  
% Printer:GENERIC POSTSCRIPT PRINTER
```

### **Example of EPS File Header**

```
%!PS-Adobe-2.0 EPSF-2.0  
%%BoundingBox: 95 396 141 590  
%%Creator: CorelDRAW!  
%%Title: AB-LGBUG.EPS
```

Try to minimize the nesting of EPS files. Printing an EPS within the EPS increases the chance that the file will not convert properly. Generally, if it won't print to a laser printer, it will not convert.

## **Multiple Page PS Files**

If the file has multiple pages, we suggest creating an EPS file for each page. You may combine the pages once they have been converted into OneForm files. There will be less problems converting and naturally, if there are problems, it is easier to find a problem on one page rather than on multiple pages. However, if you do have a multiple page PostScript file, each page should convert to a different layer. Then you can see your individual pages just by using the Layers On/Off under the Options menu.

## Using Import EPS Files

Import allows you to import PostScript files from other drawing packages and convert them to graphic files that OneForm can use. PostScript files can be created in almost any program by going to Print and choosing a PostScript printer as your device, and then selecting Print To File. This will not send the job to a printer, but will allow you to make a file and name it. But we recommend importing Encapsulated PostScript files for best results.

**Start a New Drawing** and then choose **File, Import** and then **EPS Files**. A dialog box will appear to **locate your EPS**. The OFDP PostScript interpreter will do the rest. The file will automatically be brought into OneForm and will be renamed with a .g extension. The new graphic file may now be saved and opened normally.

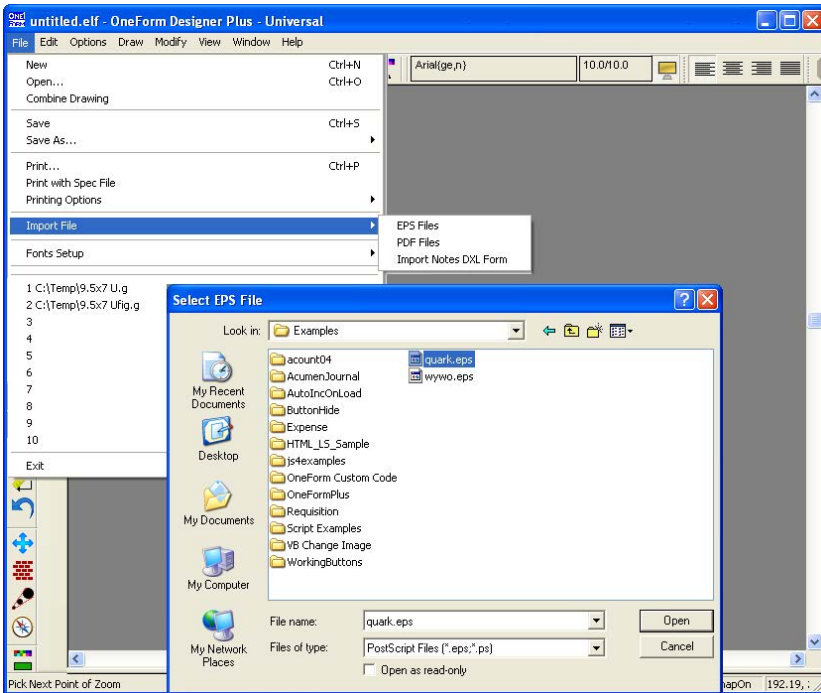


Figure 9-1: Import EPS Files Menu

## Importing PDF Files

The import PDF option converts Adobe Acrobat 5.0 PDF files to graphic files. Before starting your conversions, there are several items to be aware of, so please read the following information.

### Converting the PDF File

First start with preparation of the PDF file. Open it in Acrobat Professional and Optimize to Acrobat 5.0 and save the file into a OFDP naming convention. Import only works with Acrobat 5.0 files. With Acrobat X, use Save As, Optimized PDF. With older versions use the Advanced, PDF Optimizer option. This will consolidate the file and make sure there is no security.

Importing the PDF file is easy. Go to the File menu and select Import, PDF Files. Browse for your file, check "Import All Pages", and then [OK].

The naming convention is `basename_pagelumber_.g` for converted files. It will create the ELFs in the same folder as the PDF.

Since PDF files can hold multiple pages, and you may not want to import the entire file, you can get a list of pages. Unchecking "Import All Pages", and then clicking [OK] will take you to the PDF Import dialogs. Here you can select one page at a time to import.

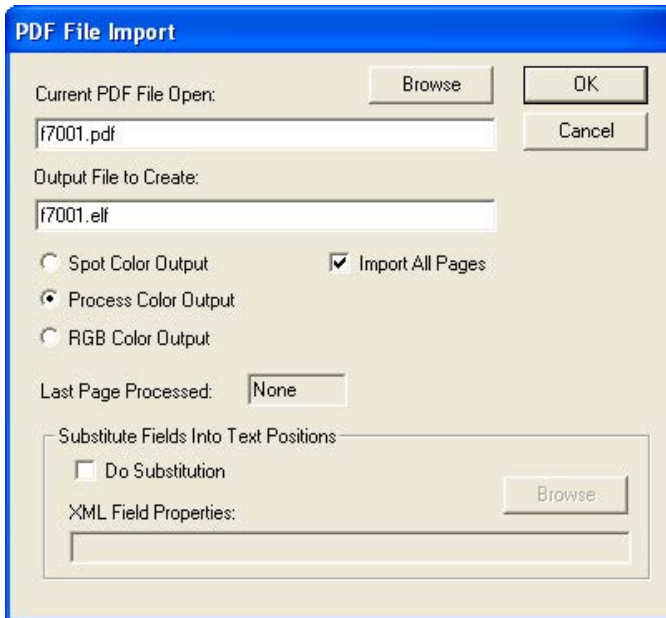


Figure 9-2: Opening a PDF File

To get a list of pages, click onto the plus sign (+). Then highlight a page and select [OK]. Again, the naming convention is `basename_pagelnumber_g` for converted files.

### The PDF Dialogs

The PDF dialog allows you to select a page for conversion and also list the fonts and layer colors which are going to be used during the conversion. Just click on the plus sign (+) to list fonts or colors.

If the font does not exist on your system, you may index it to another of your choice from a drop down list of fonts.

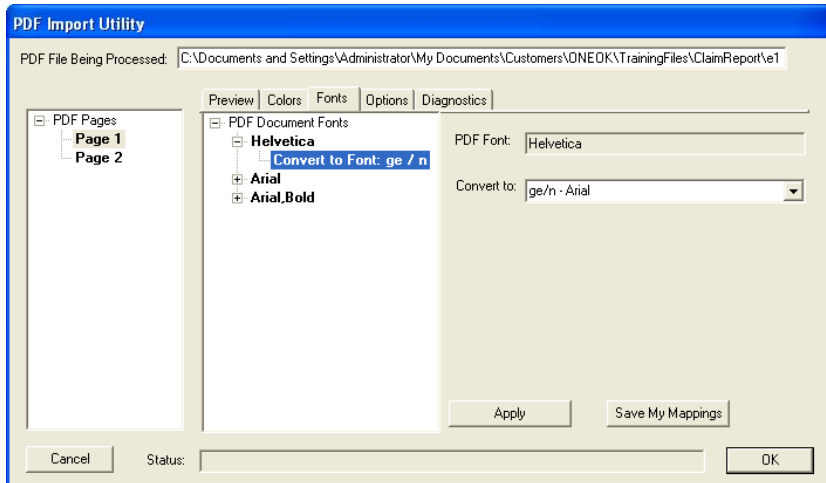


Figure 9-3: Indexing the Font

The Preview Tab options are not available at this time.

**Note:** We cannot import LZW compressed files. Also, we will not import protected files. The maker must remove the security protection first.

## Typical Converted File

Below is a look at a typical converted EPS file. Notice the variety of components. The area does have a 60 line screen.

After importing a file, the file will be saved with a .g extension. It is now ready to proof and clean-up.

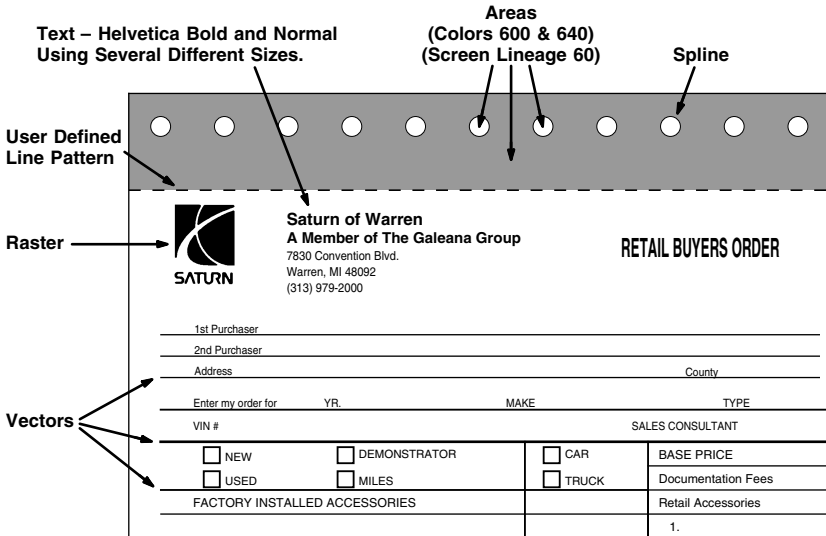


Figure 9-4: Converted EPS File Showing a Variety of Components

You will see text, vectors, splines, areas, arc/circles, and rasters. At this point it is your responsibility to proof the file for conversion correctness. You have the ability to modify any of the components through their respective options. It is definitely better than starting from scratch, but is not always easy to modify.

Since the EPS file is a printer driver, what you think the application has done to create the image, is not always the case. What appears as vectors, is sometimes handled as areas in some applications. What appears as text is sometimes rasters. Screens, usually in the case of graduated areas, can be vectors.

Also, vertical vectors can be many tiny line segments instead of one line. This is usually seen when the original file comes from a word processing package instead of a graphic application.



## **Working with Converted Files**

OFDP files which are generated from EPS or PDF files have inherent problems which can be made easier to handle if the original files are created knowing about them. Here are some suggestions on how to handle the following.

### **Area Issues**

**Area Convert:** This option found under the Modify Menu was created to help clean-up imported files. Some programs draw lines and rectangles as Area fills. The Area Convert option will analyze the file and convert thin areas to Line components and rectangular areas to Box Components. Just click the [Process] button.

### **Text Issues**

- Text only converts as individual lines of text. They will never be multi-line paragraphs. PostScript issues beginning positions only and is not aware of leading. To make a paragraph out of these individual lines requires you to pull the lines together and modify attributes. (Instructions on next page.) You should only massage text which needs to be edited or changed.
- If you use letter spacing in the original document, it will cause the text lines to convert as individual letters, not just lines of copy.
- If you use word spacing in the original document, it will cause the text lines to convert as individual words, not just lines of copy.
- If you use kerning in the original document, it will cause the text lines to break into letters whenever kerning is encountered.
- Be aware that justified paragraphs may also come in as either individual letters or words. How the application justifies determines what the EPS file will contain.
- Pseudo-condensing causes the text to come in as individual letters.
- Pseudo-italic in most cases will be ignored.
- Any special characters included in the file should be referenced, if a match cannot be found they will convert as question marks (?) and will need to be replaced.

### **Graphic and Font Issues**

Also, some of the problems cannot be resolved and must be avoided at the application level. These are:

- If the original document has included files (such as rasters, logos, Encapsulated PostScript), do not forget to copy or transfer them also. Just because they are referenced in the PostScript file, does not make them accessible during conversion.
- It is desirable not to download the fonts with the PostScript file since we do not process the font information during conversion. Not including font

information will allow the file size to be more manageable and the conversion to run faster.

- The interpreter does not convert any fonts, but will find them if they are mapped to OFDP. Any font which is not found on your computer will convert as Helvetica.
- Line patterns from other applications will not convert.
- It is best not to place graduated screens in original document. Graduated screens usually convert as individual lines with varying screen values. Thousands of lines copied across the job makes working with the file difficult.
- Screen lineage may be lower than you would like. If the file was originally set for a low resolution printer which normally uses a 60 line screen, the file will reflect that lineage. It can easily be changed by Modifying the component properties

## **Pulling Lines of Text Back Together**

Text only comes in as individual lines of text. They will not be paragraphs. To make a paragraph out of these individual lines requires you to Group all the text that you wish to combine and then select **Combine Selected Text** from the pop-up menu.

This is not hard, but there will be some cleanup needed to the measure, justification, and line breaks; so only cleanup the text which needs revisions.

For justified paragraphs you will need to bring the text lines together using the combine technique before changing the properties of the Right Margin (width of text line) and Composition Mode. Select the text box to modify and go to the Modify Properties. Change the Composition Mode to be Justified and adjust the Right Margin to match the width that you wish the text box to be.

Line breaks for combined text are controlled by the Immediate Command `\NL^` (New Line). You will need to edit the content of the paragraph. This is most easily done through the Text Editor method of working with text. Change the Immediate Command `\NL^` (New Line) to force lines to break at the correct word to the Immediate Command `\FJ^` (Force Justify) to make the line justify but break at the assigned word.

Check for any style changes or special characters, etc. You would be looking for any internal paragraph changes which we control with the Immediate Commands or through the Pop-up menu.

If lines of text extend beyond your boundaries, it could be an issue with your Letter or Word Spacing. Group and Modify the spacing.

Some fonts may be substituted. This is usually the case either if the font is Not Found on the current computer. Just Group the text and change the font properties to one that exists.

---

## CHAPTER 10

### Business Form Templates

The most commonly used business form templates are included with your OneForm Designer Plus software. They can be accessed by going directly to the folder at **C:/Program Files (x86)/Amgraf/OneForm/Templates**.

The template choices are files which exist in the directory Templates. These drawings are very useful as a starting point for production. The sizes are organized by width and then depth.

Opening is a great starting point for a new drawing. Be sure to Save As and rename it into another location. You can also Combine them into existing forms.

**Templates** holds six categories:

- Continuous
- Heat Seal
- Mailer
- Standard
- Unit Set
- E-Form

### E-Form Templates

Picking the E-Form type causes the file to have an ".elf " extension with a page size. There are no components on the page.

Sizes: 8.5x11  
11x8.5  
8x5

## Continuous Form Templates

Each Continuous Form template has the following specifications:

Margins – ½" top and bottom.

Perforations – ½" left and right.

Perforation Holes – ½" apart, 5/32" diameter.

Perforation Marks – 1/8" long, 1/2-point line weight.

Register Mark – 3/16" square, 3/4" down on second hole.

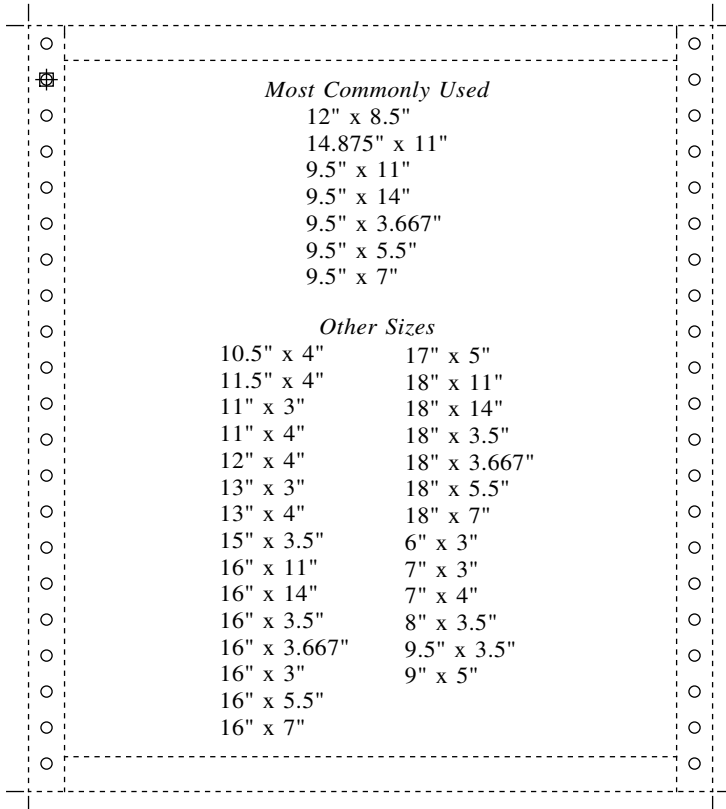
Byline – 5-point Helvetica Normal.

Cuts – 1/4" long 1/16" gap, 1-point line weight.

Template is located on Layer 16.

An Output Specification is setup for Layers 1, 2 and 3.

Below is an example of one of our Continuous templates. Displayed are the sizes available. If you do not find your needed size, load a similar size and modify it by moving the boundary components.



## Heat Seal Form Templates

Each Heat Seal Form template has the following specifications:

Margins – 1½ sixths of an inch top and bottom.

Perforation – ¾" left and right.

Perforation Holes – ½" apart, ⅝<sub>32</sub>" diameter.

Perforation Marks – ⅛" long, ½-point line weight.

Register Mark – ⅜" square, ¾" down on second hole.

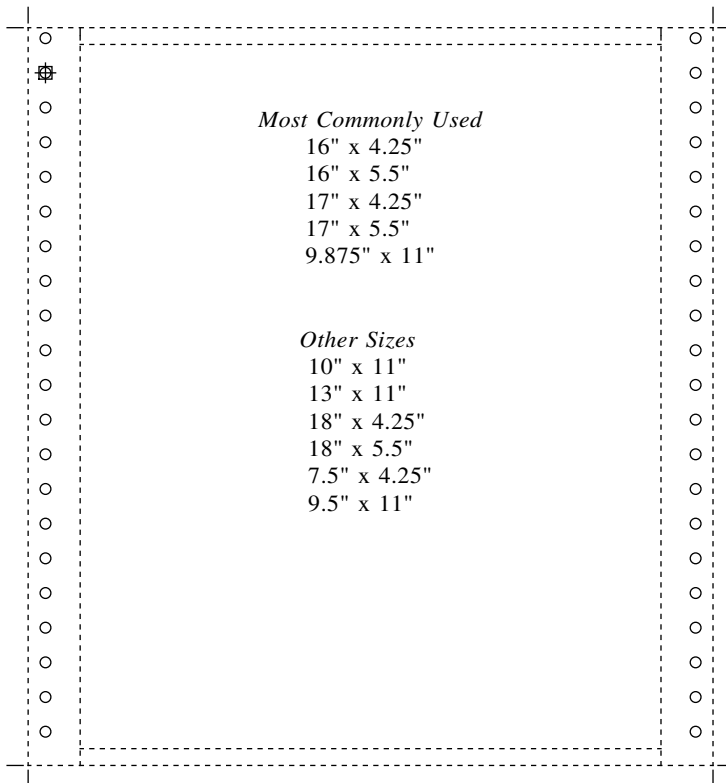
Byline – 5-point Helvetica Normal.

Cuts – ¼" long ⅙" gap, 1-point line weight.

Template is located on Layer 16.

An Output Specification is setup for Layers 1, 2 and 3.

Below is an example of one of our Heat Seal Form templates. Displayed are the sizes available. If you do not find your needed size, load a similar size and modify it by moving the boundary components.



## Mailer Form Templates

---

### Mailer Form Templates

Each Mailer Form template has the following specifications:

Margins – ½" top and bottom.

Perforation – ¾" left and right.

Perforation Holes – ½" apart, 5/32" diameter.

Perforation Marks – 1/8" long, 1/2-point line weight.

Register Mark – 3/16" square, 3/4" down on second hole.

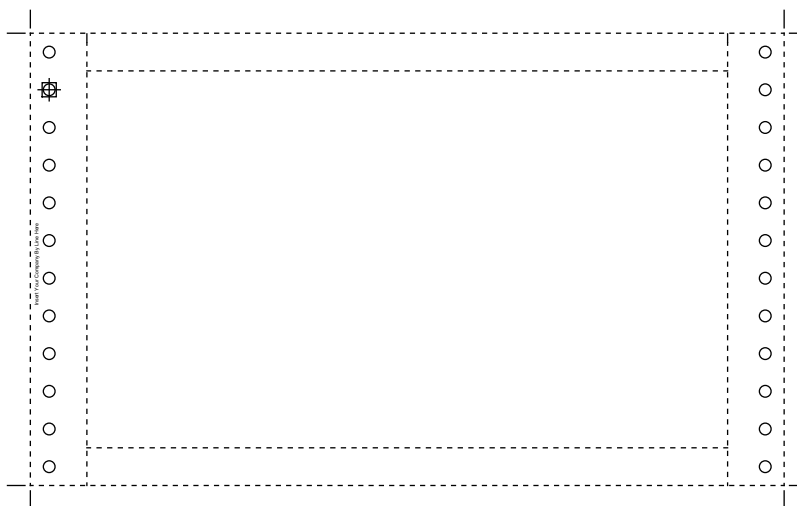
Byline – 5-point Helvetica Normal.

Cuts – ¼" long 1/16" gap, 1-point line weight.

Template is located on Layer 16.

An Output Specification is setup for Layers 1, 2 and 3.

Below is an example of one of our Mailer Form templates. Displayed are the sizes available. If you do not find your needed size, load a similar size and modify it by moving the boundary components.



| <i>Commonly Used Sizes</i> |               | <i>Other Sizes</i> |                 |
|----------------------------|---------------|--------------------|-----------------|
| 10.625" x 5.5"             | 10" x 6"      | 10.625" x 4.25"    | 16.75" x 3.667" |
| 10" x 3.667"               | 11.75" x 5.5" | 10.625" x 6"       | 16.75" x 4.25"  |
| 10" x 4.25"                | 11" x 4.667"  | 11.75" x 4.25"     | 16.75" x 4.667" |
| 10" x 4.667"               | 11" x 5.5"    | 11.75" x 6"        | 16.75" x 5.5"   |
| 10" x 5.5"                 | 9.5" x 3.667" | 11" x 5.667"       | 16.75" x 6"     |
| 10" x 5.667"               | 9.5" x 5.5"   | 11" x 6"           | 9.5" x 11"      |
|                            |               | 12" x 8.5"         |                 |

## Standard Size Templates

Each Standard Size template has the following specifications:

Cuts – ¼" long, ⅛" gap, 1-point line weight.

Cut marks and page size are on Layer 16.

Turn OFF Layer 16 for Laser Proof.

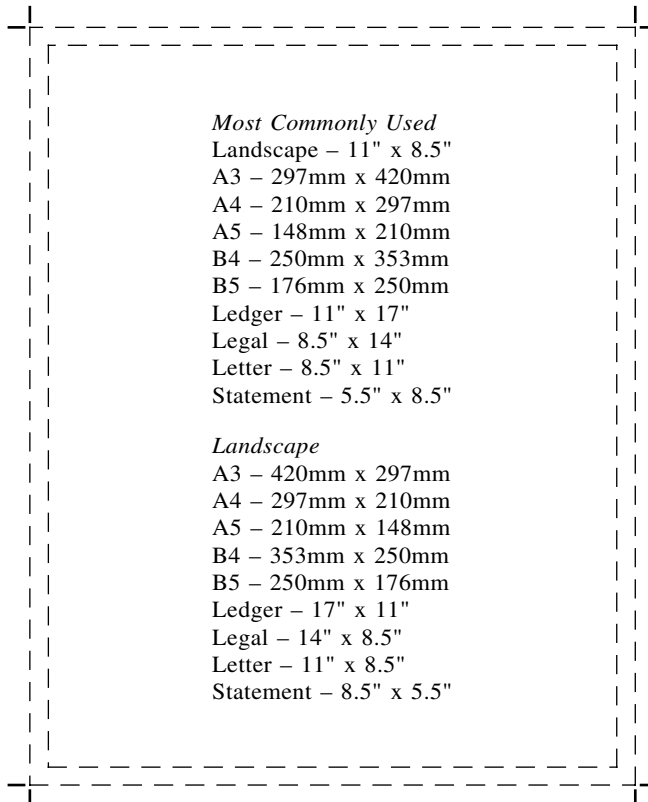
Turn ON Layer 16 for high resolution output.

An Output Specification is setup for Layers 1, 2 and 3.

Margins are set for 100% proof on Laser Proof Printers.

Margin lines are on Layer 15.

Below is an example of one of our Standard Size templates. Displayed are the sizes available. If you do not find your needed size, load a similar size and modify it by moving the boundary components.



## Unit Set Form Templates

Each Unit Set Form template has the following specifications:

Stub – 5/8" top stub.

Margins – 2½ tenths of an inch left and right

Perforation Holes – ½" apart, 5/32" diameter.

Perforation Marks – 1/8" long, ½-point line weight.

Register Mark – 3/16" square, 3/4" down on second hole.

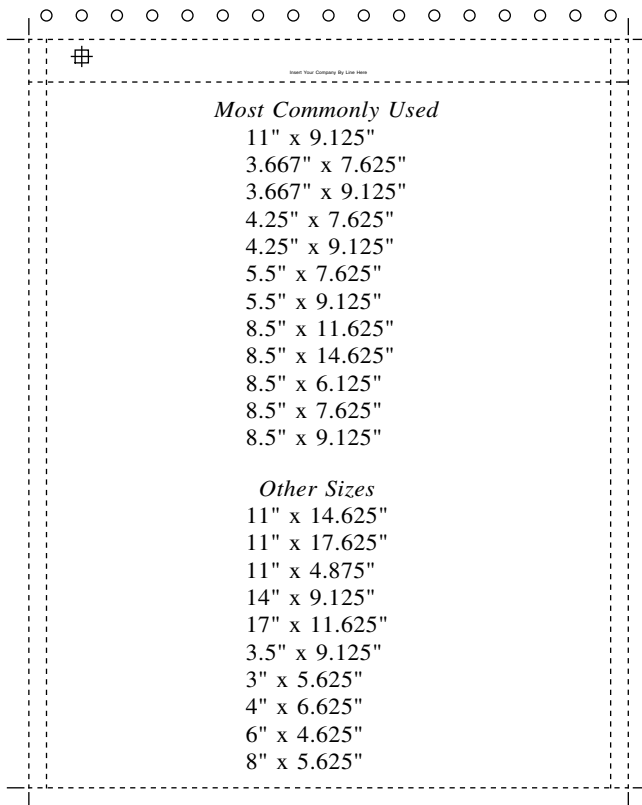
Byline – 5-point Helvetica Normal.

Cuts – ¼" long 1/16" gap, 1-point line weight.

Template is located on Layer 16.

An Output Specification is setup for Layers 1, 2 and 3.

Below is an example of one of our Unit Set templates. Displayed are the sizes available. If you do not find your needed size, load a similar size and modify it by moving the boundary components.





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## CHAPTER 11

### **Borders and Pantographs Library**

Looking at the examples on the following pages, you will see a large library of stock borders and pantographs to choose from. Borders and Pantographs are drawn through the Draw Box tool and setup with the Box Properties tool.

Although the library contains 125 basic border/pantograph designs, the software allows you to manipulate these designs in such a way that the end result is unlimited.

For both borders and pantographs, just reversing the color numbers creates a different effects; and since they are fonts, changing the point size to reduce or enlarge the design, also creates different looks. For examples of different effects see pages 264 and 272.

#### **Borders**

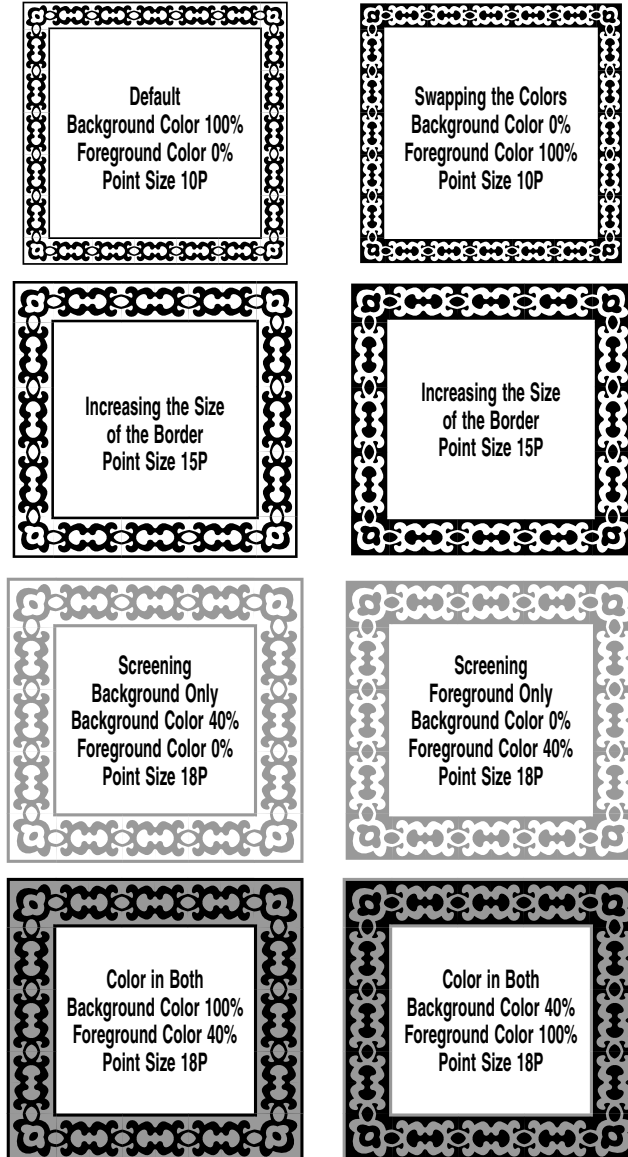
There are 67 stock borders which can be used with the **Box** tool. Each one of these borders are reversible, which many times gives you another unique look. Side-by-side is the standard border and its reverse. With a few of them, reversing the colors simply makes the design white, in this instance we show it on top of a black box so that it appears. See a variety of graphic effects with borders on page 264. The Box Border Tab is described on page 78.

#### **Pantographs**

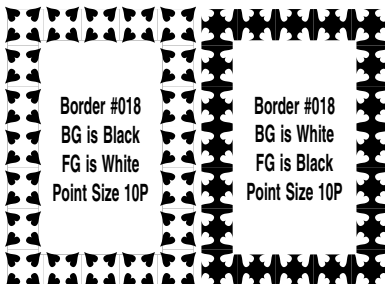
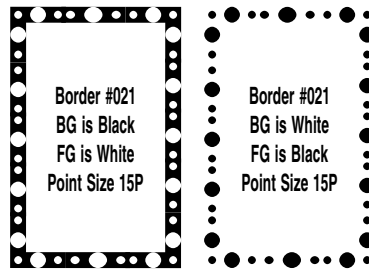
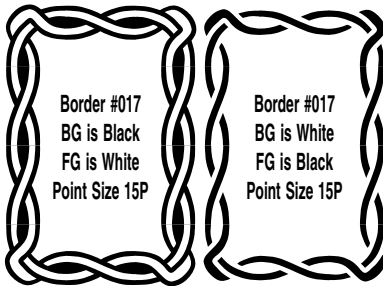
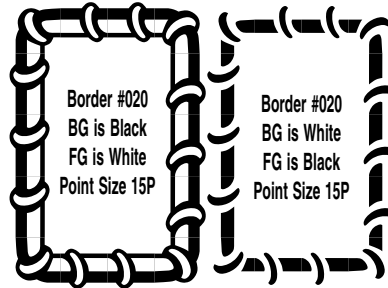
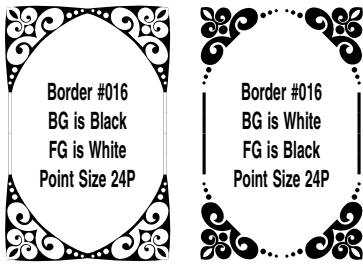
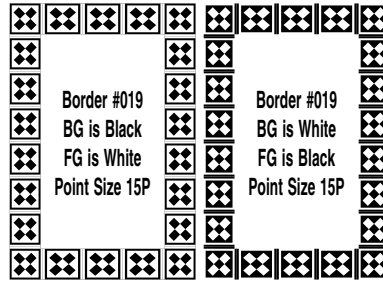
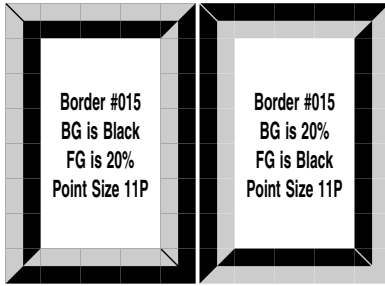
There are 58 stock pantographs which can be used with the **Box** tool. Each one of these are reversible, which many times gives you another unique look. Side-by-side is the standard panto and its reverse. See a variety of graphic effects with pantographs on page 272. The Box Pantograph Tab is described on page 81.

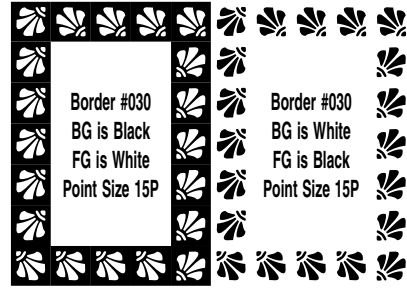
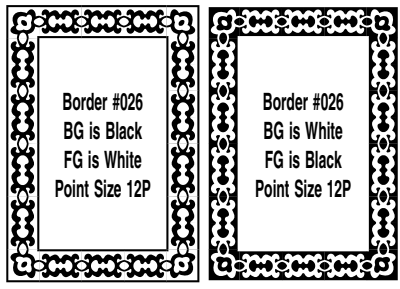
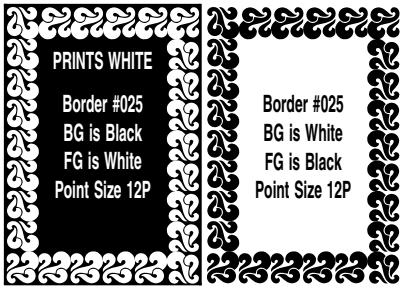
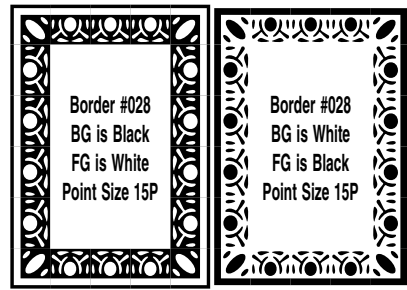
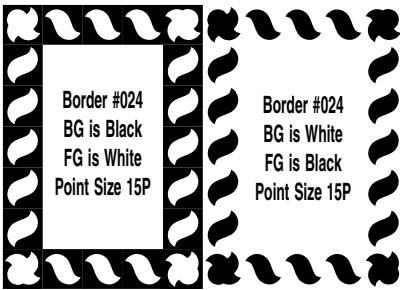
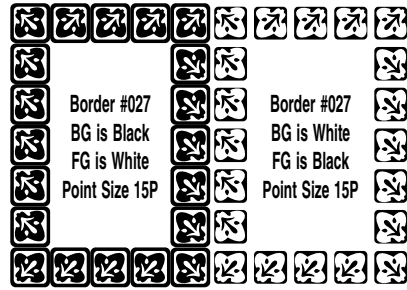
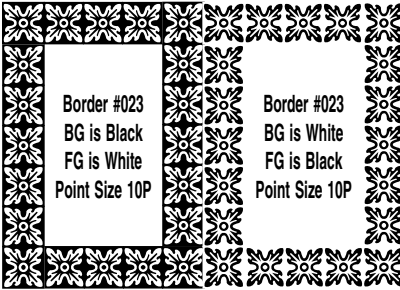
## **Different Border Looks From One Design**

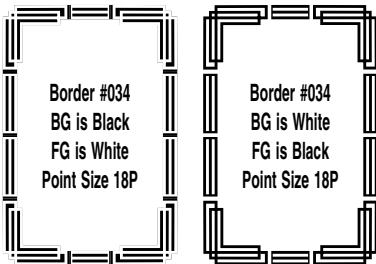
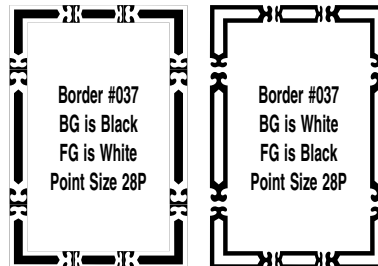
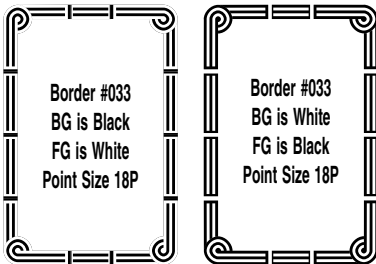
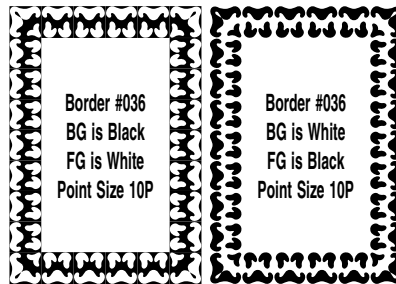
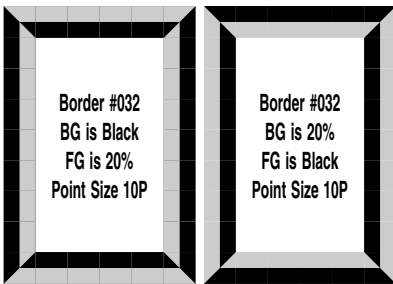
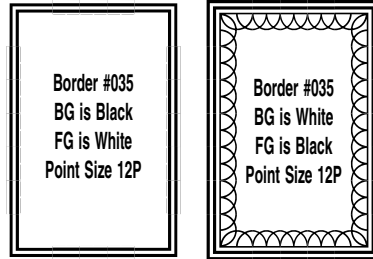
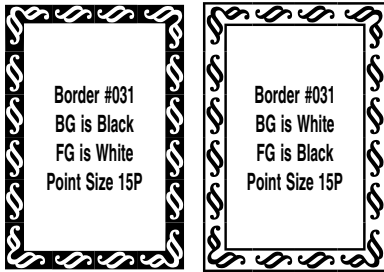
Below is an example of the wide variety of graphic effects which can be accomplished just by changing the point size and color density.

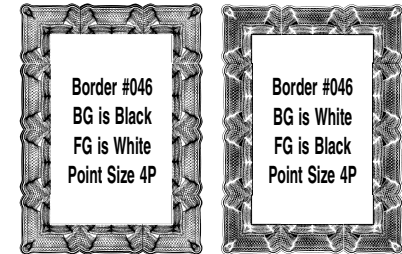
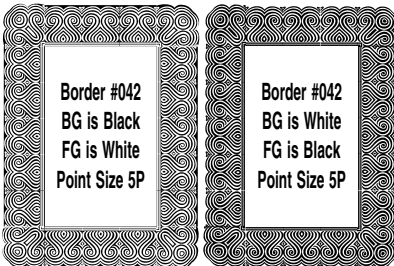
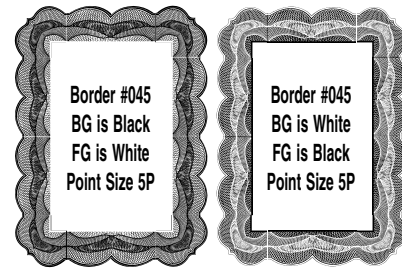
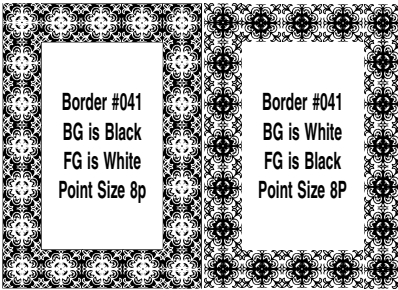
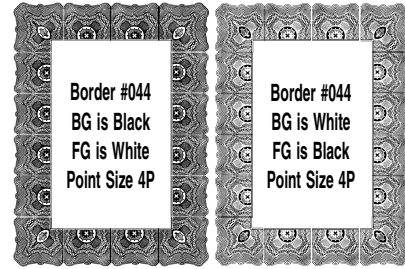
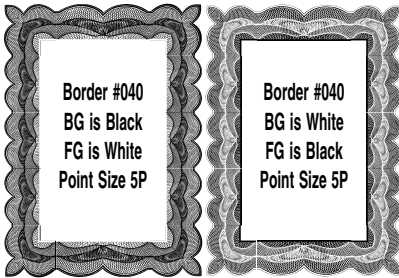
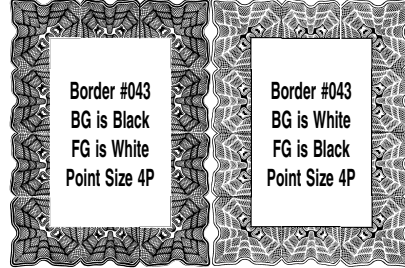
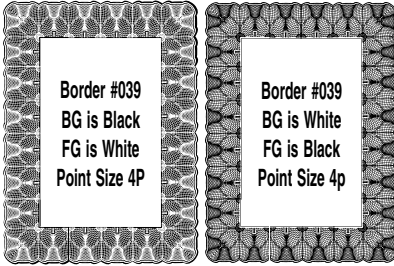


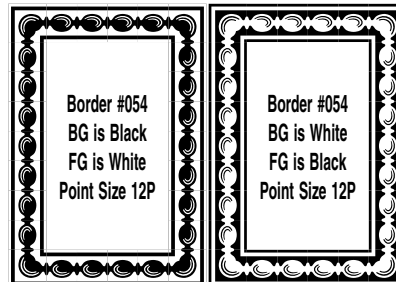
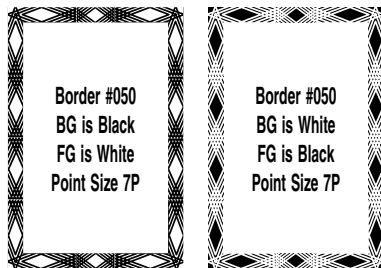
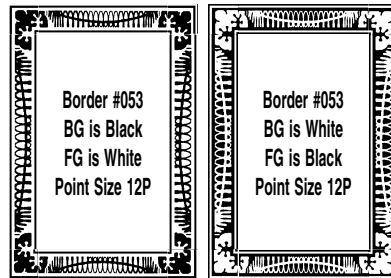
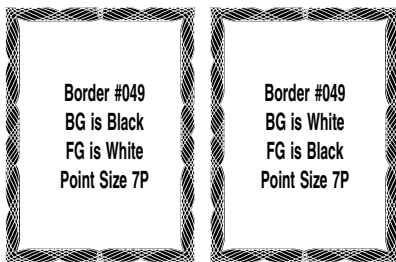
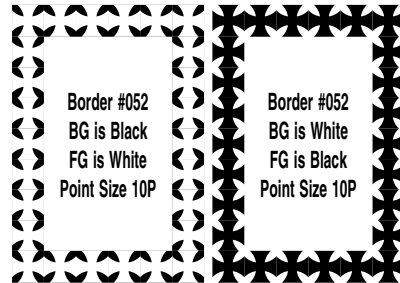
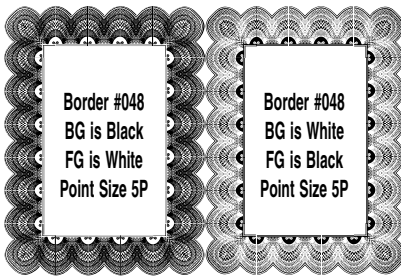
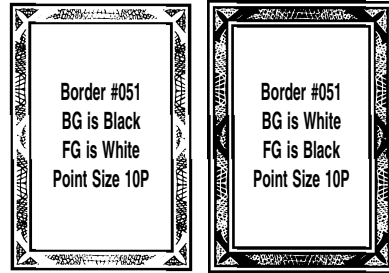
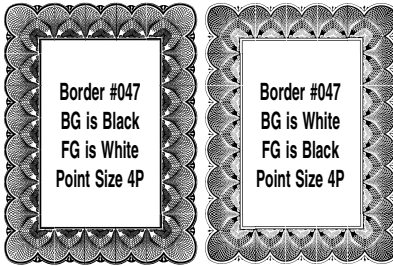
**Figure 11-1: The Many Designs of Border #026**

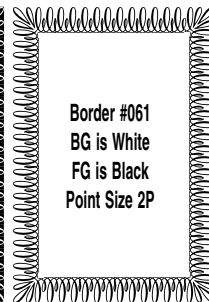
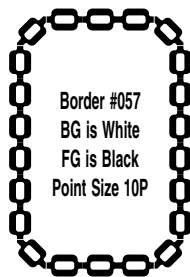




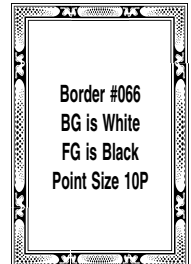
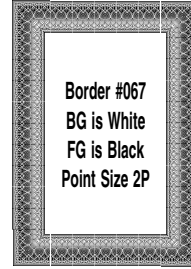
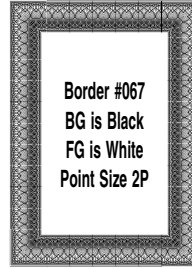












## Different Pantograph Looks From One Design

A Pantograph is a printed pattern creating a general background tone. They are used most frequently on checks and similar documents to produce an attractive hard-to-copy background.

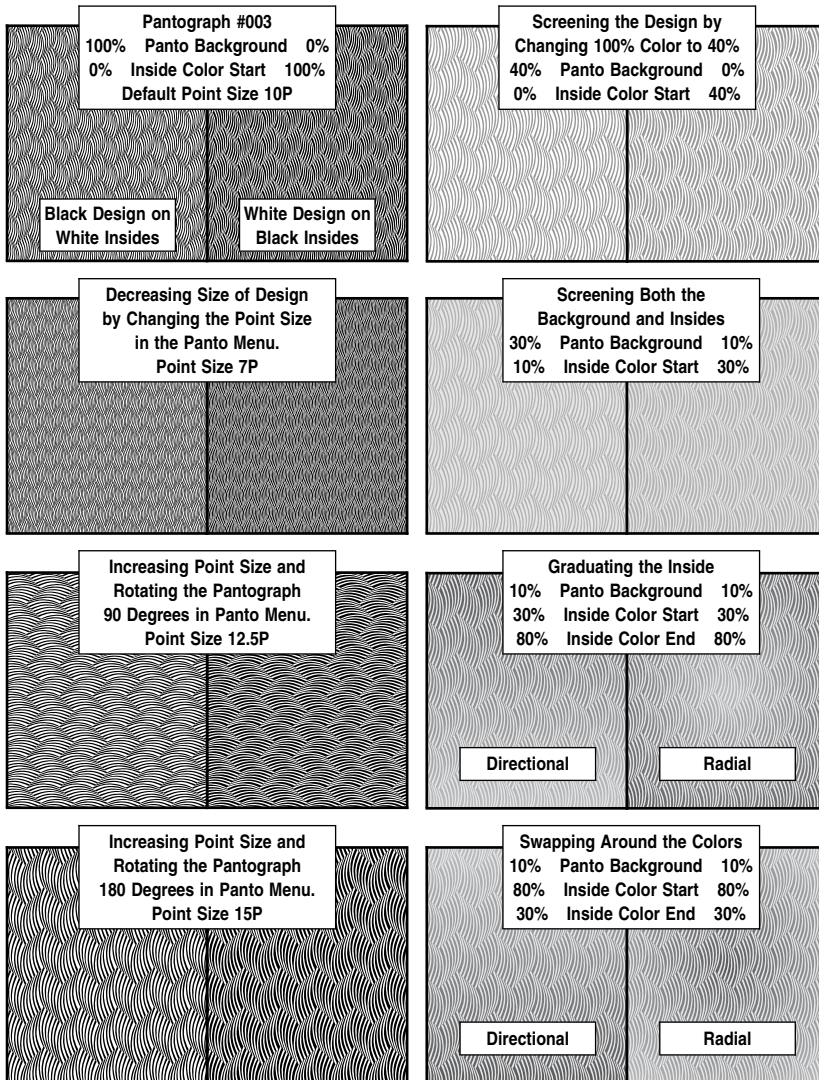


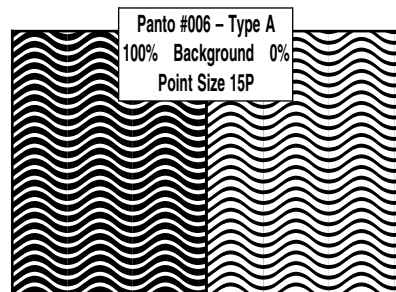
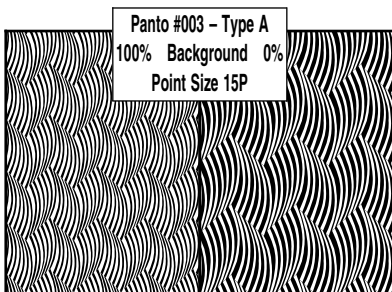
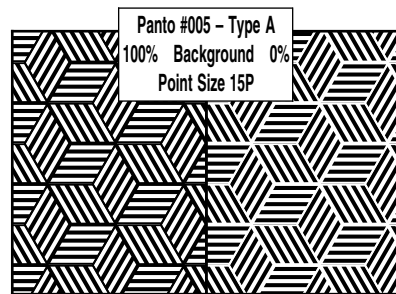
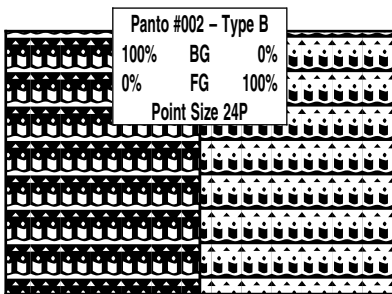
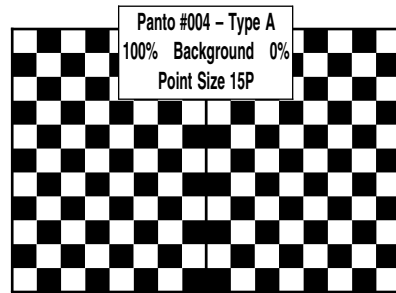
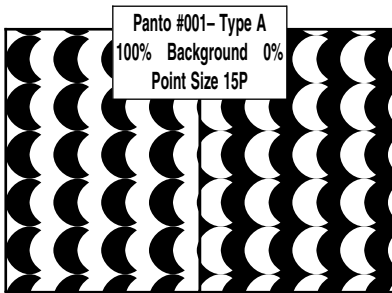
Figure 11-2: The Many Designs of a Type A Pantograph

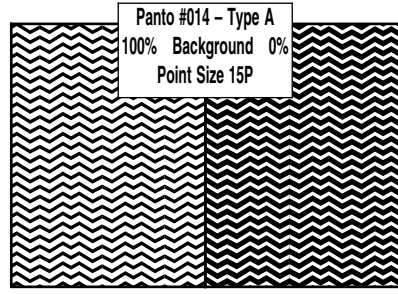
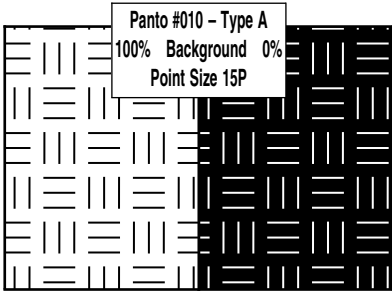
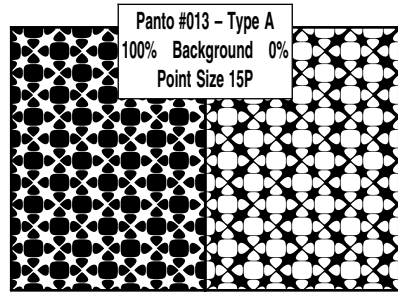
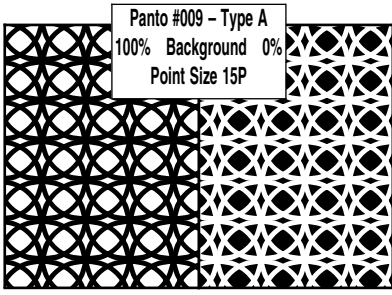
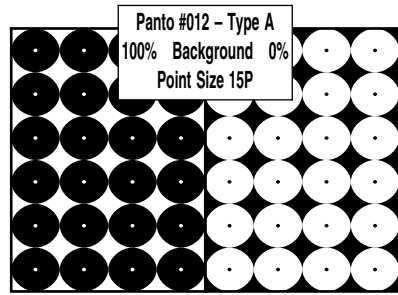
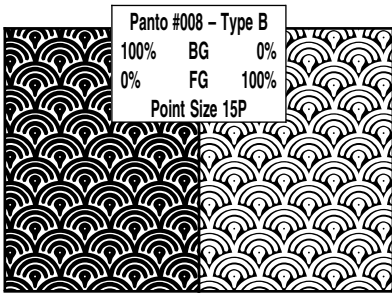
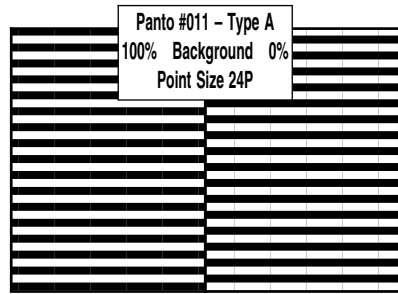
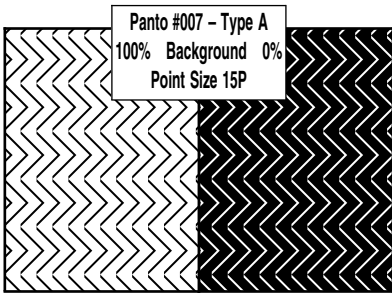
## OneForm Designer Plus Stock Pantographs

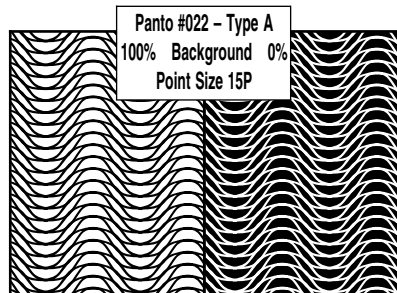
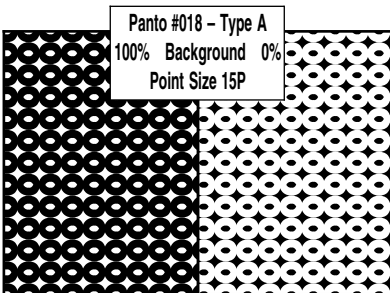
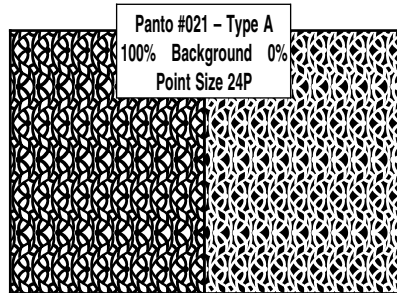
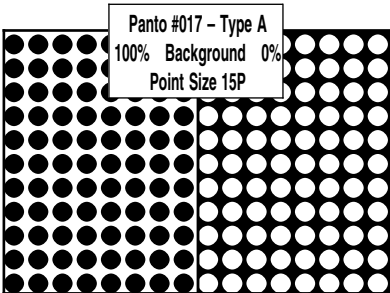
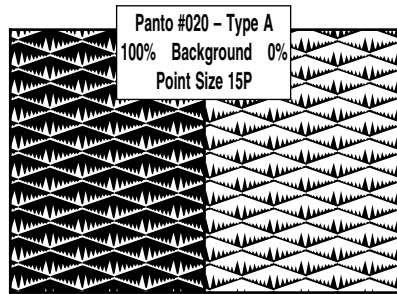
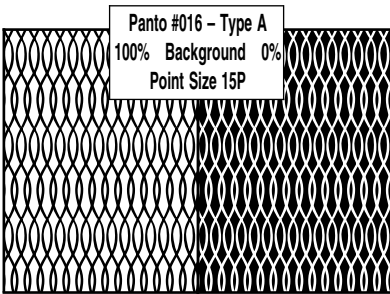
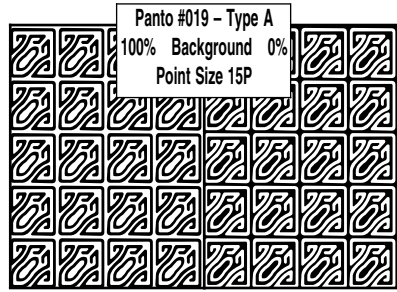
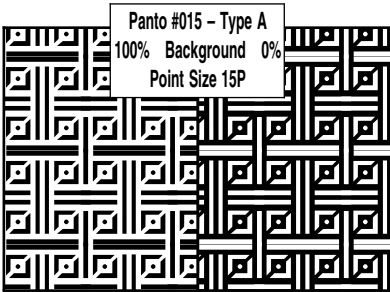
There are 58 stock pantographs which can be used with the Draw Box tool. Each one of these are reversible, which many times gives you another unique look. Side-by-side is the standard panto and its reverse. Pantographs that have both a background and foreground are marked.

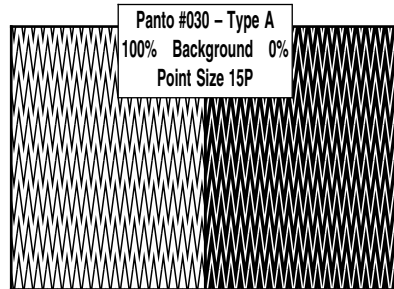
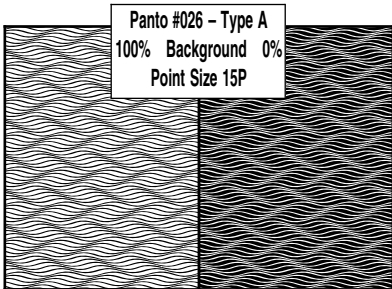
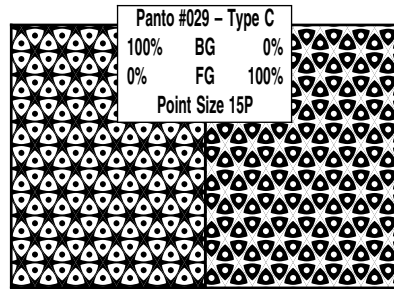
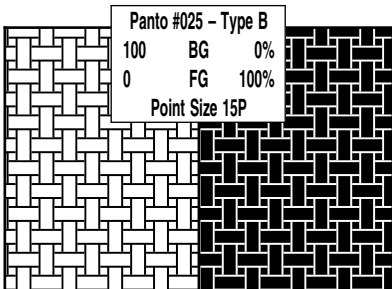
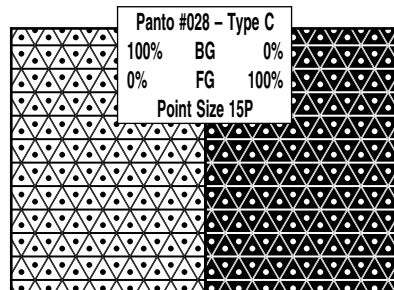
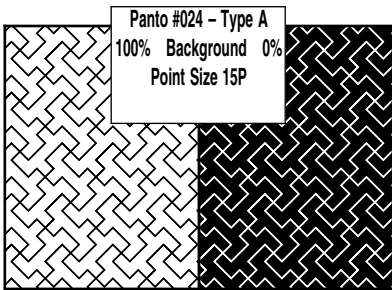
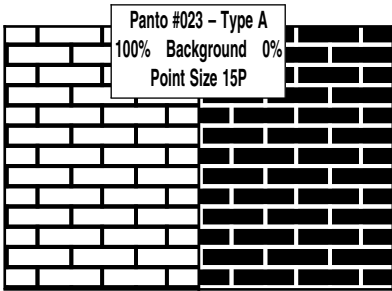
BG is Background

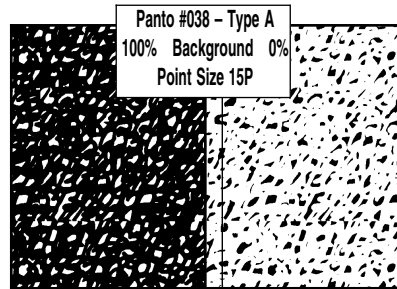
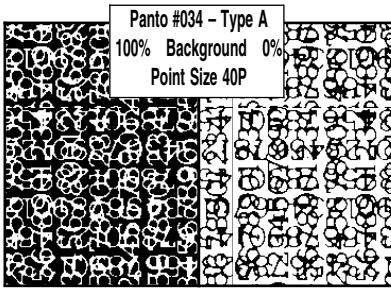
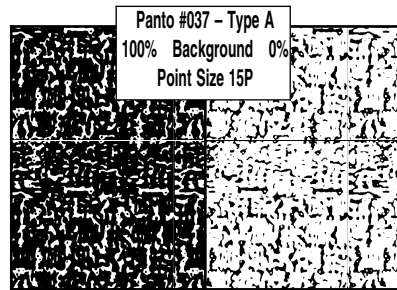
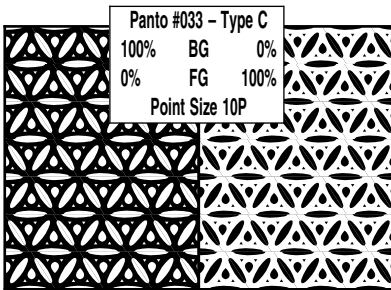
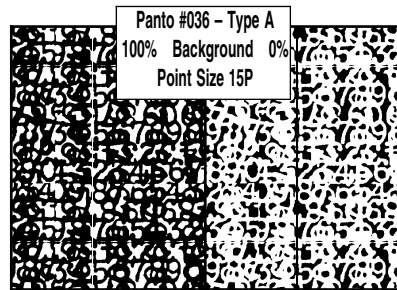
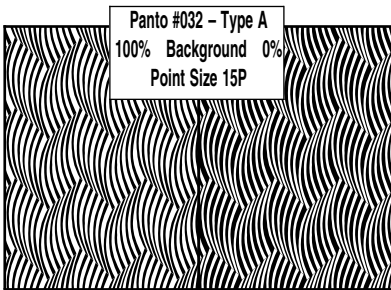
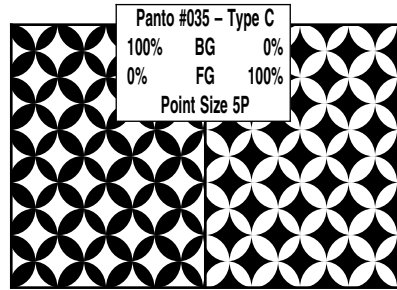
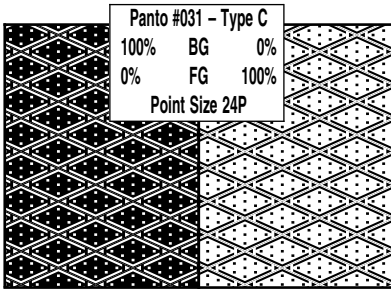
FG is Foreground

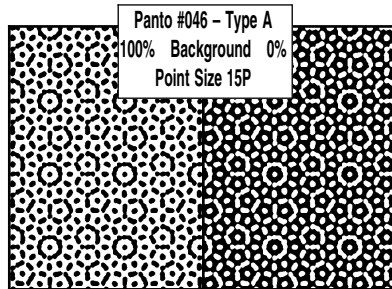
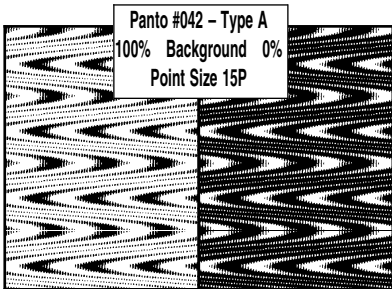
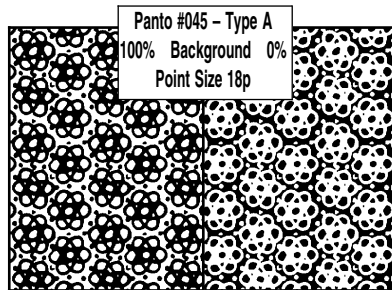
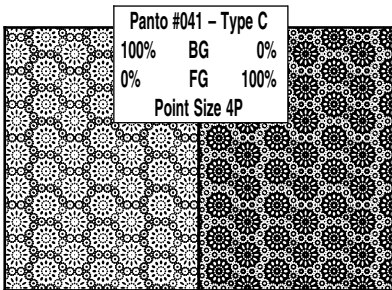
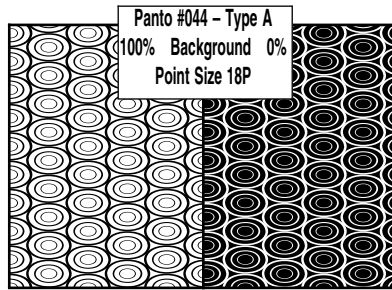
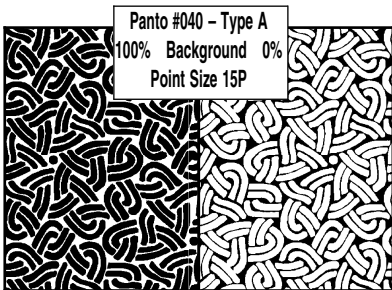
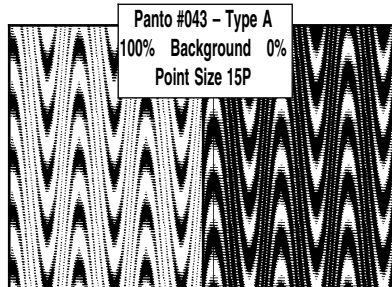
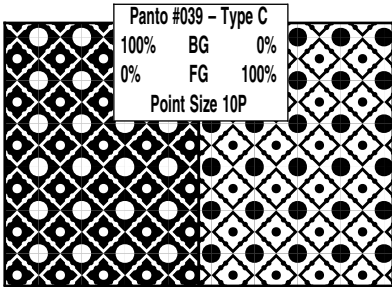




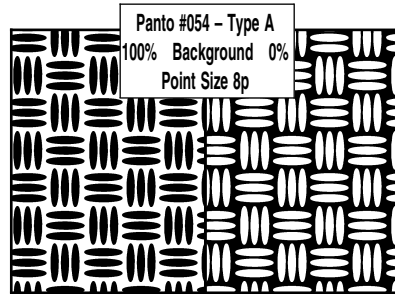
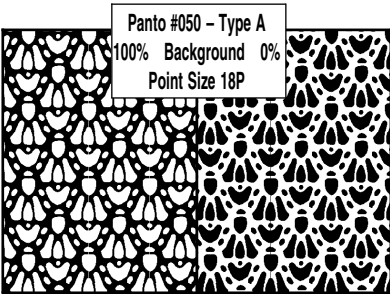
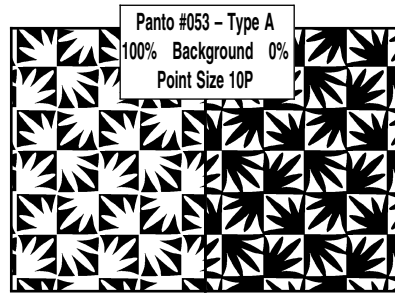
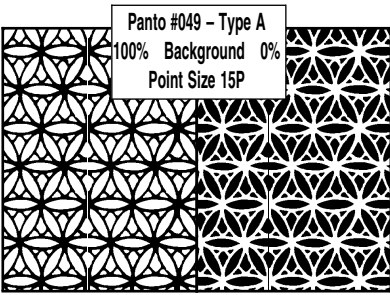
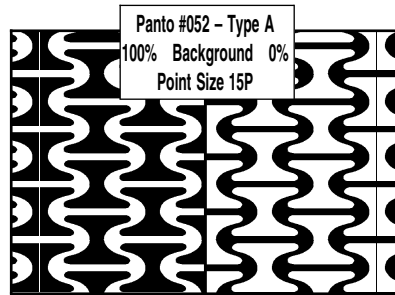
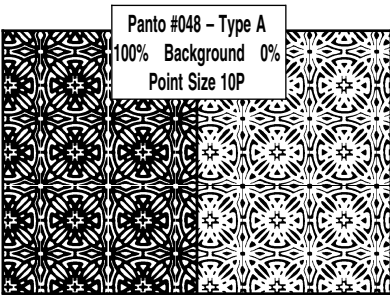
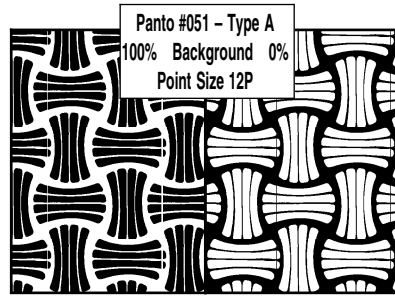
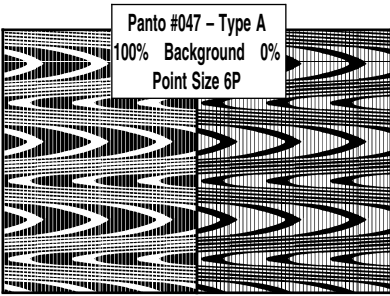


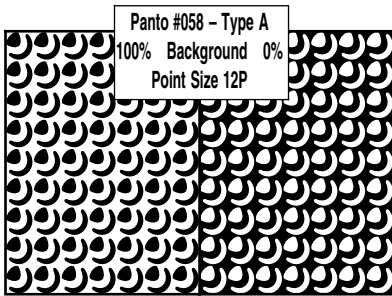
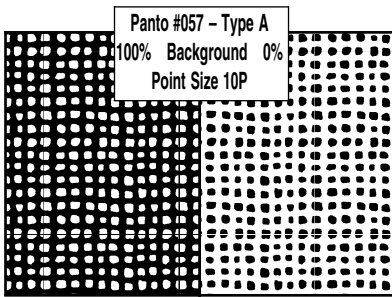
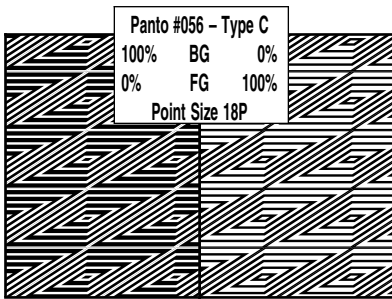
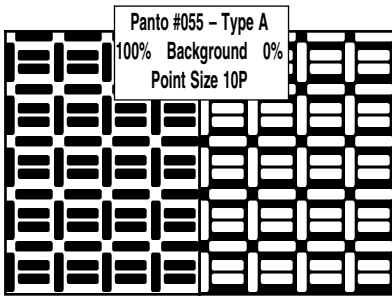












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