

**VinylMaster Pro**  
**Professional Version 2.95**

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# 1.0 Introduction


Thank you for purchasing VinylMaster Pro the very latest in sign software. VinylMaster Pro is a powerful vector graphics package that gives professionals tremendous flexibility and designing power, while being so user friendly - that even casual users can instantly create the most amazing signs and graphics within minutes.

This manual provides you with an overview of every feature of the program, how to implement it and its location, along with handy hints and notes. Be sure to download the latest update from [www.future-1.com](http://www.future-1.com)

## 1.1 Don't read the manual! watch the VinylMaster Academy Lessons instead?

Rather than having to solely rely and read through a lengthy manual, we have produced a diverse range of AVI movie files that show the program and all its modules in real life action. These introduce you to VinylMaster Pro and its wide range of features, and then teach you step by step how to become an expert VinylMaster Pro user.

The great part is they actually show you what to do, and even speak to you. So make sure that if you have a sound card and speakers, that they are turned on and working, ready for your personal guide to VinylMaster Pro.

To begin your introduction then lessons click on the help menu or  book and the VinylMaster Academy screen will come up, from here you can select what you wish to learn about, for more information on help go to Topic 1.6 on page 1-3.

Keep this manual handy as a quick reference guide for any particular feature or command that you may need to know about in more detail.

## 1.2 System Requirements

To install and use VinylMaster Pro you must have “as a minimum”, the following hardware and software configuration:

### Minimum Configuration

IBM - Compatible PC with a Pentium 75 CPU,  
100Mb of available Hard Disk Drive space,  
32Mb of RAM,  
4 x CDROM,  
SVGA color monitor,  
1Mb SVGA color video/graphics card,  
2 Button Mouse,  
Microsoft Windows Vista/XP/2000

### Recommended Configuration

IBM - Compatible PC with a Pentium IV+ CPU,  
5.0Gb of available Hard Disk Drive space,  
1024Mb of RAM,  
52 x CDROM,  
19”+ SVGA color monitor, set to 1200 x 1024+  
128Mb AGP SVGA color video/graphics card,  
2 Button Scrolling Wheel Mouse,  
Sound & Speakers  
Microsoft Windows Vista

## 1.3 Conventions Used in this Book

This manual contains special symbols and/or words that refer to commands and instructions.

**Click:** This refers to the use of the left mouse button, and requires the user to depress their left mouse button once, unless otherwise instructed.

**Keyboard:** When a keyboard operation is required i.e. saving a document, the instructions would be as follows:

### Ctrl+S

This refers to pressing the “**Control**” key on the keyboard while at the same time pressing on the “**S**” key, the “+” key does not have to be pressed.

Any other instructions such as, press “**Enter**” on the keyboard, literally mean to press the Enter key on the keyboard.

### Instructions/Subject Matter:

When a topic is discussed the instructions and/or subject matter are highlighted as follows:

#### “Highlighted Means the Instructions/Subject Matter”

Any text found to be highlighted like this is the main subject of the Topic. Any instructions on how to use a particular feature or tool should be followed when highlighted in this fashion.

### 1.4 Equivalent Terms

As VinylMaster Pro is available throughout the world several functions and items are referred to with particular names, that may not be recognizable to the user. The following is an equivalent list of these names:

Manual Definition	Equivalent Term	Description
Bitmap	Picture/ Image/ Photo	An image made up of pixels (dots) that forms a picture
Break Apart	Release Compounds	Revert one shape to separate curves/ path
Combine	Make Compounds/ Shaping	Convert all curves/ paths to one shape (retaining curves)
Curve/ Line	Arc/ Path/ Direction	Section of any given shape defined by nodes/ control points
Export	Save As	To save a file in a format that another program can load in
Import	Open As/ Merge	To load in a file from another program (different format)
Module/ Screen	Window	Subprogram that loads in its own viewable Window
Node	Control Point	Editable position of a line, curve or arc segment
Page	Blank/ Layout/ Drawing	Current work area with a defined border or edge
Silhouette	Contour Cut	Outline a bitmap image as a whole in curves to cut out
Trace	Vectorize/ Digitize	To outline a bitmap (constructed of pixels) with curves
Welding	Shaping/ Combine	Variations of Combining and Break Apart

### 1.5 Technical Support

If you have an inquiry or question relating to VinylMaster Pro or any one of its modules, please look in this manual, or refer to the VinylMaster Academy and On-Line Manual (download the latest manual from [www.future-1.com](http://www.future-1.com)) Remember to look under the contents and index. If you have purchased FutureCOVER (additional technical support), please use the special telephone number provided and have your Customer Number and Business Details handy for the operator. For your rights please read the License Agreement on page 34-1.

#### Fax Support

If you can not find the answer to your inquiry, please print out the “**Request for Help Sheet**” from the “**Help**” menu of the program, fill this in and fax it to your closest Future Corporation office, or your country’s head office, which appears on the inside front cover of this manual, and your inquiry will be answered in turn, usually within 1-24 hours.

#### Internet Support

Internet Support is the most reliable technical support offered by Future Corporation and is available 24 hours a day by E Mailing: [tech@future-1.com](mailto:tech@future-1.com) Note, please keep any inquires concise and focus on the issue/s, listing each one separately. Please include your 16 digit Customer Number, business and contact name.

#### Telephone Support


Where available you may telephone Future Corporation on your country’s Technical or General Help Number, which if available appears on the inside front cover of this manual. Please note, this service is strictly limited and can only deal with general problems relating to this software. It is not available as a training facility. You are encouraged to utilize Internet support, which is manned by our internal programmers. These people have an intimate knowledge of VinylMaster Pro, the sign industry and most plotters.

## Extra Live Help (FutureCOVER)

If required (and where available), you may purchase additional live technical support (FutureCOVER) at very competitive rates. You will be provided with a special telephone number and will need to have your Customer Number and Business Details handy for the operator. Please e mail [futurecover@future-1.com](mailto:futurecover@future-1.com) for the latest rates and availability in your area.

## 1.6 On-Line Manual & VinylMaster Academy (Located on the FutureRIP Program CD)

VinylMaster Pro and all its modules including Font Detective, Font Manager and Quote Calculator etc. all come with built in help. This help is coupled with VinylMaster Academy that uses AVI movie files to run real time training of the major features and tools in a lesson by lesson format; which can be repeated and navigated through at will. Completing the VinylMaster Academy will give the user a broad understanding of VinylMaster Pro. It is important to note that nearly all technical support and inquiries are answered within the VinylMaster Academy.

To access VinylMaster Academy, click on the Help Book **when in VinylMaster Pro**, as shown here:  and VinylMaster Academy will launch. From here click on the topic of interest and then the appropriate lesson, and it will automatically play. Note, the VinylMaster Pro CD must be inserted into the CD Drive.

At this stage, make sure that if you have speakers for your computer, that they are plugged in and turned on, so that you can also listen to the voice over which explains what is happening on the screen in front of you. Throughout the remainder of the program and all its modules you will see the Help Book in many places, by clicking on the Help Book wherever you may be, you will be taken directly to the relevant Help section, that will assist you in your inquiry.

### 1.6.1 Troubleshooting

For the most common troubleshooting questions please see Topic 35 first. For the remainder of all the Frequently Asked Questions listed as “**FAQ’s**” (with many dealing with common troubleshooting problems) these are found on the VinylMaster Pro CD and also in the “**Tray Icon**” under “**Help**”, as shown on page 2-2. These can be printed out and referred to at any time.

## 1.7 About VinylMaster Pro

VinylMaster Pro is a true vector graphics based program. It has been primarily designed for those wishing to create vinyl signage. It may also be used for many desk top publishing applications also requiring vector based graphics.

The program allows you to create any vector type image which can then be either printed, plotted or cut out onto an adhesive film - from a vinyl cutting plotter, to create a full range of signs and graphics images for any application that the user may require.

VinylMaster Pro also comes with a range of modules (sub-programs), that allow users to easily handle all the different facets of sign making. these are used in a step by step process to achieve a wide range of possible results.

## 1.8 Registering VinylMaster Pro

To be able to fully use and obtain all the benefits of VinylMaster Pro and its modules, you must first register the software on your computer with Future Corporation. This procedure is simple and takes very little time. This can be entirely carried out, at the Future Corporation web site at: [www.future-1.com](http://www.future-1.com) or via the registrations telephone number, as listed on the inside front cover of this manual..

This procedure requires a number that is generated for your computer using the VinylMaster Pro CD. This number is a unique “**Computer ID Number**” that when used in conjunction with your Customer Number produces a unique Registration Number. This Registration Number is then typed into a window on your computer which registers (unlocks) VinylMaster Pro. There are very specific registration rules when using VinylMaster Pro, and you are strongly recommended to read through the VinylMaster Pro license agreement, before continuing.

Now superseded by the USB Dongle



### 1.8.1 Registration Procedure

To register VinylMaster Pro the following must first be completed:

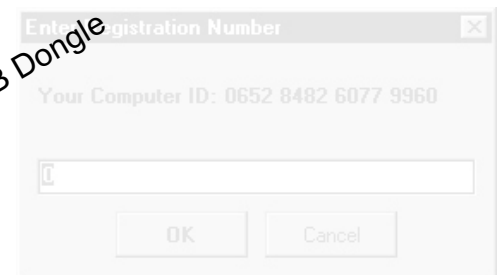
1. Obtain a “**Customer Number**” from Future Corporation (can only be done after the software is paid for).
2. Decide which computer to register VinylMaster Pro on, and obtain that PC’s “**Computer ID Number**”.
3. Using both the above numbers: obtain a “**Registration Number**” from Future Corporation (see overleaf).

Once a Registration Number has been obtained, VinylMaster Pro can be registered (unlocked). To do this, click on the Windows “**Start**” button, go up to “**Programs**”, across to “**VinylMaster Pro**” and across to and click on “**Settings/Registration**”, and the following window will come up.



Note, the Settings/Registration Module can also be loaded from the VinylMaster Pro tool bars, or the Launch Module from within VinylMaster Pro.

Next click on the “**Register**” button, as shown above, and the following window will come up.



Next, type in your given “**Registration Number**”, and click on the “**OK**” button, shown above.

Next you will see a Congratulations Window. At this stage you will be presented with important information - please read this. Finally close down all VinylMaster Pro programs and restart for the new registration to take effect.

### 1.8.2 Registration (Program) Status (Unregistered/De-registered)

When first installed VinylMaster Pro will have a “**Program Status**” of “**Unregistered**”. It will have a “**De-registered**” Status if at one time it became registered but had the registration transferred to another computer.

However, if a computer with a registered copy of VMP Hard Disk Drive is reformatted and/or Windows is re-installed the “**Program Status**” will become “**Unregistered**” and the computer will need to be Re-Registered. If the computer has not had any physical changes made to it i.e. repairs or upgrades it can be “**Re-Registered**” at the Future Corporation web site [www.future-1.com](http://www.future-1.com) 24/7/365, without needing to speak with anyone.

To do this you must have your “**16 Digit Customer Number**” and your **NEW**, “**Computer ID Number**” available and log onto the “**Registration**” section of the web site and be sure to click on “**Re-Register Existing Computer**” under “**Request Type**” as explained in the following Topic. If the request is denied, check the numbers and try again. If it denied again your computer is likely to be changed in some physical way and you will need to request a “**Request for New Registration Form**” from Future Corporation, e mail: [requests@future-1.com](mailto:requests@future-1.com)

To Re-Register a “**De-Registered**” computer simply transfer back the registration or purchase a Site License.

### 1.8.3 Obtaining a Registration Number

A Registration Number may be obtained directly from the Future Corporation web site 24/7/365, or by telephoning the registration's line, as listed on the inside front cover of this manual (allow up to 24 hours for a number).

To obtain a registration number from the Internet, Log onto [www.future-1.com](http://www.future-1.com) and go to the registration area. Next click on the “**Register**” button, and the following window will come up:

**Register Your Software**

All Future Corporation software must be registered before it will become fully functional (unlocked). Be sure to have your unique Customer Number available which will be issued at time of purchase. (34 digit number that commences with your country's telephone code i.e. US/Canada '01', UK '44', AUST '63' etc.)

Don't have or can't find your Customer Number | [Request Customer Number](#)

The registration procedure also requires a number that is generated after installing the software or from running the CD. This number is a 'Computer ID Number' that when combined with your Customer Number produces a Registration Number. This Registration Number is then typed into a web browser which registers (unlocks) the software.

To register any one of Future Corporation's software products, you must:

1. Obtain a 'Customer Number' from Future Corporation (this is done after payment has been paid for).

Type in your details as listed then click on 'Submit Request' to be issued with a Registration #

Customer Number	The unique Customer Number you received when you purchased the software. e.g. 0101 0001 0234 5000
Site License Number	The unique Number you receive if you buy an additional Site License. (only enter this number if you are registering a Site License). e.g. 0101 0001 0234 5000
Computer ID Number	The unique Computer ID Number of the computer you are trying to register. e.g. 0700 1234 5678 1234

From here, type in the given Customer Number (including any 0's) where indicated. Next type in the computer you wish to register's Computer ID Number where indicated.

Next click on the “**Submit Request**” and you will be issued with a Registration Number.

If your request is denied, check the numbers submitted are correct and re-try.

### 1.8.4 Obtaining and Registering a Site License

This is much the same procedure as registering a normal computer. Except the computer is a secondary unit that requires a fully functional copy of VinylMaster Pro. You must first obtain a “**Site License - Customer Number**” before attempting to register a Site License (can only be done after the software is paid for).

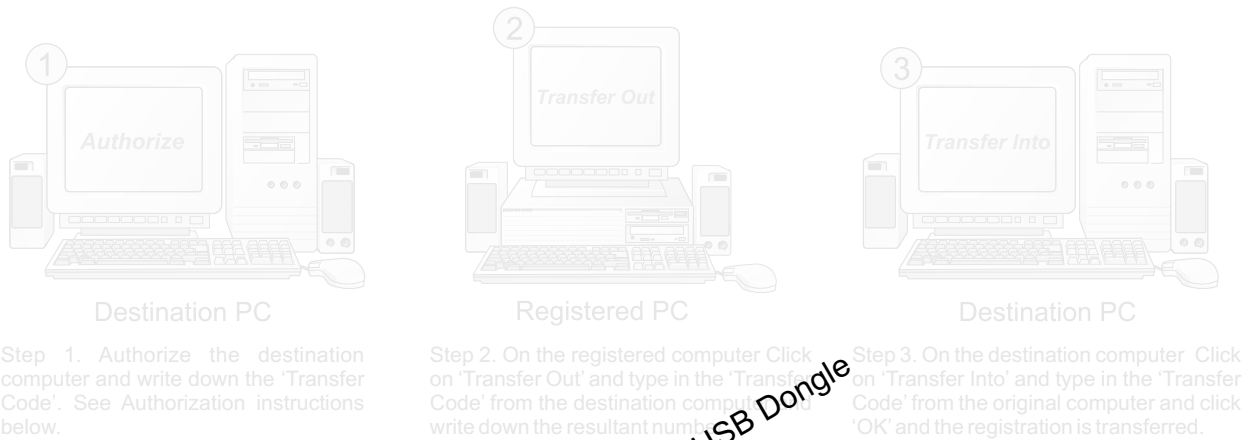
A Site License Number may be obtained directly from the Future Corporation web site 24/7/365, or by telephoning the registration's line, as listed on the inside front cover of this manual (allow up to 24 hours for a number).

To obtain a Site License “**Registration**” Number from the Internet, follow the above instructions, and also add the “**Site License - Customer Number**” where indicated. Next type in the computer you wish to register's Computer ID Number where indicated. Next click on the “**Submit Request**” button and you will be issued with a Site License - Registration Number.

### 1.8.5 Transferring Registration from One Computer to Another

Because each copy of VinylMaster Pro can only be registered on one computer. The user is given the option of being able to transfer their registered copy of the software onto another computer, by first de-registering their existing computer.

This procedure of de-registering, generates a new number, which the user then types into the destination computer, which automatically registers VinylMaster Pro on to it. This procedure is listed as follows:



#### Authorization Procedure

You can obtain an Authorization Number at [www.future-1.com](http://www.future-1.com) or by telephone. You must have your Customer Number and the Computer ID Number of the system to be Authorized. To Authorize a Computer please follow the same instructions to Register a Computer as outlined in Topic 1.8.3, except select Authorize in place of Register.

### 1.9 Obtaining and Setting a FREE DAY PASS

Note, due to the complexity of this feature it is only available via fax and the Future Corporation web site at [www.future-1.com](http://www.future-1.com) We apologize for any inconvenience that this may cause.

VinylMaster Pro can be temporarily registered (unlocked) until the computer is switched off, or until the program is closed down by setting a Free Day Pass from within the program. There are two areas where this must be set. One is in the main program itself (VinylMaster Pro) and the other is in the Vinyl Spooler Module.

To proceed you will require a Free Day Pass "**Customer Number**". This is applied for via fax only and is printed out from the VinylMaster Pro "**Help**" menu. Print and fill this form in, and fax it to your closest Future Corporation office. This will allow you to obtain an "**Authorization Number**" so that your computer can be set for a Free Day Pass, by logging onto [www.future-1.com](http://www.future-1.com) Go to the registration's area and click on the "**Free Day Pass**" button. From here follow the instructions. To Authorize the computer please follow the same instructions on page 5. except substitute the Registration Number for the given "**Authorization Number**".

#### Setting the Free Day Pass

Once the computer is Authorized and all the VinylMaster Pro programs have been closed and reopened, the Free Day Pass can be set.

To set a VinylMaster Pro Free Day Pass, click on the "**Help**" menu of the program, go down and click on "**Free Day Pass**", and the Free Day Pass window will come up with a 6 digit number.

This number must be typed into the web site “**Free Day Pass**” section for the unlock code. Once this number is obtained type it into the “**Free Day Pass**” window and click on the “**OK**” button, and the program will become temporarily registered.

To set the Vinyl Spooler Free Day Pass, load the “**Vinyl Spooler**” from any of the VinylMaster Pro toolbars or from the “**Launch Module**” within the program. Next, click on the “**Cutting**” menu and go down and click on “**Free Day Pass**” and once again a window will come up with a number. This number must be typed into the web site “**Free Day Pass**” section for the unlock code. Once this number is obtained type it into the “**Free Day Pass**” window and click on the “**OK**” button, and the program will become temporarily registered.

With both these programs unlocked all VinylMaster Pro features will operate as if fully registered (except Font Detective). Note, when either program is closed the Free Day Pass will become invalidated and must be reset.

### 1.10 Duty of Disclosure to Future Corporation

There are very specific conditions associated with the licensed use of VinylMaster Pro and all its sub-programs. These are listed in the “**License Agreement**” see Topic 34 on page 34-1, this can also be found on the VinylMaster Pro CD and when first registering VinylMaster Pro. Not observing these rules MAY result in your loss of registration, any claim for re-registration and termination of any technical support and general assistance. Note, unawareness and/or ignorance of these conditions is no excuse for failing to acknowledge and adhere to them. Please read the license agreement on page 34-1.

#### What you MUST know and advise Future Corporation of:

Prior to reformatting the hard disk drive, selling, disposing of, sending away for repairs/upgrades, or making any hardware changes to any computer that contains a registered copy of VinylMaster Pro, “**Suspend**” your registration first. To obtain a Suspend Number from a registered computer, go to the registration window of the software and click on “**Suspend Registration**” and after following the on-screen instructions a Suspend Number will be issued.

Next go to the registration section of [www.future-1.com](http://www.future-1.com) and click on “**Suspend**”, next type in your Customer and Suspend Number where indicated and click on “**Submit Request**”, and your Customer Details will be updated with this information meaning you can register any computer you wish using your Customer Number. Once this is completed you may obtain a new Registration Number at any time for any computer you wish.

**Important:** Future Corporation is under no obligation to reissue a Registration Number should your computer system fail, become lost, stolen, destroyed, or otherwise.

These circumstances are fully insurable and you are recommended to have the appropriate cover should something happen to your registered copy. However, under special circumstances where a Hard Disk Drive (only) has entirely failed and the remainder of the computer that VinylMaster Pro was registered on is still in tact and is accessible. Future Corporation may in its absolute discretion reissue a new Registration Number, but this is subject to the computer meeting its original specifications. This can be confirmed by Future Corporation once a new request for Registration form is requested from Future Corporation, filled in and returned to Future Corporation.

Note, the details of the original computer are still stored on the Hard Disk Drive, and it is pointless attempting to register a new copy of VinylMaster Pro on a secondary computer, as this can be assessed within seconds by Future Corporation. If you do require a second copy, these are available at a heavily discounted price and are referred to as Site Licenses. Please contact your closest office or representative for details.

Note, if you have a complaint or comment please e mail: [complaints@future-1.com](mailto:complaints@future-1.com) or post to your closest Future Corporation office as listed on the inside front cover of this manual.

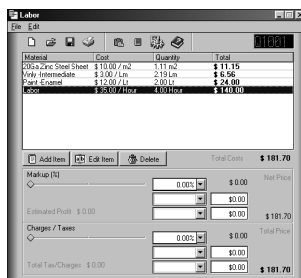


## 2.0 Using VinylMaster Pro

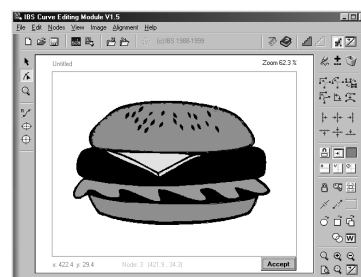
This section provides an overview of the general application of VinylMaster Pro. Along with a concise description of all the general commands (buttons) of the program. For more detailed information on any particular Command, Feature or Module, please go to the Table of Contents or Index to find the appropriate Topic.

The following schematic diagram has been produced to simulate a job that would encompass the main facets of VinylMaster Pro and its Modules to visually demonstrate to you, how the program and all its modules combine - to better assist you with your work.

1. A Customer Requires a Take Away Food Sign (They have an idea of what they want, with some artwork)



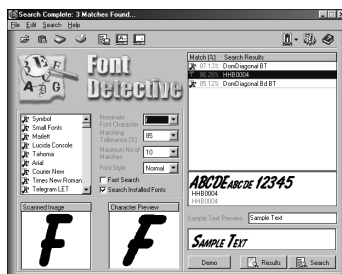
2. The Job is quoted using Quote Calculator, and is approved



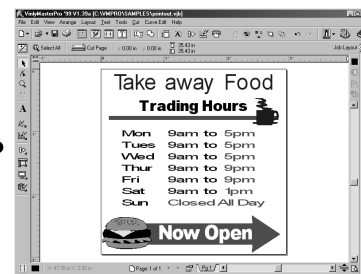
3. The Artwork is Scanned In, and then Vectorized using Image Tracer



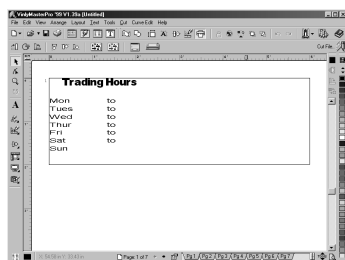
6. The Final Artwork is Printed Out with Rulers, and E Mailed to the Customer using the E Mailer, for approval, and is approved



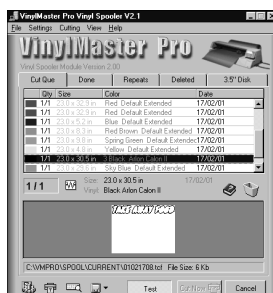
5. The Heading Font is located from the 5000+ Future Fonts using Font Detective



4. The Job is designed as Artwork in the VinylMaster Pro's Drawing Area



7. The Job is Color Separated and sent to the Cutting Module and Positioned onto the Vinyl, and then sent to the Vinyl Spooler



8. The Cut Files are then sent directly to the Plotter to be Cut Out and then Laid Out on the Job

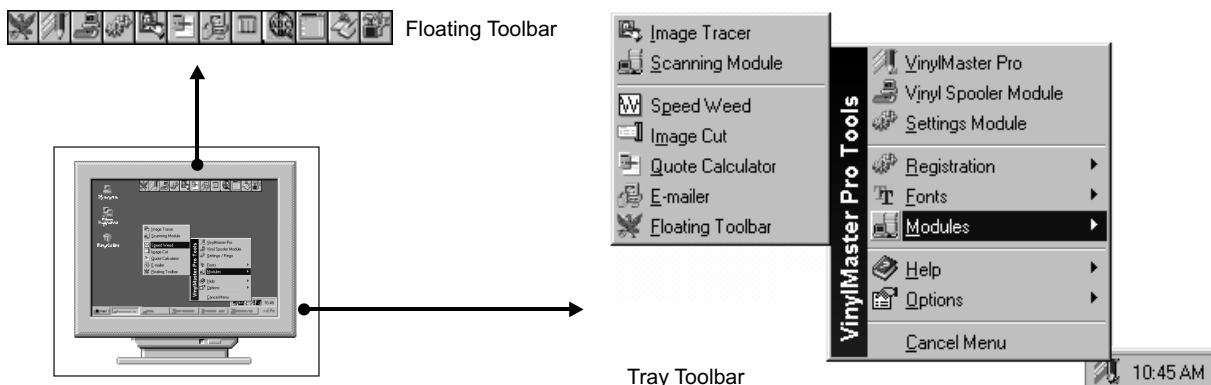


9. One Happy Customer

## 2.1 The VinylMaster Pro Toolbars

The VinylMaster Pro Toolbars have been developed to quickly and easily Open (Load or Launch) any of the program's modules (Windows). There are several ways to do this using Microsoft Windows and this will also depend on which version of Windows you have (Please consult your Windows documentation for opening, maximizing, minimizing and closing applications).

For Win9X, ME, 2000 and NT 4.0+ the Tray Toolbar is available on your desktop, as shown below.



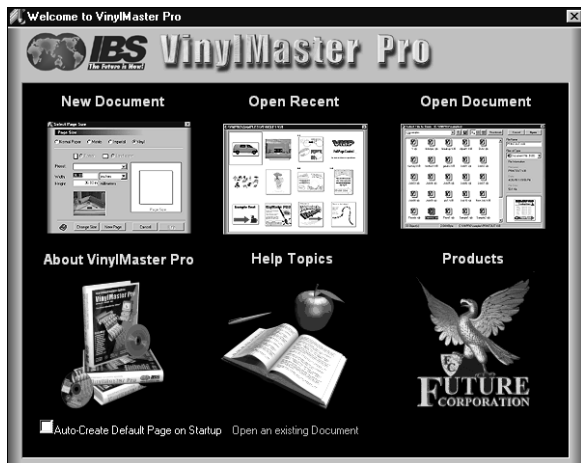
VinylMaster Pro also comes with a Floating Toolbar. This Toolbar can be positioned to any point on your Window, by left clicking on the “**Eagle**” and moving it around, as shown above. This toolbar automatically snaps to the edge of the Window when it is placed near it, also shown above.

Both these Toolbars are used to instantly launch VinylMaster Pro, or any one of its Modules (Windows). To do this click on the required “**Module**” and that Module will automatically come up (Launch), ready to be used.

To remove the Floating Toolbar permanently, click on the “**Floating Toolbar**” button in the “**Tray Toolbar**”, as shown above, so its status becomes unchecked. To reinstate it, recheck it from the “**Tray Toolbar**”.

## 2.2 The VinylMaster Pro Welcome Window

The Welcome Window appears once the program has been launched, directly after the Helpful Hints Window has been closed, this Welcome Window is used as follows:



**Start a New Document** - Loads the Page Size Window.

**Open Recent** - Displays a preview of your most recent work, so that you can choose the document you require.

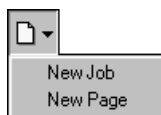
**Open Document** - Brings up the Open Window, from where you can select a file to open from any location.

**About VinylMaster Pro** - Displays information about this software, its modules and the license agreement.

**Help Topics** - Launches the VinylMaster Academy, from where all the Help Tutorials and Lessons can be done from. Note, must have the VinylMaster Pro CD available.

**Products** - Links to Future Corporation's web site.

## 2.3 Starting a New Document, New Job or New Page

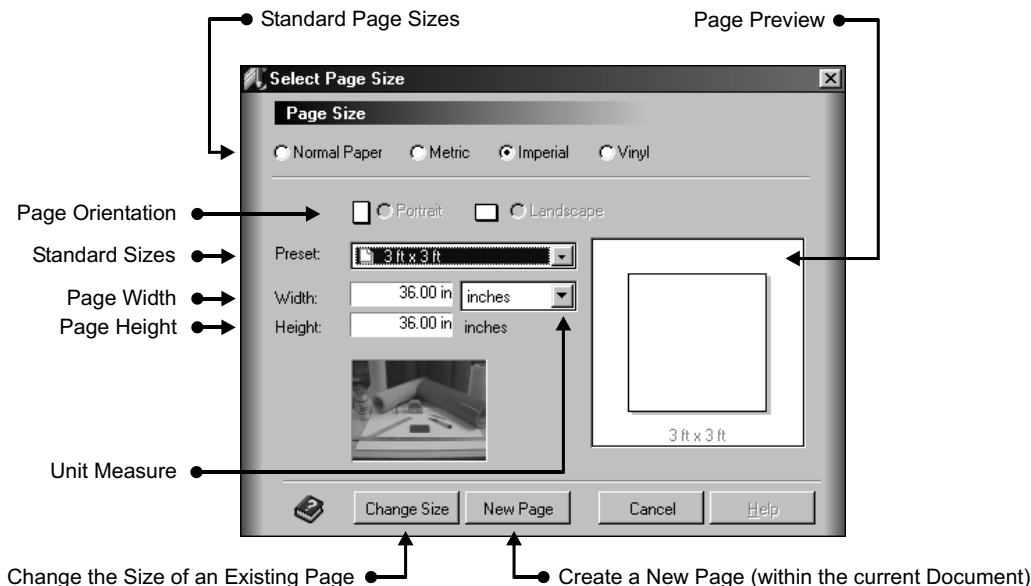


← **New Job** - Closes current Document, and loads Select Page Size Window

← **New Page** - Loads Select Page Size Window to add one (1) more Page into current Document

After nominating to Start a New Document from the Welcome Window, the New Page Window comes up, as shown below.

Note, this Window also comes up when a New Job or New Page is selected in VinylMaster Pro, as shown above.



This Window is used to specify the document's **"First"** page size and orientation. It is important to know, that VinylMaster Pro allows the user, to have multiple pages within one document that can all be the one size, or a combination of any size and orientation. Note, the amount of pages within any one document is only limited by your computer's memory resources, however it is recommended to have a maximum 25 pages per document.

### To specify the Page's Size and Orientation, you have the choice of:

1. Selecting a standard size from any one of the 4 Standard Page Sizes. To do this, click on the Page Type by clicking on the required **"Standard Page Size"**, check box, shown above, next, click on the **"Preset"** drop down box, also shown above, and select on the required Preset size, next, click on either **"Portrait"** or **"Landscape"**, and then click on **"New Page"** and the nominated Page Size and Orientation will come up in the program's drawing area.
2. Setting the Page's Width by Height values. To do this, set the required Unit Measure, by clicking on the **"Unit Measure"** drop down box, then select either **"Imperial or Metric"**, next, click in the **"Page Width"** box, and type in the required value, then click in the **"Page Height"** box, and type in the required value, next click on **"New Page"** and the nominated Page Size will come up in the program's drawing area.

## 2.4 Opening a Recent Document

After nominating to Open a Recent Document from the Welcome Window, as shown on the previous page, the Recent Document Window comes up, as shown overleaf.



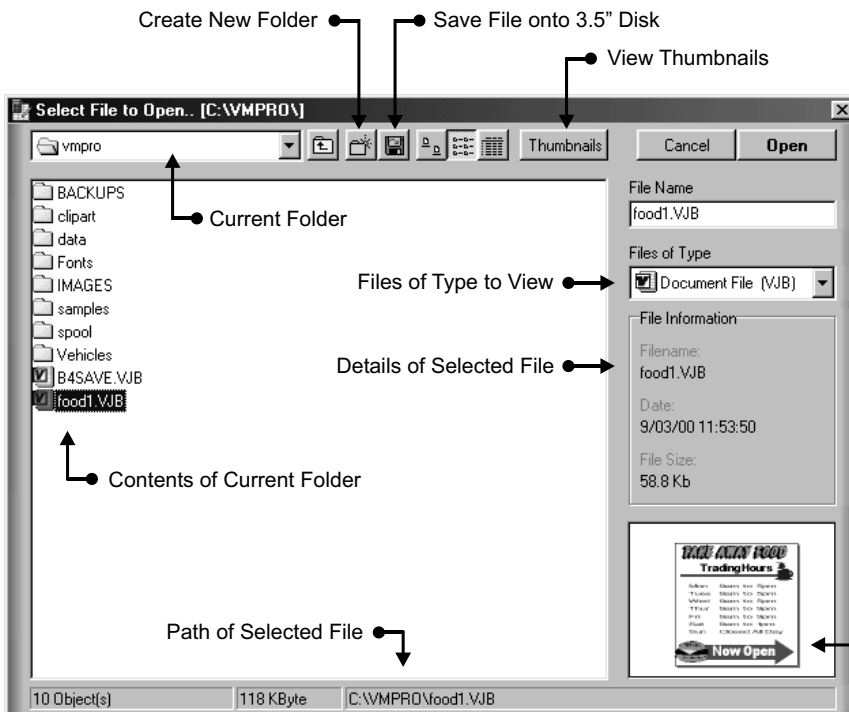
This Window is used to select 1 out of the 12 most recently opened Documents.

To do this, double click on the required “**Document**” and it will automatically come up in the program’s drawing area, as it was, when it was last saved.

Selected Document to reopen

## 2.5 Opening an Existing Document File

After nominating to Open a Document from the Welcome Window, the “**Open All Files**” Window comes up, as shown below.



This Window can be used to:

1. Locate a particular file and/or type of file.
2. Obtain specific information on a particular file.
3. View a thumbnail of a particular or several files.
4. Create a New Folder.
5. Save a file directly onto a 3.5" Disk.
6. Open a file directly into VinylMaster Pro.

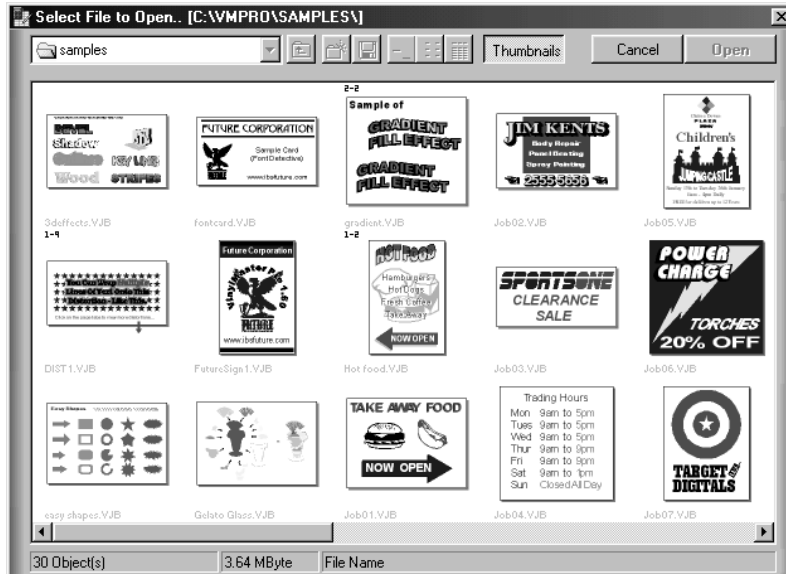
Thumbnail of Selected File

To locate a particular file and/or type of file and then open it, click on the “**Files of Type**” drop down box, shown above, and select the type of file you are looking for, next, click on the “**Current Folder**” drop down box, also shown above and locate the main folder/directory the file is saved in. Once the correct file is located, it can be opened, by clicking on it to select (highlight) it, and then clicking on the “**Open**” button, as shown above.

Note, this Open Window will only display VinylMaster Pro types of files, these being “.VJB .VMP .VMO”



To view a thumbnail of all the files in the current folder, click on the “**Thumbnails**” button, as shown on the previous page and below:



To open any one of the files in the thumbnails preview Window, as shown here, double click on the required “**File**”, or click on the required “**File**” once to highlight it, then click on the “**Open**” button, also shown, and it will automatically load into VinylMaster Pro.

To save a file to 3.5” disk, you must first have a 3.5” disk in your computer, with enough room on it to save a file, you must also be viewing the files as shown on the previous page (not in thumbnail mode), next click once on the required “**File**” to highlight it, next, click on the “**Save to 3.5” Disk**” button and a confirm Window will come up, click “**Yes**” on this and the program will attempt to save the file directly onto the 3.5” disk.

## 2.6 Saving a Document, Page or Object File



← Save Document - Saves the Current Document

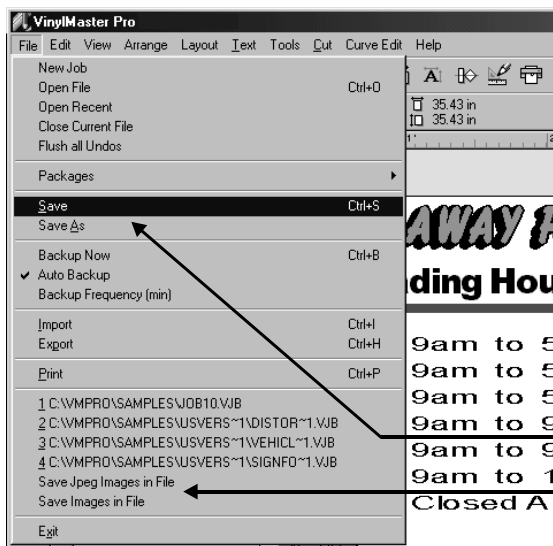
The VinylMaster Pro Designing Area has 4 types of files, these are:

1. **.VMO Object File** - a file that only consists of an object i.e. a Clipart Vector (Curve/Path) Object.
2. **.VMP Page File** - a file that only consists of one page and everything within and around it.
3. **.VJB Document File** - a file that consists of one or more pages with text, bitmaps and/or objects.
4. **.VSC Package File** - a file that also contains all the supplementary information of a Document File i.e. Fonts and Bitmap Images etc. used to make up the file, that is used as a transportation file from one computer to another, where the second computer doesn't have the base information to open the original file, commonly referred to as an embedded file.

File Types 1,2 and 3 are discussed in this Topic, File Type 4 (Packages) are discussed in the following Topic.

Each type of these files are savable and re-openable using VinylMaster Pro, and can be saved to any writeable drive and directory on your computer.

To Save a File, either click on the “**Save**” button, shown above, or press “**Ctrl+S**” on your keyboard or go to the “**File Menu**” of the program go down and click on “**Save**”, as shown overleaf.



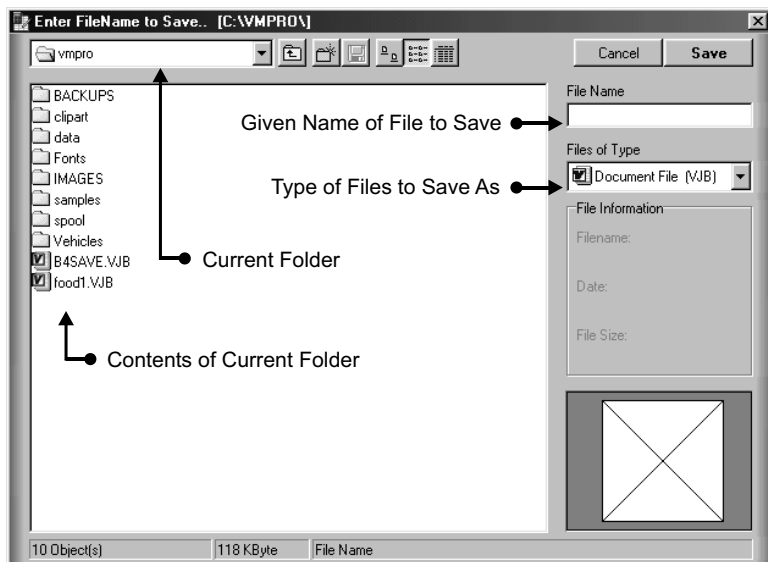
Next, the Save Window will come up, as shown below.

This Window can be used to:

1. Name, specify type and save a file to any writeable disk attached to, or part of the computer.
2. Locate a particular file and/or type of file to save over.
3. Obtain specific information on a particular file.
4. View a thumbnail of other VinylMaster Pro files.

Save File

Save Bitmap images in file (will slow down the computer when automatically backing up)



To save a file, make certain that you are in the correct directory/folder where you wish to save the file to, next click on the “**Files of Type**” drop down box, shown on the left, and select the type of file you wish to save your file as i.e. “**.VJB (VinylMaster Pro Document File)**”, next, click in the “**File Name**” box, also shown on the left, and type in the name you wish to call your file (Note, you do not have to type the file extension), then click on the “**Save**” button, as shown on the left and your file will be saved in the location and under the name and file type specified.

To Save over, or view a thumbnail and details of an existing file, click on

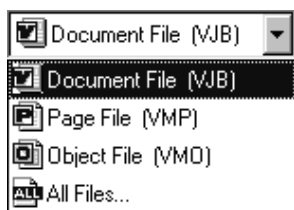
the “**File**” you wish to save over, and its details and thumbnail will appear, click on “**Save**” if you wish to save over the file, and the program will ask you for confirmation to proceed, click on “**Yes**”, and the file will be copied over, which will delete the original file, except for the “**B4save.VJB**” feature explained on the following page. Note, this Save Window will only display VinylMaster Pro files, these being “**.VJB .VMP .VMO**”

### 2.6.1 Saving a Bitmap Image or Jpeg File (.bmp .jpg .jpeg)

In order to save your time VinylMaster Pro does not automatically save bitmaps and/or jpg/jpeg images within the file itself, as whenever a backup commenced, the computer would be rendered inoperable while it saved these images.

The downside with this is that the image must be present on the computer the next time you open the file. If it can't be found the file will open without the image. However bitmap and jpg/jpeg images can be saved within the VinylMaster Pro file or job itself. To do this simply “**Check**” the appropriate file type as shown at the top whenever saving a job that “**does**” contain either of these image formats. Note, the file size will be increased as a result.

## 2.6.2 Automatic Saving

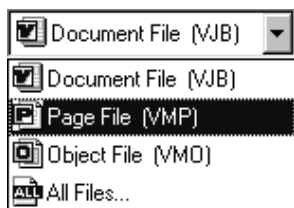


To avoid accidentally saving over a file that may be still required. VinylMaster Pro comes with an automatic saving feature, entitled: Before Save.

This feature, saves a copy of any file just prior to it being saved under “**B4save.VJB**” in the “**Backups**” directory which can be found in the “**Vmpro**” folder. This can be very useful if a file is accidentally saved over, or updated by mistake.

To open the “**B4save.VJB**” file, follow the instructions of how to open files on page 2-4, and note that it is a “**.VJB**” file, which is a VinylMaster Pro Document file, as shown above.

## 2.6.3 Automatic Backup



Along with saving a file just prior to it being saved, the program also continuously makes and saves off a backup of the current page that you are working on as a “**.VMP**” file, which is a VinylMaster Pro Page file, and as extra precaution it saves off the last 9 auto backups as individual files in the same directory.

This is done every 3 minutes by default, with the oldest backup, deleted of the list to be replaced with the new backup, this timing can be changed to other intervals by going to the “**File**” menu and setting the frequency in minutes.

This feature can be very useful if a file is accidentally changed by mistake, or you run out of undos, which are set to 100 by default (see Global Settings to change this quantity of undo’s on page 5-1).

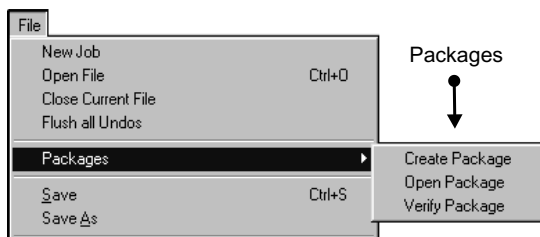
Note, an Auto Backup can be performed at any time by going to the “**File**” menu, then go down to and click on “**Auto Backup**”, or pressing “**Ctrl+B**” on the keyboard, and a back up will be automatically saved.

To open any one of the “**backup.VMP**” files, follow the instructions of how to open files on page 2-4, and note that it is a “**.VMP**” file, which is a VinylMaster Pro Page file, as shown above.

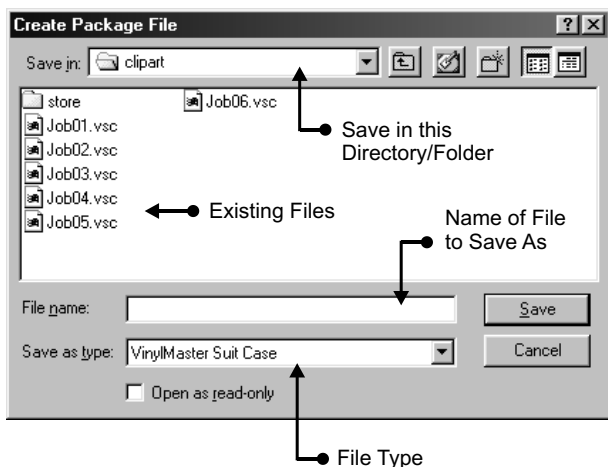
## 2.7 VinylMaster Pro Package Files

VinylMaster Pro Package Files are used to copy over an entire document from one computer system to another, without losing any of the document’s information. This is done when the computer that is having the document copied over to it, may not have all the required information to open the document i.e. fonts and/or bitmap/jpg/jpeg images. This type of file is commonly referred to as an embedded document file, and is the surest way to copy over files from one computer to another.

### 2.7.1 Creating a Package File



To create a Package File, you must first have a document up and running in VinylMaster Pro, next click on the “**File**” menu, as shown on the left, and go down and click on “**Packages**”, also shown on the left. From here you are given 3 choices, 1. Create a Package, 2. Open a Package and 3. Verify a Package, next, click on “**Create Package**”, and the “**Create Package File**” Window will come up, as shown overleaf.



The next step is to name the Package so that it can be reopened later.

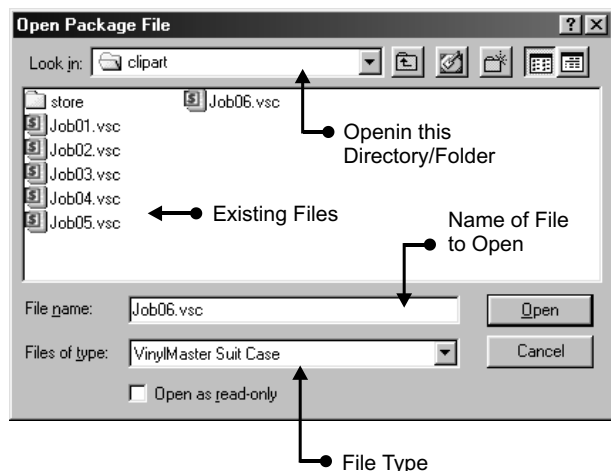
To do this, click in the “**Name of File to Save As**” box, as shown here, and type in the name for the file, next check that the Directory (Folder) and Drive Location are correct, then click on the “**OK**” button, also shown here, and the Package File will be saved under the name it was given.

← Save Package

Note, for more information on the Save As module, see Topic 2.6 on page 2-5.

## 2.7.2 Opening a Package File

To open a Package File, click on the “**File**” menu, shown on the previous page and go down and click on “**Packages**”, also shown on the previous page, next, click on “**Open Package**”, and the “**Open Package File**” Window will come up, as shown below.



← Open Package

Next, select the Package File to be opened by clicking on one from the list, then click on the “**OK**” button, and that Package File will open as a document into VinylMaster Pro.

## 2.7.3 Verifying a Package File

Prior to sending off a Package File it can be checked to ensure that it is not corrupt.

To do this, click on the “**File**” menu, shown on the previous page and go down and click on “**Packages**”, also shown on the previous page, next, click on “**Verify Package**”, and the “**Open Package File**” Window will come up, as shown above, next click on the file you wish to verify, then click on the “**OK**” button, also shown above, and if the Package File is in order, a confirmation of this will come up, if not recreate that Package File and re-verify.

## 2.8 Job Information Module

VinylMaster Pro comes with a module that records specific information about individual jobs, that when used, is automatically saved with VinylMaster Pro document files.

This feature can be useful as any particular information can be saved with the job, along with the clients details and contact names etc. as shown below.

The screenshot shows the 'Job Information Module' window. It has a title bar 'Job Information Module...' and a close button. The window is divided into several sections:

- Customer Details:** A form with fields for Customer Name, Address 1, Address 2, Postal Code / Zip, Telephone Number, Facsimile Number, Mobile Number, E-Mail Address, Contact Name, and Comment. Annotations point to these fields with the label 'Customer List'.
- Job Information:** A large text area with the prompt '(type as much text as you wish)'. An annotation points to this area with the label 'Customers Details'.
- Buttons:** At the bottom, there are buttons for 'Print Job Info', 'Copy to Clipbrd', 'Quote Calc', 'Customer List', 'Cancel', and 'OK'. Annotations point to these buttons with labels: 'Print Out Job Info Details' (pointing to 'Print Job Info'), 'Launch Quote Calculator' (pointing to 'Quote Calc'), 'Copy All Details to Windows Clipboard' (pointing to 'Copy to Clipbrd'), and 'Show All Customers' (pointing to 'Customer List').

These details can then be printed out or copied to the Windows clipboard.

To enter a clients details and job information/comments, you must first have a document up and running in the program, next, click in the appropriate **“Details”** boxes, shown on the left and type in the details as required, next, save the document as a **“.VJB”** document as per normal, see Topic 2.6 on Page 2-5, and the Job Information will be saved with that document.

Note, once a clients details have been typed in and saved in a document, their details are permanently recorded, and can be retrieved for another job by clicking on the **“Question Mark”** button, as shown on left, this will bring up the Customer List Window, as shown below.

The screenshot shows the 'Future Corporation Inc. 0' window. It has a title bar 'Future Corporation Inc. 0' and a close button. The window is divided into two main sections:

- Left Section:** A list box containing 'Future Corporation Inc.' and 'Future Corporation Inc.'. Below the list box are buttons for 'Select', 'Cancel', and 'Details >>'. An annotation points to the 'Select' button with the label 'Select'.
- Right Section:** A form with fields for Address, Contact, Comments, Phone, Fax, Mobile, and Email. An annotation points to the 'Address' field with the label 'Address'.

This Window lists any previously typed in and saved client details. To select a client, click on the required **“Details”** to highlight them, next, click on the **“Select”** button, shown on the left, and the selected details will be automatically loaded into the Job Information Module.

To print out the current details and information, you must first make sure that your default printer is plugged in -

and turned on, next, click on the **“Print Job Info”** button, as shown above, and all the details listed in the Job Information module will be automatically printed out to your default printer.

To assist in calculating a quotation for a client, the Job Information module directly links to Quote Calculator by clicking on the **“Quote Calculator”** button, also shown above, so that the cost of doing a job can be calculated, with the details copied back into the Job Information module.

## 2.9 The VinylMaster Pro Drawing Area

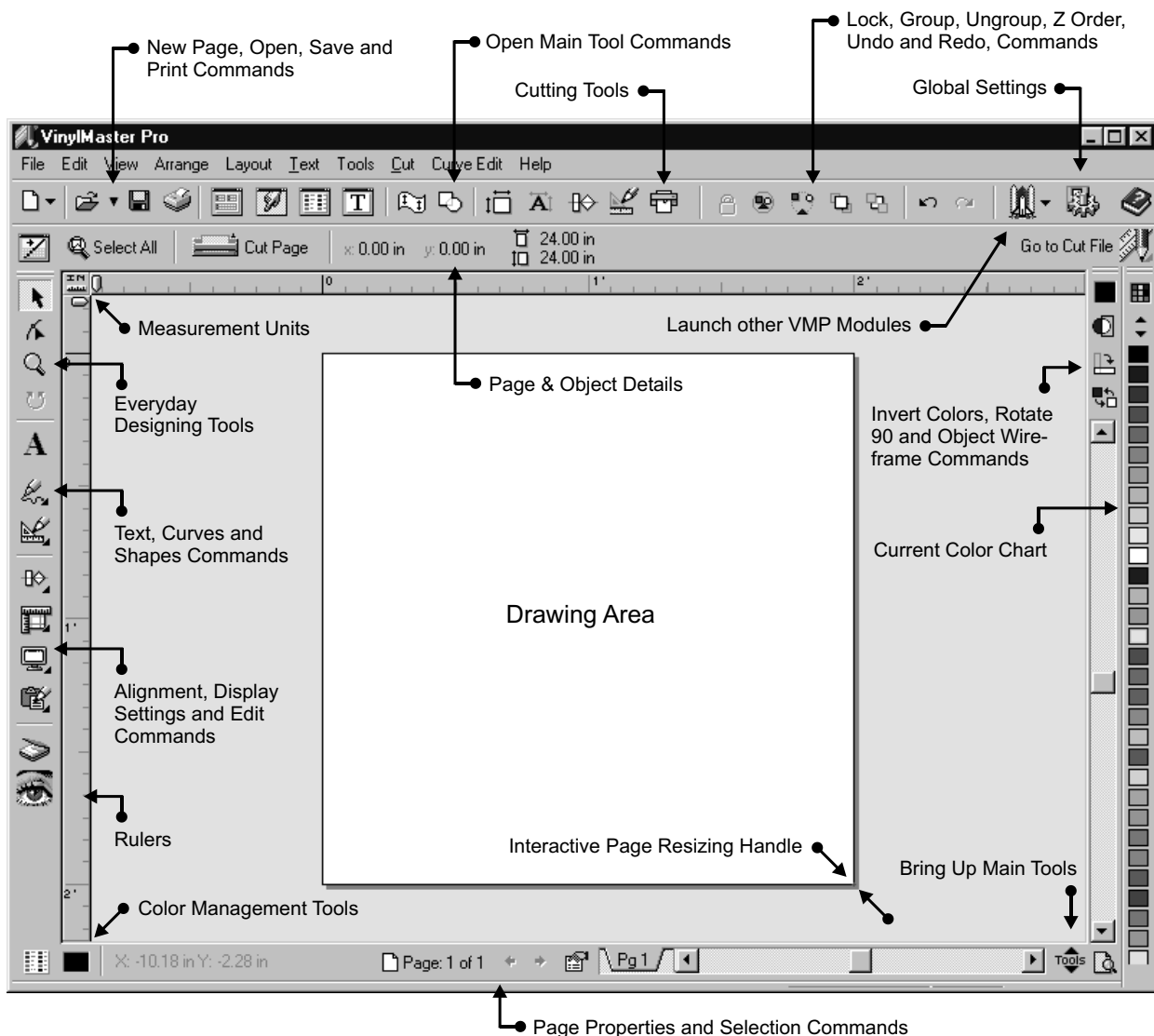
The VinylMaster Pro Drawing Area, is where most of the designing work is undertaken.

This area deals with items such as Text, Shapes, Clipart, Curves, Logos, Printing, Outlining and Distortions - just to name a few, as there are far too many to list all here.

When using VinylMaster Pro, its command buttons will change according to the program's state. For example, when in **"Text Mode"** all the relevant **"Text Tools"** will appear along the second row of horizontal tools - from the top edge of the program. In the example below **"Nothing is Selected"** so the program defaults to this status and provides the user with the tools relevant to this state.

Therefore when learning how to use VinylMaster Pro it is important that you consider these program states, as to avoid confusion and/or frustration.

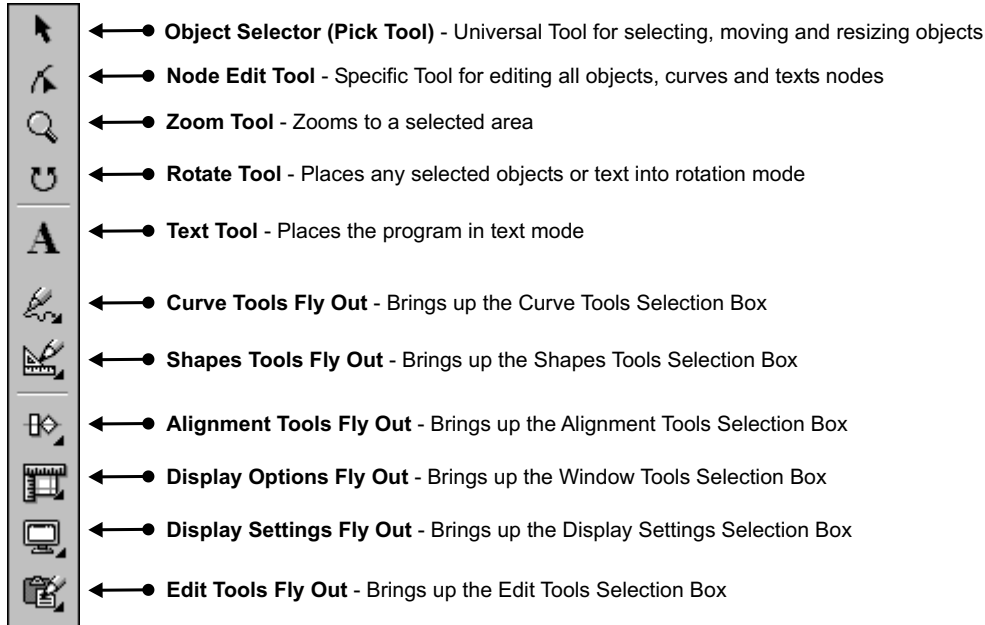
Note, if you find yourself in unfamiliar territory (program state) clicking on the undo button once or twice will usually take you back to where you were.



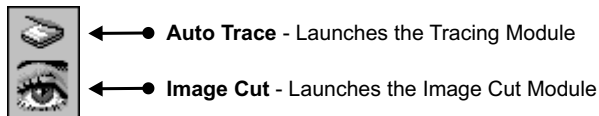
## 2.10 Design and Layout Commands

VinylMaster Pro has hundreds of Command buttons that implement a wide and varied range of functions and features. Each command is discussed under its specific Topic throughout the manual.

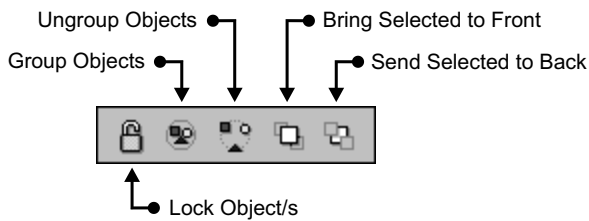
The following commands are found in the main “**Drawing Area**” as shown on the previous page. These commands are implemented by clicking once on them.



## 2.11 Auto Trace & Image Cut Commands



## 2.12 Group, Ungroup, To Front, To Back & Lock Commands



### Group Objects

The Group Objects tool is used to fix or combine any selected objects within the designing area of the program together as one larger object, that does not allow the user to individually edit any of the objects within the group. However, the group itself can be edited much the same as any single object can in “**Object Mode**”.

This procedure does not effect the integrity or type of objects within the group, it only groups them together as one entity that can be ungrouped at any time.

To implement this tool, select the objects (2 or more) in “**Object Mode**”, next, click on the “**Group Objects**” button, shown on the previous page, or press “**Ctrl+G**”, and the selected objects will be automatically grouped together by the program.

Note, separate groups of objects can also be grouped together, as one larger group.



### Ungroup Objects

The Ungroup Objects tool is used to separate a pre-grouped selection of objects as described previously.

To implement this tool, you must first have an existing selection of grouped objects selected in “**Object Mode**”, next, click on the “**Ungroup**” button, as shown above, or press “**Ctrl+U**”, and the program will automatically ungroup the pre-grouped selection of objects, back to individual objects, or collection of pre-grouped objects.



### Bring Selected to Front

This Bring Selected to Front tool is used to adjust the Z Order of objects within the designing area of the program. the Z Order refers to an objects position relative to any other object, i.e. from the one object on top of the other object's point of view, or alternatively, from the one object behind another object's point of view.

No two objects can hold the same Z Order, one is always on top (in front) of the other, so that whenever moved into each others area, one will remain fully visible blocking out some or all of the other object (unless in wireframe).

To implement the Bring Selected to Front tool, click on the object to be brought to the front in “**Object Mode**”, next, click on the “**Bring Selected to Front**” button, as shown on the previous page, or press “**Ctrl+Page Up**”, and the object will be automatically brought to the most “**in front**” (above) position.



### Send Selected to Back

The send Selected to Back tool works much the same as Bring Selected to Front encompassing the same principals. Except it moves the selected object, to be behind any other objects within the designing area of the program, effectively applying the opposite effect to “**Bring Selected to Front**”, as discussed above.

To implement the Send Selected to Back tool, click on the object to be sent to the back in “**Object Mode**”, next, click on the “**Send Selected to Back**” button, as shown on the previous page, or press “**Ctrl+Page Down**”, and the object will be automatically sent to the most “**back**” (behind) position.



### Lock Object/s

The Lock Object/s tool is used to view selected objects, but not be able to select and/or modify them. This tool is quite useful when complex work needs fine adjustment which is usually carried out after zooming into an area and editing the item. Because any locked object/s around the zoomed into item, can not be accidentally selected or edited, which greatly assists the user to select the unlocked item/s.

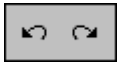
To implement the Lock Object/s tool, click on the object/s to be Locked in “**Object Mode**”, next, click on the “**Lock Object/s**” button, as shown on the previous page, or press “**Ctrl+L**”, and the program will lock the selected object/s as they are, in the current position, until unlocked.

### Unlocking All Objects

To unlock all objects, click on the “**Arrange**” menu of the program, go down and click on “**Unlock All Objects**” or press “**Ctrl+Shift+L**” on the keyboard, and all locked objects will become unlocked and re-editable.



## 2.13 Undo, Redo Command Buttons



← ● **Redo Command (Shift+Ctrl+Z)** - Reverses an action performed by the Undo command

↑ ● **Undo Command (Ctrl+Z)** - Cancels the most recent operation

## 2.14 Global Settings, Help and Launch VMP Module Commands



← ● **Help Command** - Launches the Help Module

↑ ● **Global Settings (Preferences) Command** - Launches the Global Settings and Registration Module

↑ ● **Launch Command** - Opens any linked VinylMaster Pro Application Program (module, Window)

## 2.15 Object Fill Command Buttons



← ● **Currently Selected Object's Color**

← ● **Reverse Fill Command** - Changes an object/text's fill to clear (displayed as white)

← ● **Rotate 90° Command** - Rotates any selected object/s clockwise 90°

← ● **Clear Fill Command** - Toggles any selected object/text from wireframe to solid fill

## 2.16 Switch to Cutting Mode Command



↑ ● **Switch to Cutting Mode Command** - Takes the user to the VinylMaster Pro Cut File Window

## 2.17 Main Tools Fly Out Command



↑ ● **Main Tools Command** - Launches the Main Tool Box

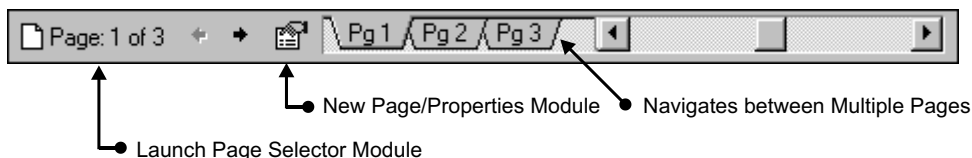
To maintain a large drawing area all the VinylMaster Pro main tools are hidden from sight until required. To bring up or minimize the Main Tool Bar, click on the “**Main Tools**” button, shown above.

## 2.18 Zoom To All Command



↑ ● **Zoom to All** - Zooms to display all objects and text within the entire drawing area

## 2.19 Multiple Paged Documents



VinylMaster Pro has the facility of having multiple pages of the same or varying sizes within the one document. The program also has navigation tools to move items around within these pages, and the ability to create Page Objects and Work Sheets, as follows.

### Creating Extra Pages

To create extra pages, click on the “**New Page/Properties Module**” button, shown above, and the New Page/Properties Window will come up, as shown on page 2-3. Follow the same instructions here on how to “**Start a New Document**”, except click on “**New Page**” instead of “**Change Size**”, and a new page will be created at the preset size.

Note, an existing document must be open before additional pages can be added.

### 2.19.1 Changing the Current Page Size (Sign Blank)

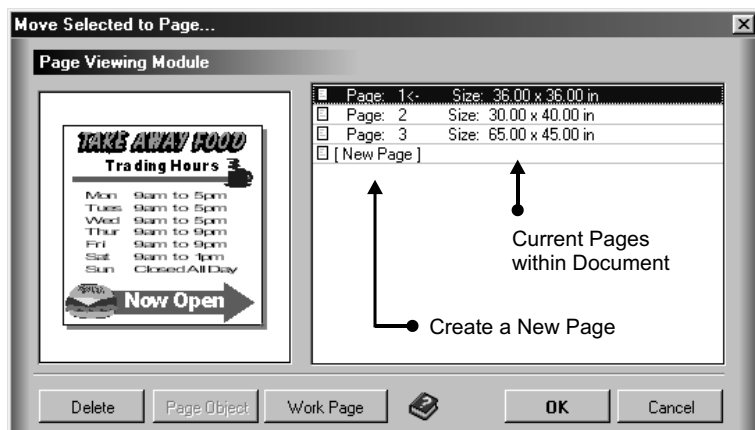
To change the current page size, click on the “**New Page/Properties Module**” button, shown above, and the New Page/Properties Window will come up, as shown on page 2-3, next select another page size or type the specific size in, then click on the “**Change Size**” button, and the current page will now change to the new size.

Note, this can be done for any page within a document, including Vinyl Pages in the Cutting Module, where the Vinyl width requires enlarging or narrowing to suit a particular vinyl width in the plotter.

The current page size can also be changed by clicking on the bottom right hand corner of the page, holding down the left mouse button and moving the page around to the new size.

### 2.19.2 Moving Items from one Page to Another

To move item/s between pages they must first be selected in Object Mode, next click on the “**Arrange**” menu of VinylMaster Pro, then go down and click on “**Move to Page**” or press “**Ctrl+M**” on the keyboard and the “**Move Selected to Page**” Window will come up as shown below.



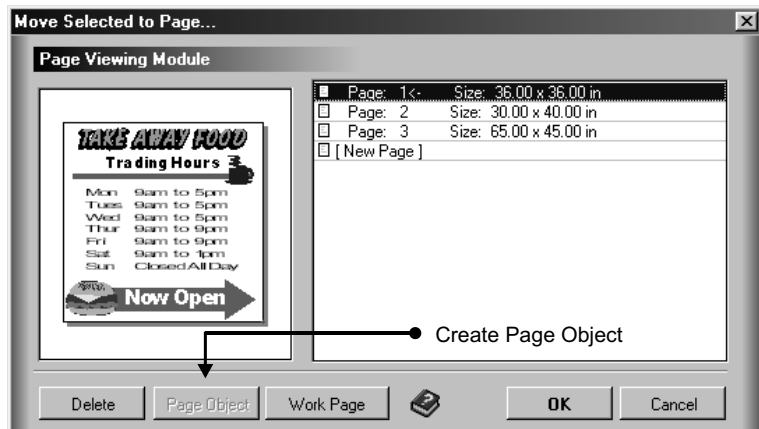
Note, to delete a page, click on the “**Page**” to be deleted from the list of pages, shown on the left, next click on the “**Delete**” button, also shown over, and the selected page will be deleted.

To move the selected item/s, click on the “**Page**” where the item/s are to be moved to, from the list of available pages (this will depend on how many pages are within the document), as shown over, then click on the “**OK**” button, and the selected item/s will automatically move to the nominated page.

## 2.19.3 Page Object - Layout Feature

Page Objects are an exact copy of an existing page that behaves as one “Object” and is usually placed onto another page within the same document. Any changes made to the original page are instantly reflected in the Page Object, even while it is in another location within the document. This feature has been designed to allow the user to place a scaled copy of a page or pages onto a blank work area, then position these as a preview of work for a given customer, that can be printed out or e mailed as the artwork.

To create a Page Object, click on the “**Launch Page Selector Module**” button, as shown on the previous page, and the “**Page Selector**” Module will come up as shown below.



Next select the “**Page**” to be made into a Page Object by clicking on it, (Note, the page currently displayed in the program can not be made into a Page Object, only pages that are not currently displayed can be made into Page Object’s), therefore the page you wish to make into a Page Object must not be the currently displayed page.

Once you have selected the page to be made into a Page Object, click on “**OK**” and a copy of the selected page will be pasted into the original page you were in. This Page Object can then be resized and moved about as a new object.

## 2.20 Creating a Work Sheet

Work Sheets are Page Objects made from an entire document (rather than just a selected page) and are created in one operation. they include every page within a document (when created).

The main difference with creating a Work Sheet rather than just multiple “**Page Objects**”, is that when creating a Work Sheet, the program gives you the option of creating a page at a 10:1 scale. Which it then places all the existing pages onto.

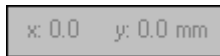
This page is usually set to “**Letter**” or “**A4**” in size which allows an easy print out of the artwork for a given customer, as shown on the right.

This example demonstrates how multiple pages of the one document can be sent to a Work Sheet to be printed out onto the one page, rather than printing out each individual page.

Note, this feature is also perfectly suited to giving customers their artwork (proofs) on floppy disk or E Mailing via the Internet using the program’s E Mailer, which is discussed in Topic 29 and fully explains how to create a Work Sheet.



## 2.21 Mouse Cursor Position



← ● **Mouse Cursor Position** - Displays the Mouse's Cursor position from the top left hand corner of the page, in X and Y coordinates

## 2.22 Color Selector Command



↑ ● **Currently Set Default Color** - Displays the default (current) color

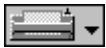
↑ ● **Color Selector Command** - Launches the Color Selection Module

## 2.23 Enhanced Preview Command (Available when nothing is selected)



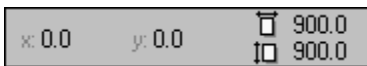
↑ ● **Enhanced Preview Command** - Redraws the Drawing Area in a Higher Resolution  
Note, Once commenced this process can not be stopped

## 2.24 Cutting Options Command (Available when nothing is selected)



↑ ● **Cutting Options Command** - Shortcut to all cutting options (See Topic 30 for more information)

## 2.25 Page & Object Size and Object Position (Changes position depending on selection status)



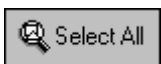
← ● **Current Page Size when nothing is selected**, or a selected object/s overall size

↑ ● **Y Position of a selected objects origin** - which is calculated from the top edge of the page down to the objects origin

↑ ● **X Position of a selected objects origin** - which is calculated from the left edge of the page across to the objects origin

## 2.26 Select All (Available when nothing is selected)

VinylMaster Pro allows the user to select all objects with the click of one button and then further select any object by color or groups of colors. This may be done after the **"Select All"** button is clicked, as shown below.



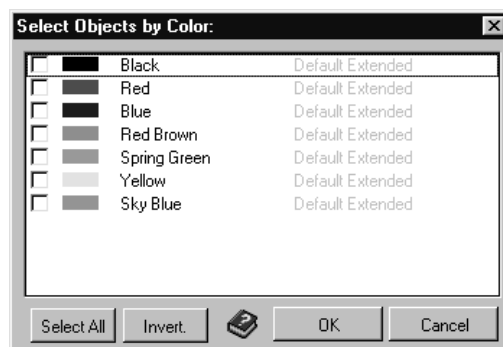
← ● **Select All Command** - Selects all objects in the current drawing

## 2.27 Select By Color (Available when Select All has been clicked, or a Curve Object is selected)



← ● **Select By Color Command** - Selects all objects in the current drawing by Color/s

Directly after the “**Select All**” button is clicked, shown above, the “**By Color**” button, shown above will appear in its place. At this point all the objects on or around the current page will be selected and can then be selected by a particular color or group of colors, as shown in the “**Select Objects by Color**” Window, shown on right.



## 2.28 Convert to Curves Command (Available when a Curve Object is selected)



← ● **Convert to Curves Command** - Redefines a selected object to a pure Curve Object removing any formatting

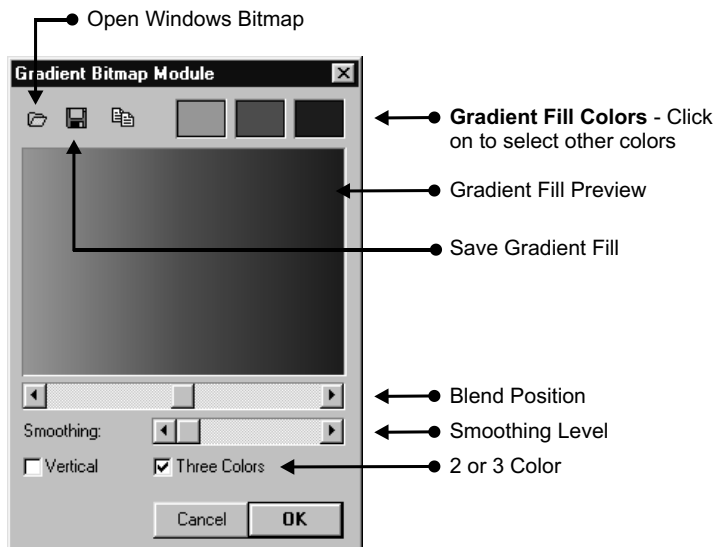
## 2.29 Gradient Fill Command (Available when a Curve Object is selected)



← ● **Gradient Fill Command** - Launches the Gradient Fill Module

This feature is used to fill a curve object with a preset gradient fill or any bitmap (picture) from any location on the users Hard Disk Drive.

To implement this feature, you must have an item/s selected, next click on the “**Gradient Fill**” button, as shown above, and the “**Gradient Bitmap Module**” will come up, as shown below. Use this module to set the required colors and move the blend position (when using 3 colors) to the desired area, as shown below. Next apply a “**Smoothing**” level, also shown below and click on the “**OK**” button and the gradient fill will be applied to the selected item/s as shown in the preview. Note, by clicking on the “**Open**” button, shown below any “**Windows Bitmap**” can be applied as the fill.



Note, The Gradient Fill procedure applies a bitmap image to and within the boundaries of any curve object, whether it be text, a shape or a curve object.

The area outside of the curve object is blanked of as a white area - not transparent.

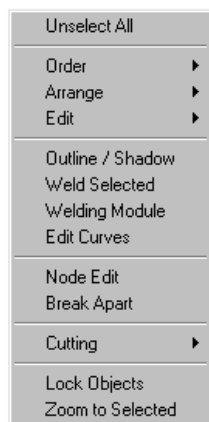
As a Gradient or Bitmap fill can only be used for printing, this will usually have no effect on the printed results. However when overlapping items with an applied fill there maybe unwanted white areas.

Future Corporation’s “**PrintSTUDIO**” can apply an alpha channel to this area, and should be used in these circumstances.

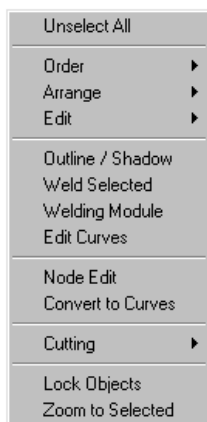
## 2.30 VinylMaster Pro Program & Right Click Menus

The majority of tools, applications and items discussed in the preceding and following topics can also be found in the VinylMaster Pro Menus, which can be found under “**File, Edit, View, Arrange, Layout, Text, Tools, Cut, Curve Edit and Help**” in the top left hand corner of the program, as shown on page 2-10.

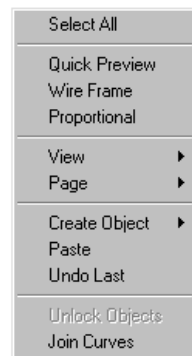
Along with the Main Program Menus, VinylMaster Pro also comes with instant Right Click Menus. These are initiated when clicking with the “**Right Mouse Button**” on various types of items within the designing area of the program. These greatly assist in designing time and ease of use of the program. With each Right Click Menu explained at its base.



Appears with Selected Curve Objects, in Object Mode



Appears with Selected Shapes and/or Text, in Object Mode



Appears with nothing Selected, in Object Mode



Appears with Selected Text, in Text Mode

## 2.31 VinylMaster Pro Shortcuts

To assist in fast development time VinylMaster Pro Modules comes with the following Keyboard Shortcut Keys:

Menu/Function	Shortcut Key/s	Menu/Function	Shortcut Key/s	Menu/Function	Shortcut Key/s
<b>File</b>		<b>View</b>		<b>Guides</b>	
Open File	Ctrl+O	Zoom to All	F5	Left Guide	Ctrl+4
Save File	Ctrl+S	Zoom	F2	Right Guide	Ctrl+6
Backup Now	Ctrl+B	Zoom In	F3	Top Guide	Ctrl+8
Import	Ctrl+I	Zoom Out	F4	Bottom Guide	Ctrl+2
Export	Ctrl+H	Zoom to Selected	Ctrl+F5		
Print	Ctrl+P	Show Selected	Shift+Ctrl+F5	<b>Text</b>	
		Wireframe	F9	Font	Ctrl+F
<b>Edit</b>		<b>Arrange</b>		Kern	Ctrl+K
Undo	Ctrl+Z	Group	Ctrl+G	Touch Kern	Shift+Ctrl+K
Redo	Shift+Ctrl+Z	Ungroup	Ctrl+U		
Cut	Ctrl+X	Bring to Front	Ctrl+PgUp	Paste Text From Clipboard	Shift+Ctrl+V
Copy	Ctrl+C	Send to Back	Ctrl+PgDn		
Paste	Ctrl+V	Move to Page	Ctrl+M	<b>Cut</b>	
Rotate -90 degrees	Ctrl+R	Lock Object	Ctrl+L	Auto Cut Selected	Alt+P
Rotate 90 degrees	Shift+Ctrl+R	Unlock All Objects	Shift+Ctrl+L	Auto Weedbox	Ctrl+W
Duplicate	Ctrl+D				
				<b>Curve Edit</b>	
				Convert to Curves	Ctrl+Q
				Add Point	+
				Delete Point	-



## 3.0 Object Mode

### 3.1 VinylMaster Pro's Object Mode

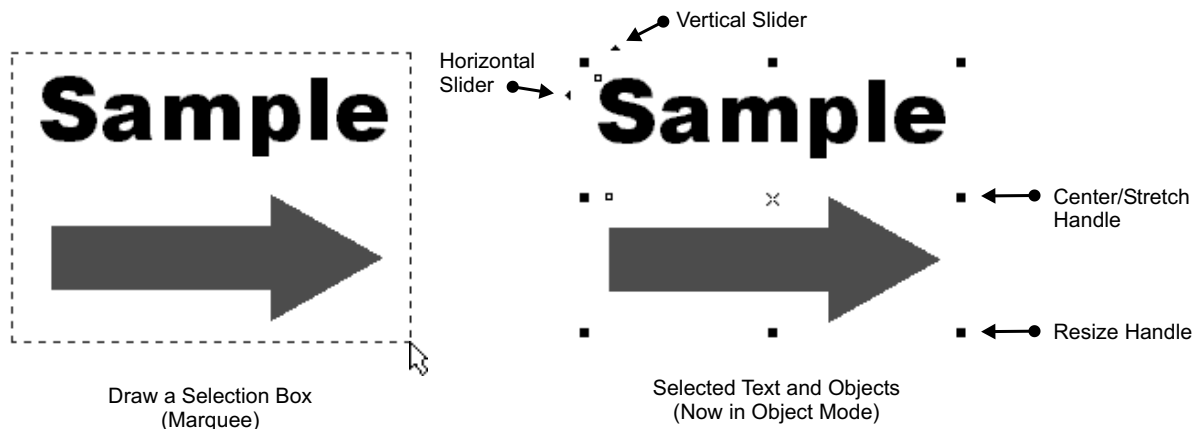


←● **Object Selector (Pick Tool)** - Universal Tool for selecting, moving and resizing objects

Throughout this manual reference is made to being in “**Object Mode**”, this simply means selected with the “**Object Selector (Pick Tool)**”, as shown above.

To do this, click on the text and/or objects that are required to be in “**Object Mode**”, or draw a selection (marquee) box around the text and/or objects with the “**Object Selector**” by clicking anywhere within the designing area, holding down the left mouse button and dragging out a box that entirely covers the items you wish to place into “**Object Mode**”, and these will become highlighted, as shown in the examples below.

The Object Selector tool is a highly diverse tool which is primarily used to select, reposition, resize, rotate, skew and stretch any text and or objects within the designing area of the program, as demonstrated in this Topic.



Now the text and objects are in “**Object Mode**”, this is made clear when the selection handles appear around the selected objects. There are 8 of these Handles, 2 Sliders and 1 Center (Cross) icon, as shown above right.

### 3.2 Repositioning

To reposition the selected items, click on the center point indicated by a “**Cross**”(X), hold down the left mouse button and move the items around on the window, then let go of the mouse button once the items are in the correct position, and they will then be moved, to their new (specified) location.

To reposition the items horizontally only, click on the “**Horizontal Slider**”, shown above, and hold down the left mouse button, next drag the items left or right to slide them horizontally.

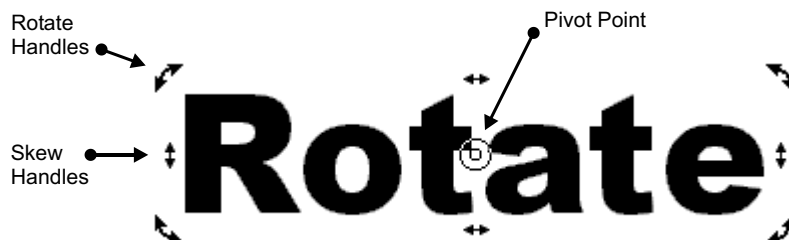
To reposition the items vertically only, click on the “**Vertical Slider**”, shown above, and hold down the left mouse button, next drag the items up or down, to slide them vertically.

### 3.3 Resizing

To resize the items using the Object Selector, click on any “**Corner (Resize) Handle**”, as shown above, and hold down the left mouse button, next drag out or in the items then let go of the mouse button once the items are in the correct position, and they will resize as specified.

### 3.4 Rotating

To rotate the items using the Object Selector, double click on the items until the “**Rotate/Skew Handles**” come up, as shown in the example below.



Rotated Text around Specified Pivot Point

Next, click on any corner “**Rotation Handle**”, shown on left, and hold down the left mouse button, next drag clockwise or anticlockwise then let go of the mouse button once the items are in the correct rotated position, and they will be rotated as specified.

To reposition the Pivot Point of rotation, click on the “**Pivot Point**”, shown on left, and hold down the left mouse button, next drag the Pivot Point to the required position and let go of the mouse button, next follow the rotation procedure as discussed above and the items will rotate around the new position as specified, as shown in the examples on the left.

### 3.5 Skewing

To skew the items using the Object Selector, double click on the items until the “**Rotate/Skew Handles**” come up, as shown in the example below.



Text Skewed Horizontally



Text Skewed Vertically

Next, click on any center “**Skew Handle**”, shown on left, and hold down the left mouse button, next drag in the direction of the skew handle i.e. up, down, left or right, then let go of the mouse button once the items are in the correct skewed position, and they will be skewed as specified, as shown in the examples on the left.

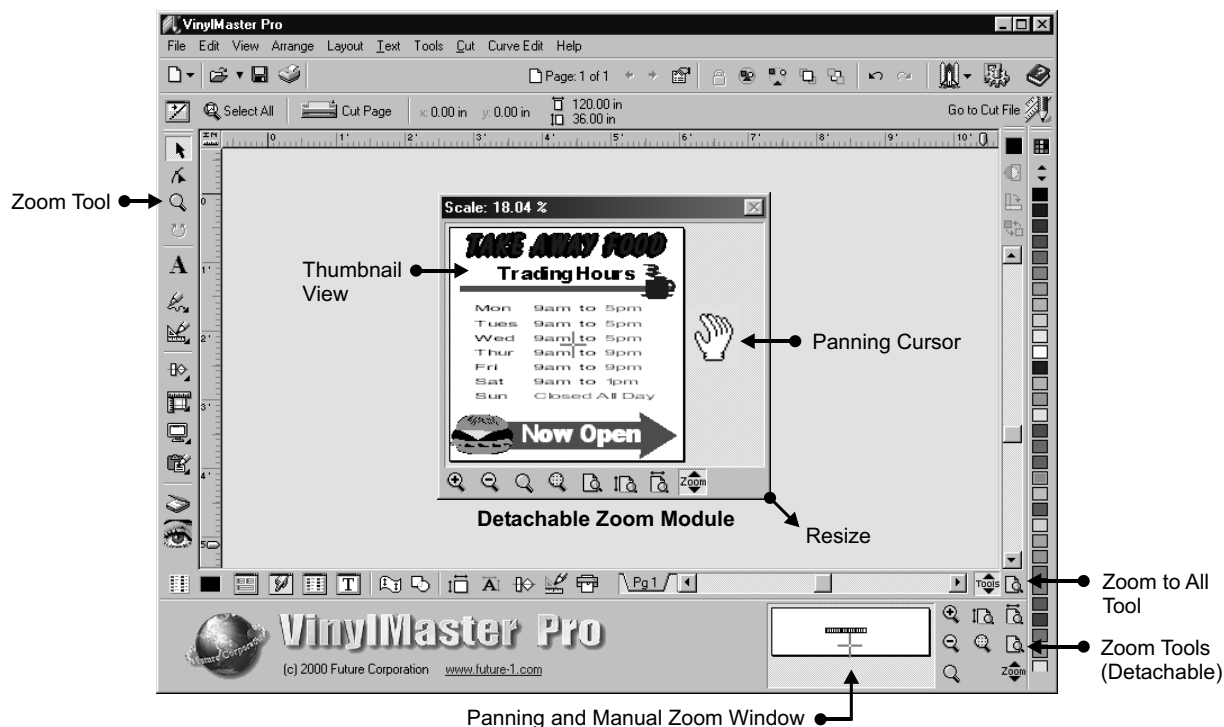
### 3.6 Stretching

To stretch the items using the Object Selector, click on a “**Center/Stretch Handle**”, as shown on the previous page and hold down the left mouse button, next drag up, down, left or to the right according to the handle’s direction then let go of the mouse button once the items are in the correct stretched position and they will be stretched as specified.





## 4.0 Zoom Tools

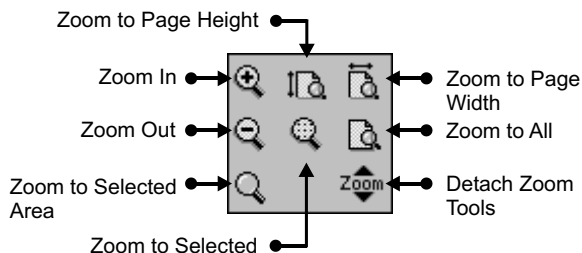




### 4.1 Zoom Tools Overview

VinylMaster Pro comes with a comprehensive range of Zooming Tools for your convenience. These tools allow you to quickly and easily Zoom In and Out, or to preset widths and heights to assist you in designing your work.

The Zoom Tools are located throughout the VinylMaster Pro designing area, so that they are easily found, as shown above, and below.

### 4.2 Zoom Tools





The Zoom Tools, shown on the left are located at the base of the VinylMaster Pro designing area when the **"Tool Box"** is displayed, this is displayed by clicking on the **"Tools"** button:  These Zoom Tools can be detached and moved about on the screen, by clicking on the **"Zoom"** button:  as shown on the left.

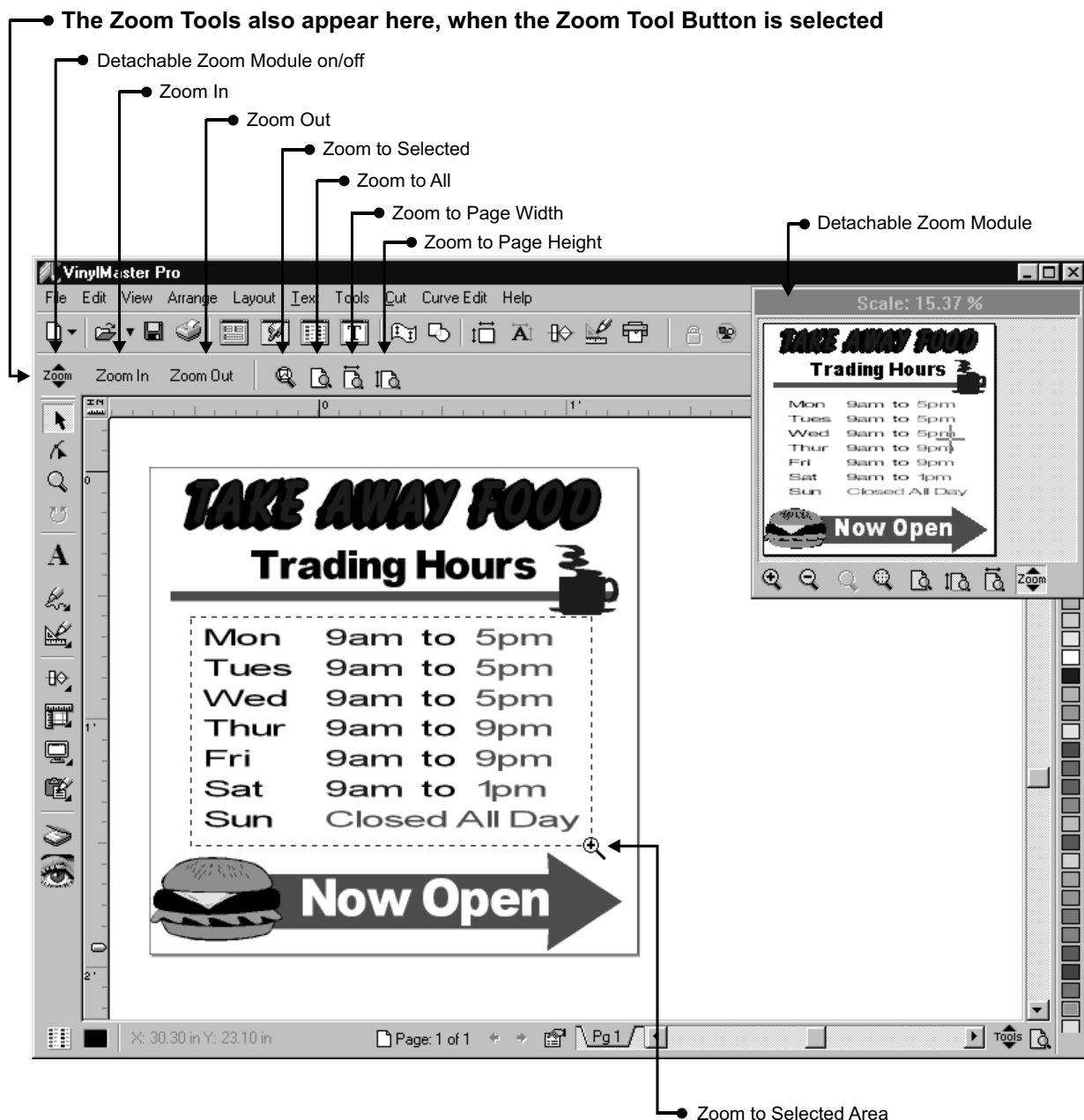
The mouse can also be used to Zoom In or Out by taking the Mouse Pointer over the **"Thumbnail"** area of the Detachable Zoom Module and holding down the **"Right Mouse"** button, and then moving the mouse toward the center of the Thumbnail area to Zoom In, and then Out toward the edge of the Thumbnail to Zoom Out.

To **"Pan"** around the document, hold down the **"Left"** mouse button and move over the Thumbnail area and the view point of the designing area will immediately change as you Pan over the Thumbnail area.

### 4.3 Zoom Tools

To implement any one the Zoom Tools (other than Zoom to Selected Area), click on the required “**Zoom Tool**” and the Zoom function selected will immediately follow.

To Zoom to a Selected Area, click on the “**Zoom to Selected Area**” button:  and the mouse pointer will change to a magnifying glass, like this:  next draw a “**Selection Box**” around the area you wish to Zoom to, by holding down the mouse button and drawing a rectangle over the area, and the program will immediately Zoom to this area, as shown below.





## 5.0 Global Settings



Window that appears when the Settings button is clicked, shown at top

### 5.1 Global Settings Overview

VinylMaster Pro comes with a Global Settings Module that allows the user to decide on whether or not they wish particular features to be turned on or off, what page and vinyl size to use and whether or not to use imperial or metric units when VinylMaster Pro starts up. This is very useful because it allows the program to be tailored to a particular taste. The settings can be changed at any time, with these changes taking effect immediately.

Note, the advanced settings are only to be changed with the advice of Future Corporation, and should not be modified for any purpose other than those instructed.

### 5.2 Loading Global Settings

The Global Settings window can be loaded for either one of the VinylMaster Pro Toolbars, from the Start/Programs/ VinylMaster Pro button in windows or from the button shown at top which is found in VinylMaster Pro.

### 5.3 Display Settings

The Display Settings are set by default for what is considered a standard computer today, i.e. a CPU speed of around 400-1000Mhz with 64-128Mb of RAM and a 4-8Mb Video Card, running Windows 98 or better.

For those running slow computers i.e. a CPU of 100Mhz-200Mhz with 32Mb of RAM or less, and a 2Mb Video Card, it is recommended for you to turn “**Smooth Move**” off, and to turn “**Quick Preview**” on by clicking in their “**Settings**” check boxes. These settings require far less computer resources and decrease your designing time.

The remaining Display Settings are more for personal preference and are self explanatory. To switch anyone of these settings “**On or Off**”, click in the respective “**Check Box**” and the setting will be reversed.

## 5.4 Auto Create Page

On start up VinylMaster Pro presents a “**Handy Hints**” window (which can be switched to off) then a “**Welcome Window**” comes up, and if a “**New Document**” is selected the “**Page Size**” module comes up. This can all be avoided (if required) by clicking on the “**Auto Create Page**” check box, as shown on the previous page.

Note, the page size used is the page size set in this module, also shown on the previous page.

## 5.5 Nudge Amount

Using the arrow keys on the keyboard, any selected object in VinylMaster Pro can be nudged by a preset distance. To alter this distance, click in the “**Nudge Amount**” value box, as shown on the previous page, highlight the existing text and press the “**Delete**” key on the keyboard, then type in the new value in the current unit measure. This value will then be used as the distance a selected object will be nudged.

## 5.6 Font Size

The default font size is 2.0” (50mm) high Arial. To change the font click on the word “**Arial**” and the Font Selection Window will come up. From here select the required font and click on the “**OK**” button and the selected font will be set as the default font. To change the default size click in the “**Font Size**” value box, as shown on the previous page, highlight the existing text and press the “**Delete**” key on the keyboard, then type in the new value in the current unit measure. This value will then be used as the default font size.

## 5.7 Measurement System

VinylMaster Pro is set by default to imperial measurement units i.e. feet and inches. To set VinylMaster Pro to use and display the metric measurement system/units i.e. meters and millimeters, click the “**Use Metric Units**” check box, as shown on the previous page, and VinylMaster Pro will display and implement the metric measurement system.

Note, the measurement system can be toggled from imperial to metric back to imperial again and so on, by clicking on the intersection point (button) of the rulers in the VinylMaster Pro designing area.

## 5.8 Default Design Area & Vinyl Sheet Page Settings

The Designing Area Page Setting is set by default to 24” x 24” or (610mm x 610mm). The Cut File Page Setting is set to 23” wide x 80” long vinyl or (610mm x 2030mm). The default font is 2.0” (50mm) high Arial. To change anyone of these values, click in the “**Value**” box, as shown on the previous page, highlight the existing text and press the “**Delete**” key on the keyboard, then type in the new value in the current unit measure, and press the “**Tab**” key on the keyboard to go to the next setting, or click on the “**OK**” button, and the new value will be updated

## 5.9 Page, Background & Guide Colors

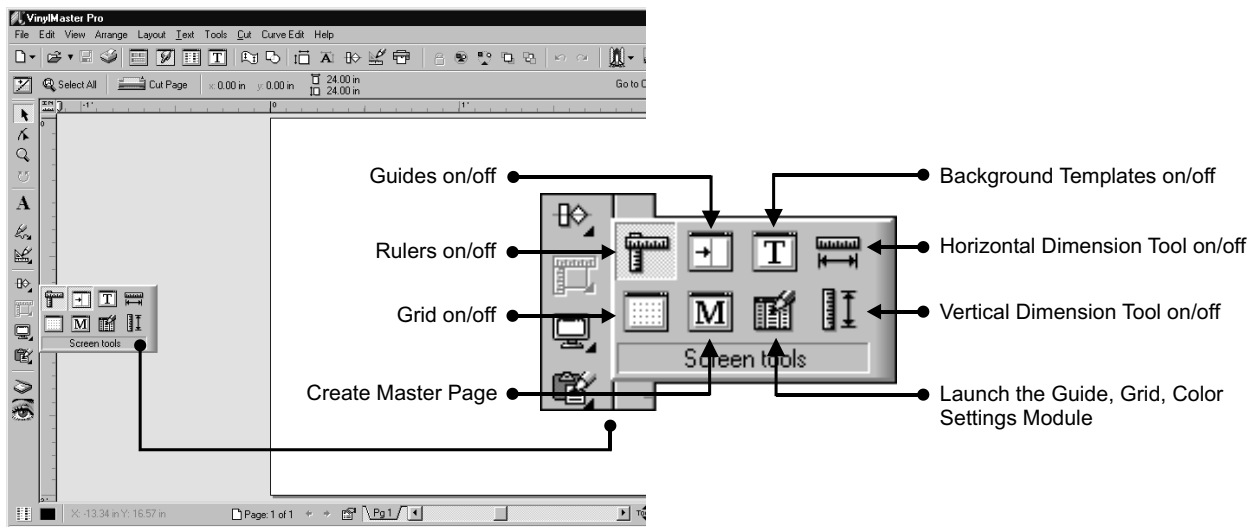
The page and background colors used in VinylMaster Pro can be changed to suit individual tastes. To change either one of these colors, click on the “**Color**” swatch and the Color Selection Window will come up. From here select the required color and click on the “**OK**” button. The selected color will then be used as the default color.

## 5.10 Undo Limit

To change the Undo Limit, click on the “**Undo**” up arrow to increase the Undos or on the down arrow to decrease the Undos. Note, increasing the Undos will dramatically slow down older (slower) computers, and may effect (slow down) faster computers.



## 6.0 Display Options



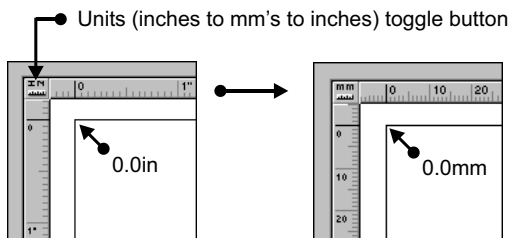
### 6.1 Display Options Overview

VinylMaster Pro comes with a comprehensive range of Display Options which form the Screen Tools. These tools allow you to quickly and easily turn options such as **“Guides, Rulers, Grid, Master Page and Templates On and Off”**, along with adjusting these options settings.



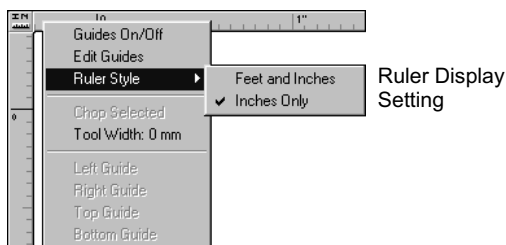
### 6.2 Rulers

The Rulers are used as a guide to laying out your work within the designing screen of the program, and work in well with the program’s guides. The **“X”** and **“Y”** coordinates at 0.0 and 0.0 always correspond to the top left hand corner of the current page.



The Rulers can be instantly changed from **“inches”** to **“mm”** (imperial to metric) units by clicking on the **“Units”** button, shown above.

Note, When this change is implemented every unit within the program automatically changes to the new units. To permanently change the program’s default units on start up, to either imperial or metric, see Topic 5.7 on page 5-2.



The Rulers **“Imperial Unit Display”** can be instantly changed from **“Feet and Inches”** to **“Inches Only”**.

To implement this change, **“Right Click”** on any point of the **“Rulers”** themselves, and the Rulers’ Power Menu will appear, next click on the **“Ruler Style”** menu and then click on the required **“Unit Display”** and the Rulers will automatically change to the new setting.



## 6.3 Guides

The Guides are used as a reference point - with the program's rulers, to calculate the distance or position of text and/or objects within any given work at the design and layout stages.

They are usually printed out with the shop drawing for the layout staff, to assist them in laying out their work, see page 28-3.



To create a Horizontal Guide, as shown on the left, click and hold down the mouse button on any part of the **“Horizontal (Top)”** Ruler, next drag the mouse down toward the page making sure that the mouse pointer crosses over the top edge of the page, then position the **“Dotted Line”** following the mouse's pointer to the required position and let go of the mouse button, and a Horizontal Guide will automatically be created.

To create a Vertical Guide, click and hold down the mouse button on any part of the **“Vertical (Left)”** Ruler, next drag the mouse across toward the page making sure that the mouse pointer crosses over the left edge of the page, then position the **“Dotted Line”** following the mouse's pointer

to the required position and let go of the mouse button, and a Vertical Guide will automatically be created.

### 6.3.1 Moving Guides

The Guides can also be moved after they have been created. to do this, click on the **“Guide Slider”** of the Guide to be moved, as shown above, and drag it either **“Left and Right”** for Vertical Guides, or **“Up and Down”** for Horizontal Guides, and the Guide will immediately follow the Slider.

### 6.3.2 Automatic Guides



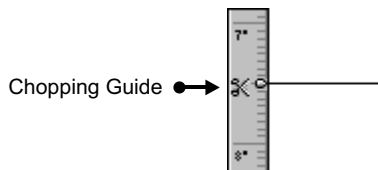
To obtain the most accurate Guide Positioning, it is recommended to use the Automatic Guides. These Guides perfectly align to the very edge of a selected item, which minimizes any Guide misalignment and mistakes on the job. The Automatic Guides are found in the main menu at the top of the VinylMaster Pro screen under **“Layout”** with their individual short cut keys, and can also be accessed by right clicking on any area of either Ruler, as shown on left.

To implement the Automatic Guides the item that requires the Guides must be selected in **“Object or in Text Mode”**, next right click on any area of the Rulers and the Rulers' Power Menu will appear, shown on the left, next click on the required **“Automatic Guide”**, and a Guide perfectly aligned with either the Left, Top, Right or Bottom extreme of the selected item/s will be created.

**Tip:** To rapidly implement these Guides use the Short Cut Keys i.e. **Ctrl+4** for a Left Guide, **Ctrl+8** for a Top Guide, **Ctrl+6** for a right Guide and **Ctrl+2** for a bottom Guide, make sure that you only use the numbers from your numeric keypad on your keyboard's far right side (not the numbers above the alphanumeric keys).

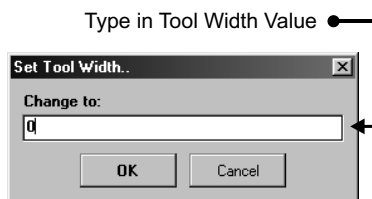
### 6.3.3 Chopping Guide

This Guide is a unique Guide which can be used to “**Chop**” selected text and/or objects along their horizontal length. This effectively breaks the text and/or objects into 2 parts along a common boundary, with the parts becoming curve objects losing any specific functionality i.e. the text can no longer be typed - as it has been chopped. This feature can be applied as many times as it is required to selected text and/or objects.



To implement this feature, drag down a “**Horizontal Guide**” and you will see a “**Pair of Scissors**” at the far left point of the Guide on the left Ruler, as shown above. If you already have Guides dragged down the “**Scissors**” will appear on the first Guide you created, and this is the only Guide that has the “**Chop**” feature.

Next, select the item/s you wish to “**Chop**” in “**Object Mode**”, then move the “**Chopping Guide**” to the required position, next right click on any area of the Rulers and the Rulers’ Power Menu will appear, shown below, next click on “**Chop Selected**” and the selected item/s will automatically be separated along their horizontal length into 2 separate curve objects.



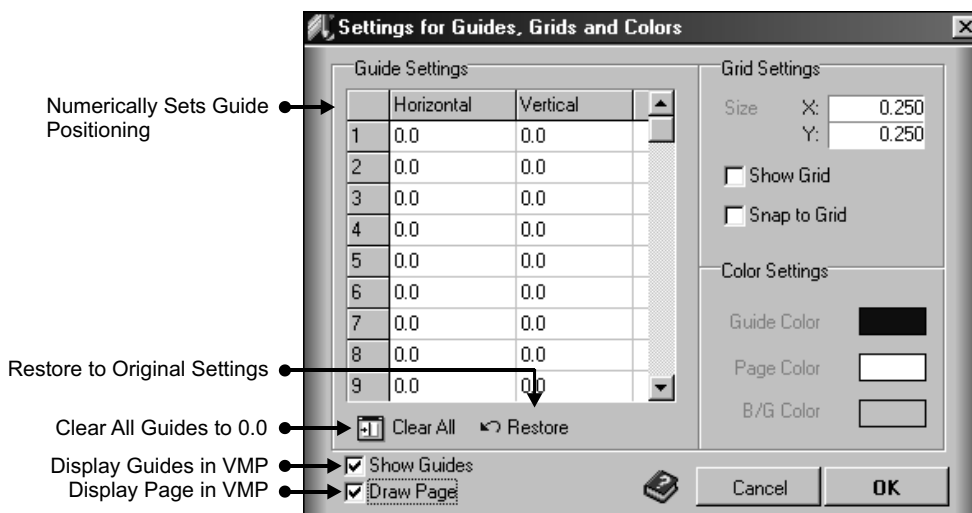
Tool Width Dialogue Box

The Tool Width (Thickness of the Chop) can also be set, to suit particular applications. To set the Tool Width, right click on any area of the Rulers, then click on “**Tool Width**” and the “**Set Tool Width**” dialog box will appear, shown on the left, next type in the required width, which can also be set at a negative, by typing in the minus sign (-) before the value of the Tool Width i.e. -1.0 this will create an overlap effect, once set click on the “**OK**” button and the Tool Width will be set for that session of using the program, unless reset to another value.



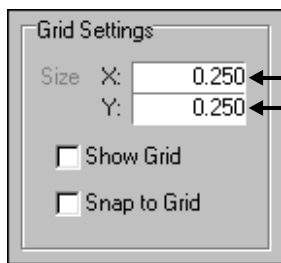
### 6.4 Guide, Grid and Color Settings Module

The Guide Settings Module is used to numerically set Guides and the Grid, along with setting the programs current color settings, as shown below.





### 6.4.1 Grid Settings



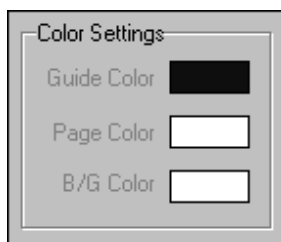
X Coordinate  
(Horizontal)  
Y Coordinate  
(Vertical)

The Grid is used as a guide to laying out work and can also be snapped to, for greater accuracy and positioning of text and/or objects, and is numerically set to an “X” and “Y” set of coordinates.

To set the Grid’s “X” and “Y” coordinates, click in “X” box, shown on the left, and type in the required value, next click in the “Y” box, also shown above and type it the required value. To see the Grid click in the “**Show Grid**” check box, shown on the left, and to snap to the Grid click in the “**Snap to Grid**” check box, also shown on the left.

Once all the settings are complete, click on the “**OK**” button, shown on the previous page in the Guide Settings Module, and the Grid will automatically appear at the preset values.

### 6.4.2 Color Settings



The Color settings can be changed to suit individual tastes and preferences, and are generally used for aesthetic reasons only, but can assist as a contrast to lightly colored work, or when a page is representing a job made from an entirely colored background.

To change any of the colors, click on the required “**Item’s Color**” box, shown on the left and the Color Pallet Module will come up, select the new “**Color**” and click on the “**OK**” button, and the Item’s Color box will change to the newly selected color. Once all the Colors have been set click on the “**OK**” button, shown on the previous page in

the Guide Settings Module, and the Colors will automatically appear in the designing area of the program. Note, when turning the Page Off, changing the background color to white will turn the entire drawing area to white.

### 6.5 Guide Settings

The Guides can be numerically set for specific applications and accuracy. To do this click in the first “**Horizontal**” or “**Vertical**” “**Guide Positioning**” box, shown on the previous page, next type in the required distance from the top left hand corner of the page, and then go to the second “**Guide Positioning**” box and type in the next Guide position, and so on for more Guides to a maximum 20 Guides in either the Horizontal or Vertical planes.

Once all the Guides are set, next click on the “**OK**” button, and the Guides will automatically appear at the preset distances.

Note, if a mistake is made, the original settings that came up when first loading the Guide Settings Module can be reinstated by clicking on the “**Restore**” button, shown on the previous page, or all the Guides can be reset to 0.0 by clicking on the “**Clear All**” button, also shown on the previous page.



### 6.6 Background Templates

Background Templates are non editable images, that always remain behind any text and/or objects placed over them. They are usually digital camera shots of buildings, shops, vehicles, and boats etc. of a job at hand, where an example of what the work once completed will look like, see Topic 12.1.

To implement this feature, click on the “**Background Template**” button, shown above, to turn any currently loaded Background Template off, and the Background Template will go out of view, click on it once again to turn the Background Template on, and it will come back into view again.





## 6.7 Master Page

A Master Page is used as a non editable Background Image, that always remains behind any text and/or objects placed over it, much the same as a Background Template is, as discussed on the previous page, except they are designed in the program as Page 1 and then is nominated as the Master Page.

An example of this is with Real Estate or Menu Boards, where quite often the logos and/or general information remain the same, with only the descriptor (copy) changed on a regular basis, therefore by using the general layout as a Master Page that remains un-editable in Pages 2, 3, 4 and so on, any new copy can be added in without interfering with the static design.

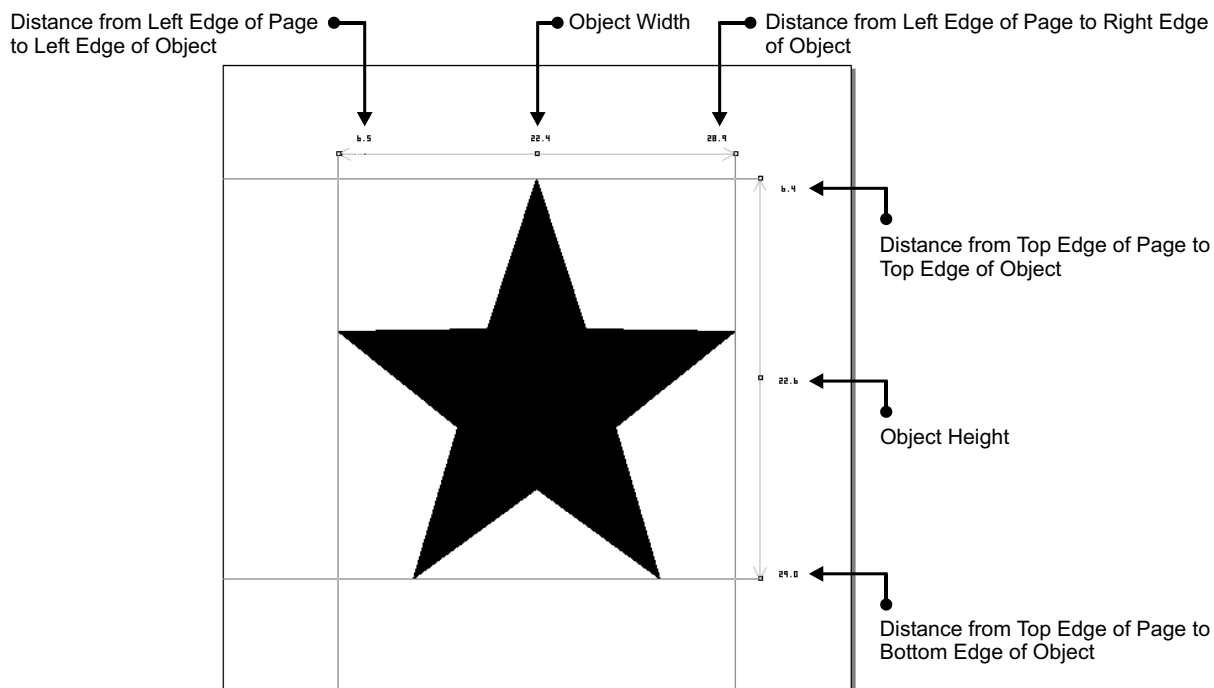
To turn a page into a Master Page, it must appear in the designing area on Page 1. (any items off the actual boundary of the page will also become a part of the Master Page), next click on the **“Master Page”** button, shown above and all the items on Page 1. will become the Master Page.

Note, the items remain editable on Page 1 for adjustments and changes but are completely un-editable in Pages 2, 3, 4 and so on.



## 6.8 Auto Dimension Tools

The Auto Dimension Tools are used to apply either a Horizontal or Vertical Ruler or both to any selected items, so that their exact outer dimensions and offset distances can be known, as shown in the example below.

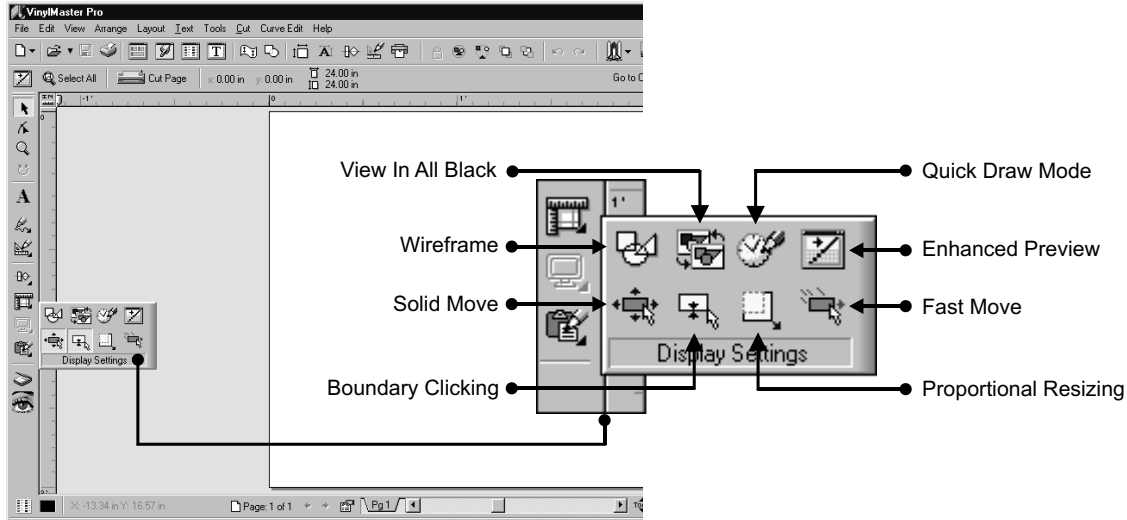


To implement these tools, select any item/s to be measured in **“Object Mode”**, next click on the required **“Auto Dimension Tool”** and a Ruler with measurements will automatically appear over the selected item/s. To turn the Auto Dimension Tools off, re-click on the **“Auto Dimension Tool”** and it will remove the Rulers.

Note, only one set of selected item/s can be measured at any one time.



## 7.0 Display Settings



### 7.1 Display Settings Overview

VinylMaster Pro comes with a comprehensive range of Display Settings. These tools allow you to quickly and easily turn options such as Wireframe, Proportional Resizing and Quick Draw on and off to enhance your system's performance and preferences.

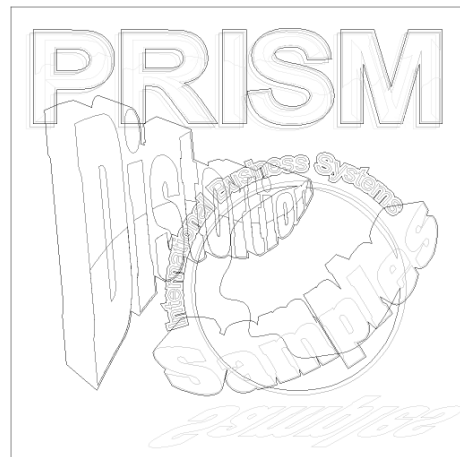


### 7.2 Wireframe

The Wireframe mode removes the colored fill of all text and/or objects and only displays the outline. This feature is very useful to see complex work where it overlaps and to node edit curves etc., as shown in the example below.



Wireframe - Off



Wireframe - On

To turn Wireframe On or Off, click on the **“Wireframe”** button, shown at the Top.



### 7.3 View In All Black

The View In All Black mode removes all colored text and/or objects and only displays them in Black, as shown in the example below.

## COLORED TEXT      COLORED TEXT

View In All Black - Off

View In All Black - On

To turn View In All Black On or Off, click on the “**View In All Black**” button, shown above.



### 7.4 Quick Draw Mode

The Quick Draw mode only previews a rectangular box around the text and/or objects when moved around on the screen using the mouse pointer, instead of a full preview of the item/s being moved.

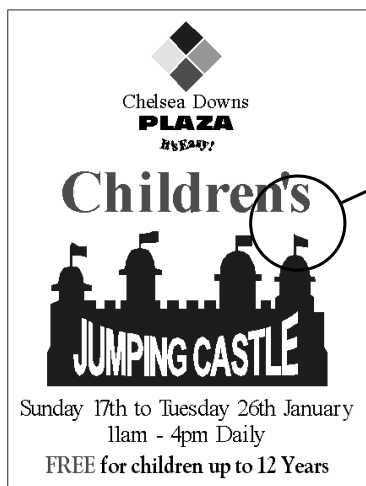
This feature is used to save on computer resources, as extra memory is required to move an item/s around the screen in full preview. It is highly recommended for computer systems with a CPU speed running at or less than 200Mhz to use this feature permanently to significantly increase designing time.

To turn Quick Draw Mode On or Off, click on the “**Quick Draw**” button, shown above.



### 7.5 Enhanced Preview

The Enhanced Preview feature is used to preview designed work in a higher resolution, to display a closer representation of how a design will look prior to being completed, as shown below.



Normal View



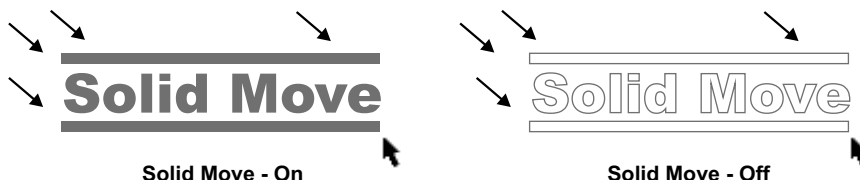
Enhanced Preview

To turn Enhanced Preview On or Off, click on the “**Enhanced Preview**” button, shown above.



## 7.6 Solid Move

The Solid Move feature is used as a Full Preview of text and/or objects as they are moved on the screen by using the mouse, as shown below.



To turn Solid Move On or Off, click on the “**Solid Move**” button, shown above. Note, This feature has been included for computer systems with a CPU speed of 200Mhz or better. It is recommended for computer systems with a CPU less than 200Mhz to have this feature permanently turned off.



## 7.7 Boundary Clicking

The Boundary Clicking feature is used for more specific text and/or object selection, as any item within the designing screen can only be moved by clicking either on or close to one of its boundaries, unless the item has been preselected. This feature avoids unnecessarily moving an object when designing work in a hurry, which can lead to frustration and time wasting.

It is also useful when items are within each others boundaries, as they can be selected when this feature is turned on. To turn Boundary clicking On or Off, click on the “**Boundary Clicking**” button, shown above.



## 7.8 Fast Move

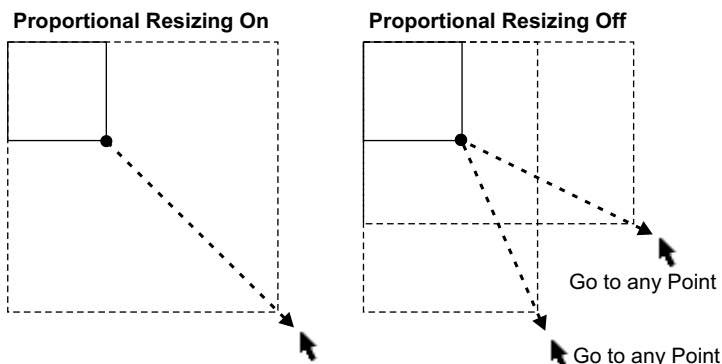
The Fast Move feature is the opposite of Boundary Clicking discussed above. This feature makes one mouse click on any item within the designing screen instantly moveable.

To turn Fast Move On or Off, click on the “**Fast Move**” button, shown above.



## 7.9 Proportional Resizing

The Proportional Resizing feature is used to resize text and/or objects at the same width to height ratio i.e. a 2ft wide x 3ft high (600mm x 900mm) sign proportionally resized by 100% would become a 4ft x 6ft (1200mm x 1800mm) sign, retaining the same width to height ratio, as shown below.



Note, the program defaults to non proportional resizing. This can be individually overridden by holding down the “**Shift**” key on the keyboard, or permanently overridden by changing the “**Global Settings**”, see Topic 5.

To turn Proportional Resizing On or Off, click on the “**Proportional Resizing**” button, shown above.



## 8.0 Tips & Tricks

### 8.1 Tips & Tricks Overview

To get the best results from your Computer System, Windows, VinylMaster Pro and its modules, you can do a number of things.

These are all quite simple and take little time to put in place, but can enhance the look of your designing environment and greatly speed up design time.

### 8.2 Screen Display (Window) Size

This is quite often confused with the physical size of the monitor, when in fact it relates to the quantity of pixels that your computer is telling your monitor to display, that you in turn view. The more pixels your computer is telling the monitor to display the larger the screen size. But this can be confusing because although the screen size is larger, all the buttons and icons become smaller, as shown in the examples below.



Small Screen Size  
640 x 480 pixels



Medium Screen Size  
800 x 600 pixels



Large Screen Size  
1280 x 1024 pixels

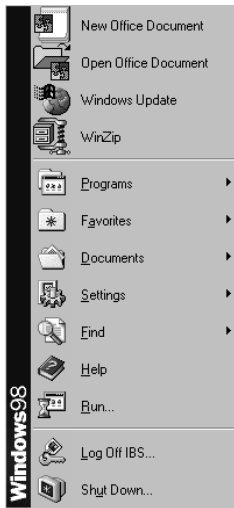
Each one of these screen sizes is more suitable to particular sized monitors, because it would be very difficult to use, say a 13" monitor with a 1280 x 1024 screen size, as you would hardly be able to see the buttons, simply because they'd be so small.

The following table is recommended to be used when setting your screen size for the best results using VinylMaster Pro:

Up to 15" monitors 800 x 600 pixels  
Up to 17" monitors 1024 x 768 pixels  
Up to 21" monitors 1280 x 1024 pixels

To set the screen size, go to "**Control Panel**" through windows, which you will find from the "**Start**" and "**Settings**" buttons, or from "**My Computer**". Inside Control Panel you will find an icon called "**Display**", click on this and press the "**Enter**" key on the keyboard and the "**Display Properties**" Window will come up, next click on the "**Settings**" tab and go down to the "**Screen Size**" slider, click on it and drag it to the right to increase your screen (Window) size.

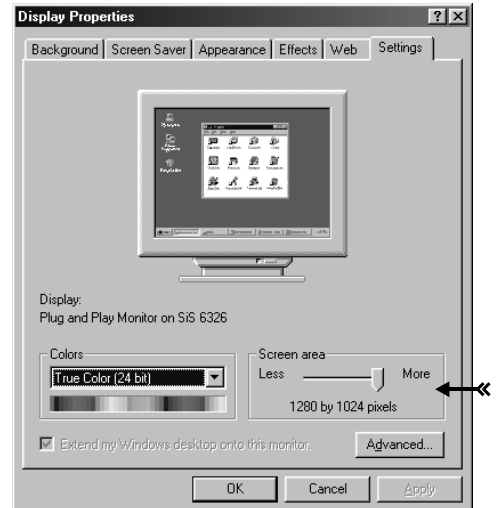
Following the above table, set your screen (Window) size, next click on the "**OK**" button and you will either be prompted to restart your computer or wait for 15 seconds, click on the "**OK**" button, and wait. When you are asked if you wish to keep this setting, click on the "**Yes**" button, and the new screen (Window) size will be automatically retained. Follow these steps to change back your screen size (Window) or alter it, if the new setting is unsatisfactory.



Start - Settings



Control Panel



Display Properties Settings Tab

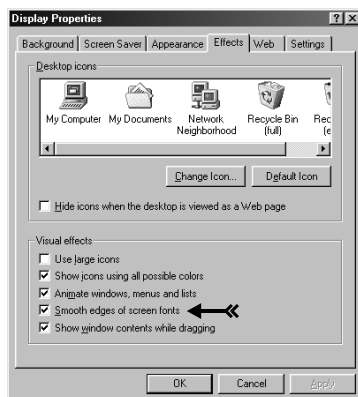
### 8.3 Screen Display (Window) Color

Equally as important as screen size, screen color can play a vital role in design environment and development time, as older computers set to run with a large color spectrum will run very slowly compared to running with a smaller spectrum of colors. However there are less actual settings with really only one setting being appropriate for VinylMaster Pro.

Regardless of monitor and display (video) card, nearly all computers manufactured in the past few years will display at least **“High Color 16 Bit”** which is appropriate for all systems, and it is recommended to use **“High Color 16 Bit”** for VinylMaster Pro.

To set the color, follow the same steps as setting the screen size, as explained above, except go to the drop down **“Colors”** box, shown above on the right, click on the **“High Color 16 Bit”** color setting, then click on the **“OK”** button, and click on **“Yes”** when prompted.

### 8.4 Smooth Edges of Screen Fonts



Display Properties - Effects Tab

This feature really enhances how your fonts appear on the screen when using VinylMaster Pro, or in fact any Windows program that uses True Type Fonts. Which in turn improves designing time as the program feels more comfortable to use, and your customers will be really impressed when they see their artwork looking so good on the screen.

Although Windows NT V4.0, 5.0, 98, ME, XP and 2000 all come with font smoothing, it is usually not turned on and most people are completely unaware of its existence. For those using Windows 95 you can download a program entitled **“Win95grey.exe”** from Microsoft’s Internet site, that when installed will automatically smooth your fonts. Unfortunately Win 3.1 users can not obtain font smoothing.

To turn on font smoothing for those running Windows 98 onwards, follow the same instructions in Topic 8.2 on the previous page, except when the **“Display Properties”** screen comes up, click on the **“Effects”** tab, then click in the **“Smooth Edges of Screen Fonts”** check box, then click on the **“OK”** button and your fonts will be transformed when viewing them in VinylMaster Pro.

## 8.5 Display Settings

VinylMaster Pro comes with its own display settings, which have been designed for older computers systems i.e. 486's running Windows 3.1 or Windows 95.

These settings can be used to turn of features such as Solid Move which require a lot of computer resources to run. They can also be turned on or off more permanently through the Global Settings which is discussed in Topic 5.

All the Display Settings are discussed in Topic 7, and it is recommended for those running computers with a CPU clock speed of less than 200Mhz with 32Mb of RAM or with a display (video) card of 2Mb or less, to read through this topic, then go to the Global Settings and turn "**Off**" features such as Solid Move, and turn features "**On**" such as Quick Draw.

## 8.6 VinylMaster Academy

VinylMaster Academy which is on the VinylMaster Pro CD, has been designed to be a visual guide in lesson format to the program and is an invaluable learning tool. You are strongly recommended to go through the VinylMaster Academy more than once, to obtain a good understanding of this software and how it functions.

Before commencing make sure that your computer speakers are plugged in and turned on, so that you can hear the voice over, which makes an enormous difference to the overall understanding of each file.

Future Corporation is continually improving VinylMaster Academy which is packed with lessons and tutorials on how to use its full range of software. Please contact us to find out when the next VinylMaster Academy CD will become available for VinylMaster Pro.

## 8.7 Tips & Tricks Summary

We can not overstate the importance for all VinylMaster Pro users to learn Windows thoroughly. This is vitally important for smooth operations and will greatly assist you in your designing time. For those with staff you must train your people to become fluent Windows users. There are a number of after market training guides which can be extremely helpful and enlightening.

You'll be surprised how easy your computer is to use once you become familiar with the terminology, how to access it and then change it to suit your needs.

Also, your plotter and printer must be fully understood by you and your colleagues, if you wish to be able to fully utilize your equipment. We have come across so many people who never knew by changing one simple setting, their plotters and/or printers speed or accuracy was increased dramatically with little or no effect to the equipment.

Therefore, read your manuals or ask the manufacturer for advice when needed, so that you become an expert user of your own equipment.

Another valuable resource is the Internet. From here you can find out all kinds of information on your equipment, Windows and other programs that you may use. You can also download a variety of written information, diagrams and how to do sheets.

Plus, in many cases the latest driver for your equipment. Maybe you've just upgraded to the next version of Windows, and need the latest driver for your printer. More often than not you'll find it on the Internet. So get connected and become really switched on. Don't forget to contact your closest Future Corporation office for our latest Internet sites and **free** downloads.

But all in all, we wish the best of luck in your business and genuinely hope that VinylMaster Pro really makes a difference to your Future.



## 9.0 Downloads, Upgrades & Hardware

### 9.1 Downloads

If your connected to the Internet, and want the latest module or feature upgrade, for VinylMaster Pro or any one of its modules. Just go to [www.future-1.com](http://www.future-1.com) and look up the downloads page.

Here you will find any recent improvements to the program, new features and any code fixes that will also be released in the next major upgrade. Keeping you right up to date.

If you have any comments or suggestions on the program and how you'd like to see it changed or improved, just send us an e mail and we'll respond as soon as possible; and you never know your ideas could be in the next version.

### 9.2 Upgrades

One of the most common complaints we here about any graphics software today, is the frequency and cost of upgrades.

Well at Future Corporation we think a little differently. Although major upgrades aren't free, once you become a Future Corporation customer and are issued with a unique customer number, you are automatically entitled to any future upgrades at half retail price, that's a full 50% off, and it's for LIFE, not just the next upgrade.

Plus, you were probably quite surprised how little the program with all its modules cost you in the first place? well get used to it. Our policy will always be to be highly competitive and offer you outstanding value for money, and this includes all future pricing.

Don't forget that we have many other products under development or being released, so why not give us a call and see what's cooking.

Small Screen Size  
640 x 480 pixels

Medium Screen Size  
800 x 600 pixels

Large Screen Size  
1280 x 1024 pixels

### 9.3 Hardware

You may not know it, but Future Corporation is a world wide supplier of all kinds of computer equipment, including: Plotters, Large Format Digital Printers, Routers, Engravers, Scanners, and Paper Printers etc. etc. in fact we sell over 20,000 products lines, including consumables. We also ship to literally any part of the globe and highly competitive prices.

We also specialize in package deals and carry a range of Sign Packs. These packs include a computer, plotter, scanner, printer, windows software and of course VinylMaster Pro, Font Detective and all the VMP modules. All configured to work in perfect harmony with the hardware.

We also pre-configure the entire package for you. What this means is, we check each piece of hardware i.e. we make sure the printer prints, the plotter plots and the scanner scans etc. Then we set up items like the video card and operating software to work at their peak performance, with each other and VinylMaster Pro. This ensures you get the best possible setup for your new equipment.

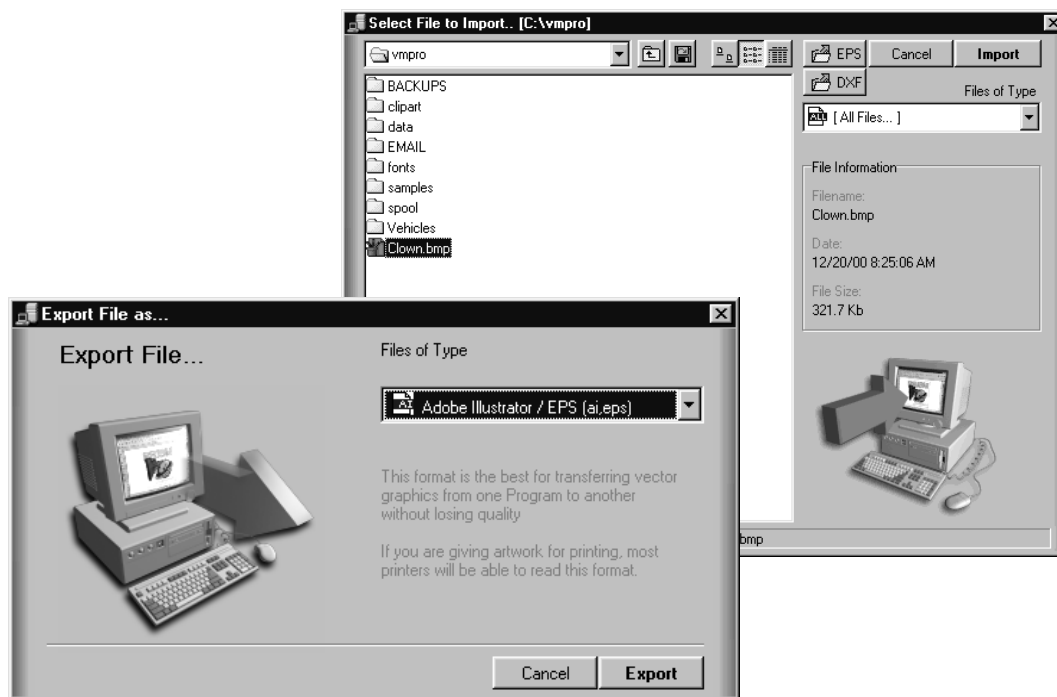
The packages start off for the beginner, right the way up to the most professional package that professionals demand is the most advanced, high volume equipment available today.

So why not give us a call and get the latest prices, you'll be surprised how competitive we are.





## 10.0 Importing/Exporting



### 10.1 Importing and Exporting Overview

VinylMaster Pro comes with Importing and Exporting Modules, which are used to load in foreign program files directly into the program, and also send files in a universal format that mostly all other programs can import, so that they in turn can use VinylMaster Pro files.

This ability means that the user can import all their files (work/jobs) from an existing program or programs directly into VinylMaster Pro, and then instantly cut or print them out as if they'd been designed in VinylMaster Pro in the first place. Saving countless hours of redesigning for those wishing to completely transfer all their designing, cutting and printing to VinylMaster Pro.

Alternatively for those wishing to use particular features of VinylMaster Pro and still use an existing or other program, they can - by exporting their files.

### 10.2 Importing and Exporting File Types

VinylMaster Pro allows the user to import and export certain types of files to and from other graphics programs i.e. CorelDRAW, Cass Mate, Sign Lab, Inspire, Sign Wizard, Flexi Sign etc.

To do this VinylMaster Pro has been designed to import and export the most widely used and reliable interchangeable graphics format, which is Adobe Illustrator **"\*.AI"** and Encapsulated Postscript **"\*.EPS"**, both of which can be used to export files from the most popular software graphics packages.

The other main advantage of both these formats, is that they retain perfect quality of the items within the file, that are to be imported or exported to and from VinylMaster Pro. Unfortunately many other file formats often used for importing and exporting, lose the items within the file's quality i.e. they represent curves with tiny lines rather than pure curves, and approximate the items size and position relative to other items etc.

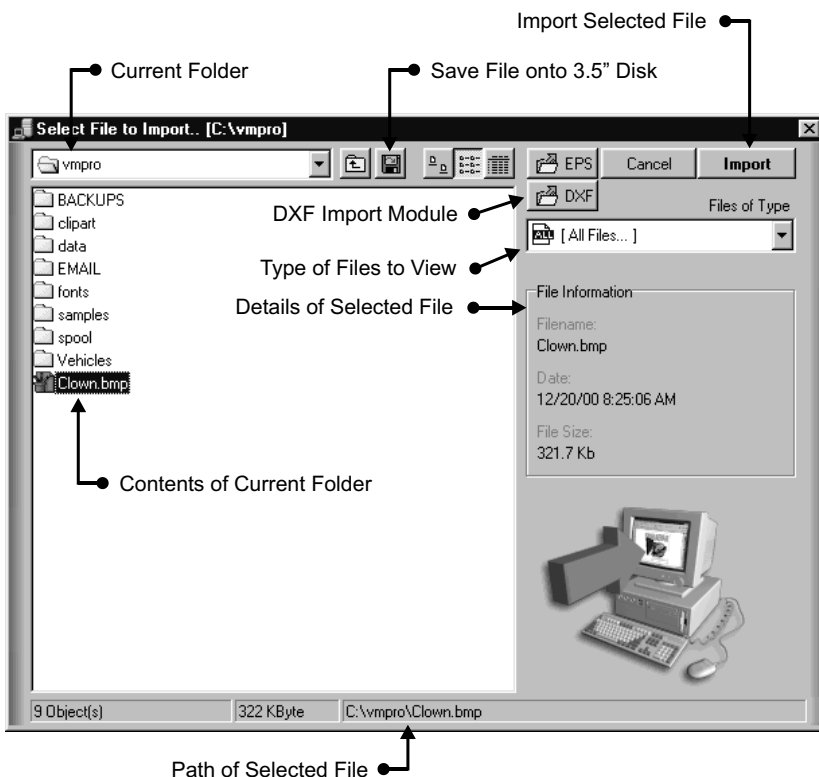
All of which can cause unnecessary frustration and problems when the time comes to print or cut out the work. So it is for these reasons that it has been decided to use the most reliable import and export formats.

### 10.3 Importing Files

To import a file into VinylMaster Pro, it must be in one of the following formats:

(* .ai) Adobe Illustrator	(* .ico) Icons	(* .rle) Windows bitmap
(* .bmp) Windows Bitmap	(* .jpeg) Joint P/Graphic Experts Group	(* .rpf) SGI Wavefront images
(* .bw) SGI black/white images	(* .pbm) Portable b&w images	(* .sci) Word 5.x window capture images
(* .cel) Autodesk images	(* .pcc) ZSoft PCC images	(* .sgi) SGI true color images
(* .crv) Traced Curve Files	(* .pcd) Kodak Photo-CD images	(* .tga) Truevision images
(* .cut) Dr. Halo images	(* .pcx) Zsoft PCX images	(* .tif) Tagged Image File Format
(* .dib) Windows Bitmap	(* .pdd) Photoshop images	(* .vda) Truevision images
(* .dxf) Data Exchange Format	(* .pic) Autodesk images	(* .vst) Truevision images
(* .emf) Enhanced metafiles	(* .ppm) Portable pixel map images	(* .win) Truevision images
(* .eps) Encapsulated Postscript	(* .psd) Photoshop images	(* .wmf) Metafiles
(* .gif) Graphics Interchange Format	(* .rgb) SGI true Color Images	
(* .icb) Truevision images	(* .rla) SGI Wavefront images	

Next, click on the VinylMaster Pro “**File**” menu go down to “**Import**” and click on it, or press “**Ctrl+I**” on the keyboard. Next, the Import window will come up, as shown below.



To import any one of the files in the current folder, as shown on the left, double click on the required “**File**”, or click once on the required “**File**” to highlight it, then click on the “**Import**” button, also shown on the left, and the file will automatically load into VinylMaster Pro.

The Import window will also let you save any particular file directly onto 3.5” disk. To save a file to 3.5” disk, you must first have a 3.5” disk in your computer, with enough room on it to save a file, next, click once on the required “**File**” to highlight it, next, click on the “**Save to 3.5” Disk**” button, as shown on the left, and a confirm window will come up, click on “**Yes**” to proceed with the save.

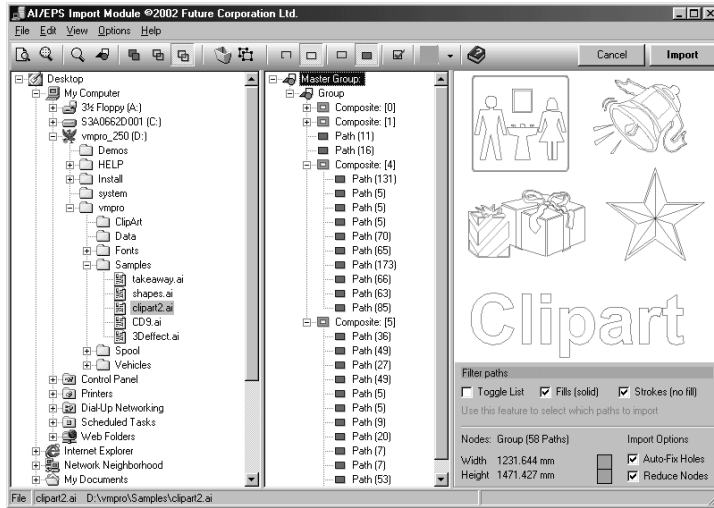
Note 1, varying messages and progress bars may appear when importing, some of these are to advise you of an items size or complexity, and that to be able to import it, the program may have to separate curves etc. this will not effect the quality of an item or its attributes.

Note 2, when importing \*.ai and \*.eps files the \*.ai and \*.eps window loads up, as shown overleaf.

Note 3, when importing \*.dxf, the DXF Import Module loads up, as shown on page 10-4

## 10.4 Importing Adobe Illustrator and Encapsulated Postscript Files

Directly after importing an .ai or .eps file from the Import Module, the Adobe Illustrator/Encapsulated Postscript Import Module will come up, as shown below.



This module is used to preview the file prior to importing it and to also apply specific attributes to the file, to improve its usability and stability in VinylMaster Pro.

To do this the files size and curve orientation should be taken into account. VinylMaster Pro delimitates curves created in a clockwise direction as a solid shape, which is displayed as a “Blue” curve. While curves displayed in “Red” are “Holes” and are in an anticlockwise direction.

This is clearly shown in the example here, where the internal shapes of the word “Clipart” “pa” are displayed in “Red” as they are holes in the letters.

Some other programs use the opposite curve direction to delimitate between holes and solids, which has undesired results in VinylMaster Pro. Especially when welding these objects together. To overcome this, the Import Module has check boxes that can be used when these issues are detected. The preview window allows the user to diagnose any .ai or .eps artwork before it is imported into the program, and then take measures to correct it.

**Curve Orientation - Auto Fix:** To correct a curves orientation click in the “Auto Fix” check box, as shown above, so that when the file is imported the program will automatically correct all the curves orientation to suit VinylMaster Pro.

**Reduce Nodes (Control Points):** Often artwork in an .ai or .eps format contains a significant number of extra nodes (control points) which are in the most unnecessary to define the given shape/s. In this case or where it is known that the foreign program that exported the file does this. It is recommended that these extra nodes be reduced.

To do this click in the “Reduce” check box, as shown above, so that when the file is imported the program will automatically reduce the number of nodes.

**Strokes:** This feature is used when a foreign program is known to export internal components of a shape (usually its fill) as an entire shape of its own. For example, if a letter was exported with a line style and a fill style it may be imported as two separate shapes with one shape representing the outline and the other the fill style. Under certain circumstances this would be an unwanted result. In these cases using the “Strokes” feature would only import the outline of the letter and the fill style would be ignored.

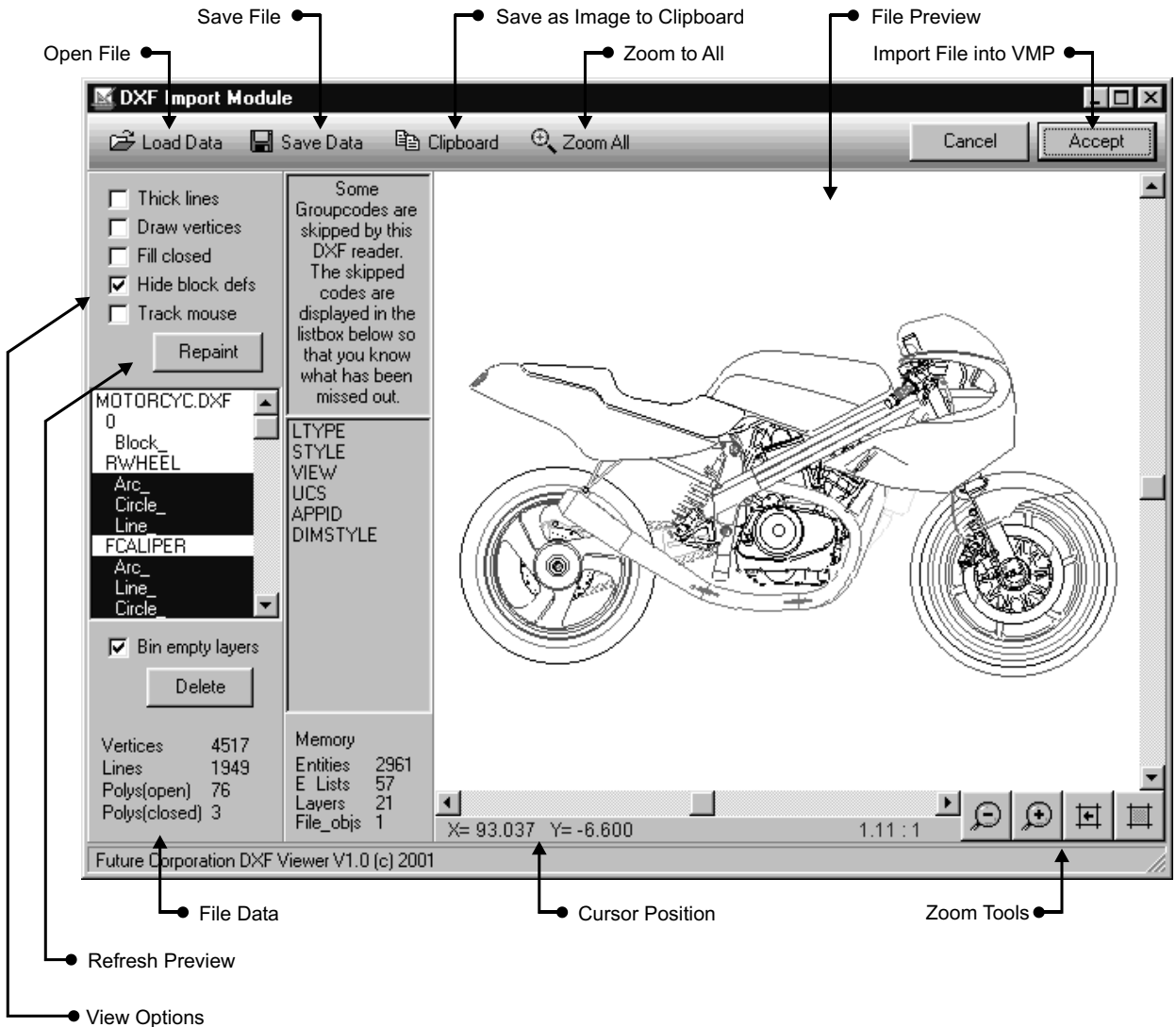
To do this click in the “Strokes” check box, as shown above, so that when the file is imported the program will automatically remove unwanted fill styles.

**Toggle List:** This feature allows you to select any item within the artwork and place it a separate list (page). To do this select the item/s you wish to move to the other list and click on the “Toggle List” button along the top row of tools. To view the other list click on the “Toggle List” check box.

The Master Group and tools along the top row are used to select and change the attributes of any curves and lines (paths) within the artwork. Each button comes with a comprehensive hint when you place your mouse over the button and is self explanatory.

### 10.4.1 Importing \*.dxf Files

To import a \*.dxf file click on the “**DXF Import Module**” button, as shown on page 10-2, and the DXF Import Module will come up, as shown below.



This module has been designed to view .dxf files prior to importing them into VinylMaster Pro. It allows the user to view all the components of a \*.dxf file and decide on which sections of the image to import.

### 10.4.2 Using the DXF Import Module

To use this module, open it as explained above from the Import Window of VinylMaster Pro as shown on page 10-2. Next, click on the “**Load**” button, as shown above, and select a \*.dxf file from the “**Open Window**” that will come up. Next you can view and delete certain sections of the file. Once satisfied with the file, click on the “**Accept**” button as shown above and the file will be automatically loaded in VinylMaster Pro.

## 10.5 Exporting Files

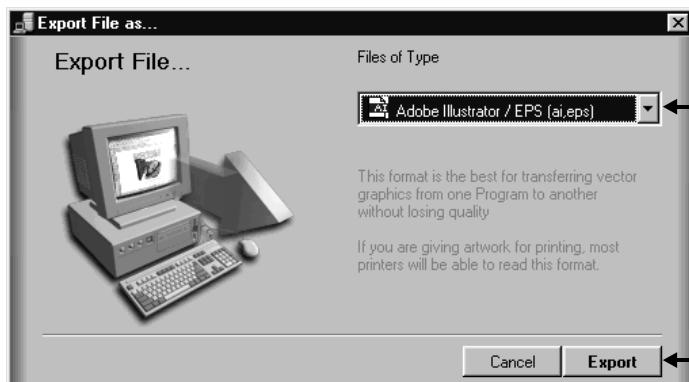
To export an item or image from VinylMaster Pro for a foreign program to import, it must be in one of the following formats:

(* .ai)	Adobe Illustrator	(* .jpg)†	Joint P/Graphic Experts Group†
(* .bmp)	Windows Bitmap	(* .pdf)†	Portable Document File (Adobe Acrobat)
(* .dxf)	Data Exchange Format	(* .wmf)	Windows Metafile
(* .eps)	Encapsulated Postscript		

†Note, \*.pdf and \*.jpg files are “**Created**” from the File menu (**Create PDF/JPG Email**).

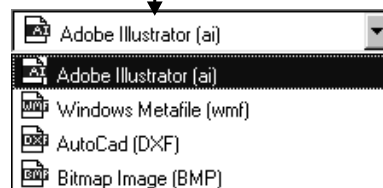
Next, select on the item (curve object, text, shape or clipart) or image (bitmap) in “**Object Mode**” (see Topic 3), next, click on the “**File**” menu go down to “**Export**” and click on it, or press “**Ctrl+H**” on the keyboard, as shown on the previous page, and the “**Export**” window will come up, as shown below.

Next, choose which file format you wish to export the selected item or image as. To do this click on the “**File of Type**” drop down box, as shown above, and select on the appropriate file type.

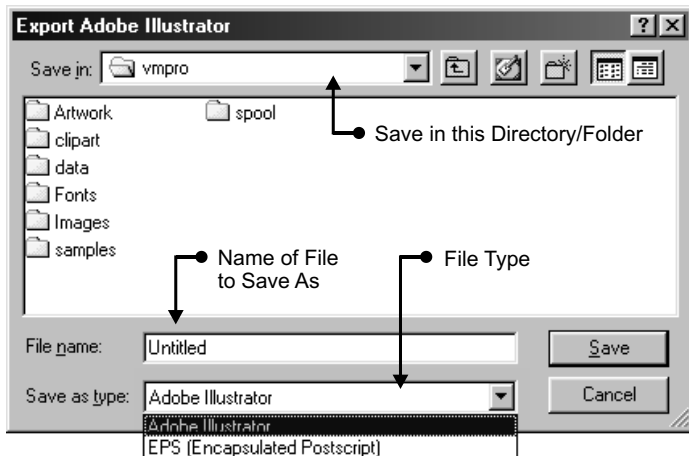


Next, click on the “**Export**”, button, and the Export window will come up, as shown below.

Export File as Type



Proceed with Export



Next, make certain that you are in the correct directory/folder where you wish to save the exported file to, next, click in the “**File Name**” box, shown on the left, and type in the name you wish to call your file (Note, you do not have to type the file extension), then click on the “**Save**” button, also shown on the left and your exported file will be saved in the location and under the name and file type you specified.

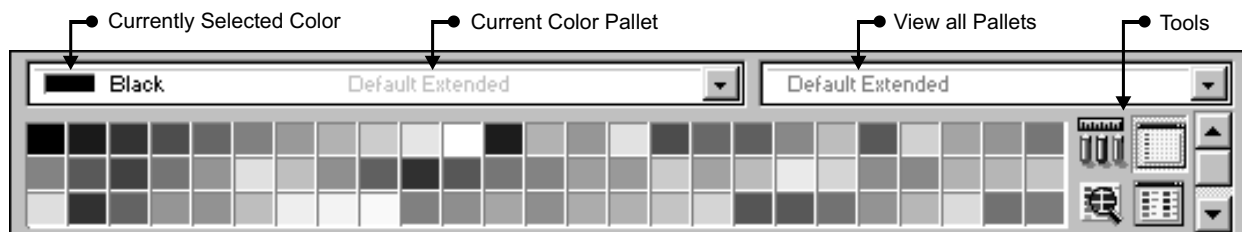
Note, when exporting as a “**.dxf**” you will be presented with a “**Quality Setting**” window. To improve the quality and thus increase the file’s size enter a smaller value i.e. 0.001 etc. This will result in Many more segments being created to represent the given shape and will in

turn smooth out the result. However the file size and complexity will increase significantly when doing this.

**Tip:** When deciding on which format to export as, you must consider which program will be importing the file, and whether or not it can import the file type you have chosen.



## 11.0 Color Pallets & Tools



Buttons that display at the base of the screen when the "Colors Button", shown at top is clicked

### 11.1 Color Pallets & Tools Overview

VinylMaster Pro comes with a comprehensive range of Color Pallets & Tools that greatly assist you to develop your work in a wide range of standard colors and vinyl colors. To launch these tools, click on the **"Colors Button"**, shown at top, and the Colors Toolbox will appear at the base of the screen, as shown above.

### 11.2 Color Toolbox

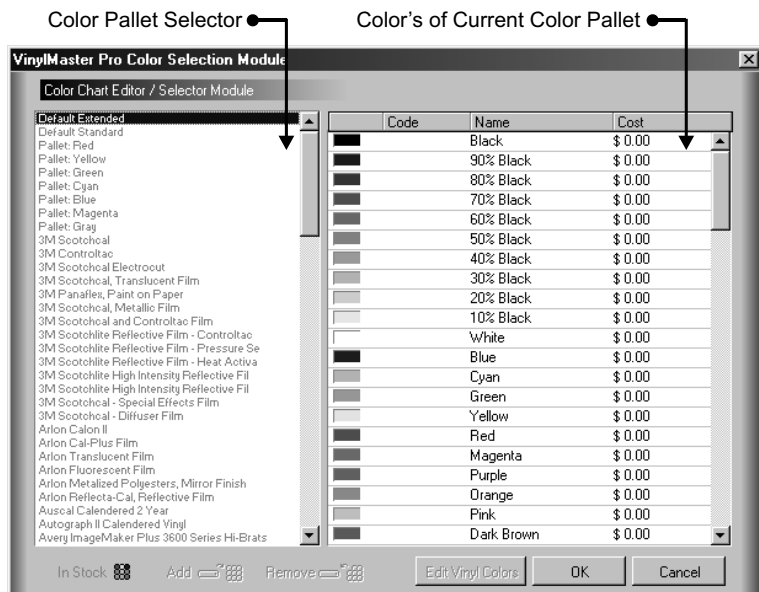
From the Color Toolbox you can view all the colors of any selected pallet as shown above. Pallets exceeding more than 75 colors can be fully viewed by using the far right vertical scroll bar, also shown above. The current pallet is also permanently displayed along the right hand vertical edge of the VinylMaster Pro screen, with up and down scroll arrows to view the complete pallet, see page 2-10.

You can view all the Pallets by clicking on the **"View All Pallet's Arrow"** of the **"Current Color Pallet"**, shown above. To select another pallet, click on it and that pallet's colors will be displayed in the **"Color's of Current Color Pallet"**, also shown above. To use a particular color from the current pallet, click on it and that color will become the current default color, until another color is selected from the current pallet or another pallet.



### 11.3 Color Selection Module

This module is used to select color pallets and their individual colors, along with editing vinyl colors and adding or removing vinyl to and from your stock lists. To launch the Color Selection Module, click on the **"Colors"** button



shown above, and it will come up, as shown on the left, next select a color pallet or brand of vinyl, click on the required **"Pallet or Brand"**, and then click on the **"OK"** button, and the selection will appear as the current color in the VinylMaster Pro Color Toolbox.

To select a color from a pallet or brand of vinyl, click on the required **"Color"**, shown on the left and then click on the **"OK"** button, and the selected color will become the current VinylMaster Pro color.

Note, any item/s selected in Object Mode prior to launching the module - will change to any newly selected color.

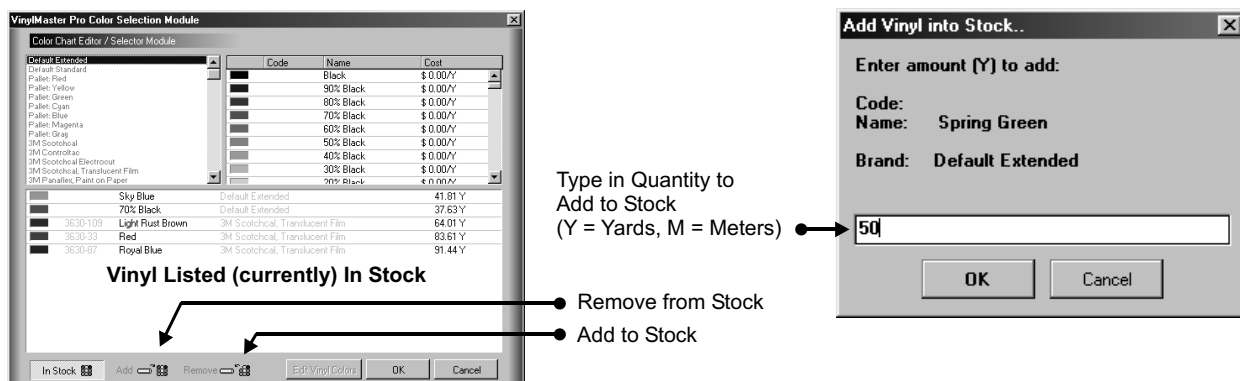
In Stock 

## 11.4 Vinyl Stock Module

This module is used to keep track of how much vinyl you have in stock as an aid to maintain your stock levels at all times.

Note, the program automatically deducts vinyl from the **"In Stock"** list, either in lineal yards or meters as you cut it out, for example, if you had say 30 yards (meters) of 3M Red - listed as **"In Stock"** and later did a job, where you cut out 4 yards (meters) of this brand and color of vinyl, your vinyl stocks would automatically decrease to show 26 yards (meters) of this vinyl now **"In Stock"**. So as you cut out your vinyl the program removes it from your stock list.

To launch the Vinyl Stock Module, you must firstly have the Color Selection Module up and running, as shown on the previous page. Next click on the **"In Stock"** button, shown above, and the Vinyl Stock Module will come up, as shown below.

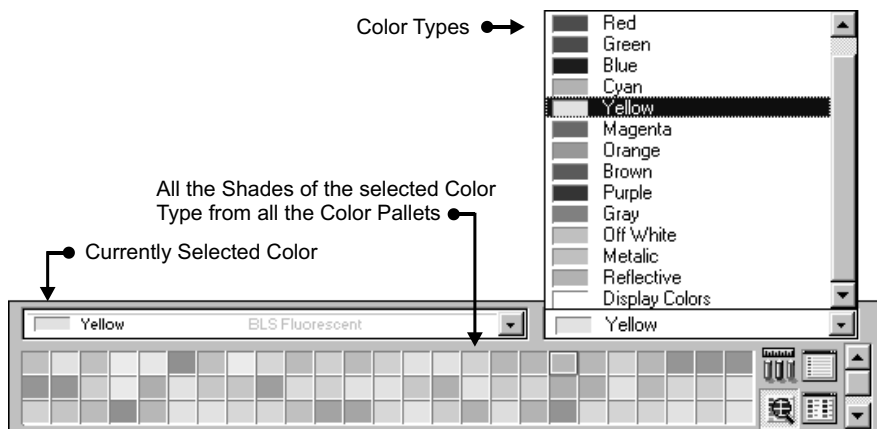


To Add or Remove vinyl to your stock list, click on the **"Brand"** then **"Color"** of vinyl you wish to Add or Remove, next type in the **"Quantity"** you are Adding or Removing either in yards or meters and click the **"OK"** button, as shown below, and these changes will be immediately reflected in your stock lists. Remember that any vinyl you use in your work that you subsequently cut out, will automatically be deducted from your stock lists.

## 11.5 Select by Color

This feature allows you to view one type of color i.e. all the Yellows, across the entire range of all the color palettes regardless of brand, as shown below.

To implement this feature, click on the **"Select by Color Type"** button, shown above, next click on the **"Color Types"** pop up selection box, also shown above, then click on the **"Color Type"**



you wish to view and all the shades of that color will be loaded into the **"Color Toolbox"** also shown above, as in the example of Yellow. Note, as you move the mouse pointer over each individual shade of the selected color, its details appear in the **"Currently Selected Color"** box, shown above, so that you know what each and every color is branded and named.



## 11.6 View Vinyl Stocks

This feature allows you to view all the vinyl you have in stock by color, regardless of brand.



To implement this feature, click on the **“View Material on Hand”** button, shown at top and all current stocks of vinyl that have been typed in will be loaded into the Color Toolbox, as shown above. This list may be used the same as any other color pallet.

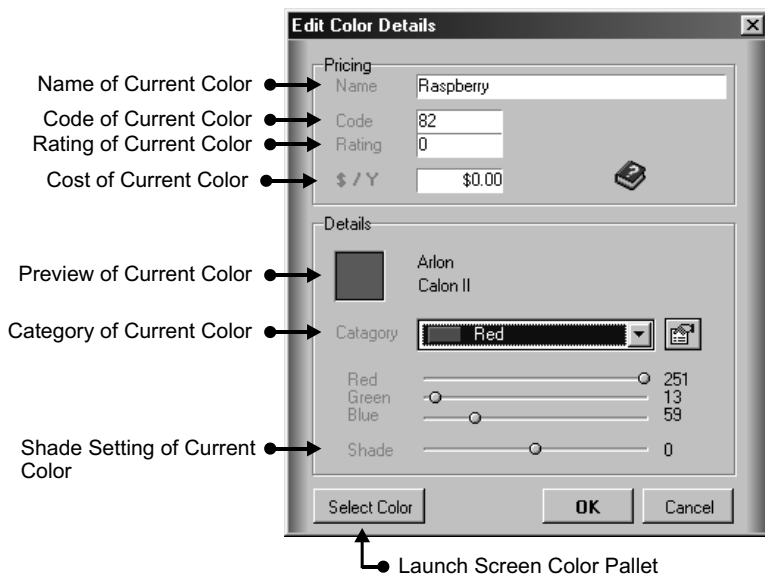
Note, as you move the mouse pointer over each individual shade of the selected color, its details appear in the **“Currently Selected Color”** box, shown above, so that you know what each and every color is branded and named.

Edit Vinyl Colors

## 11.7 Edit Vinyl Colors

The Edit Vinyl Colors command launches the Edit Color Details module. This module is used to apply your suppliers pricing to any particular brand and color of vinyl, i.e. \$, £, € etc. per yard or per meter. This information can be applied to the Cut File Cutting Log to ascertain how much of a particular brand of vinyl is being used, see Topic 31.6 on page 31-4.

The Edit Color Details Module is also used to re-calibrate the actual screen color to the vinyl color it is attempting to replicate, as shown below.

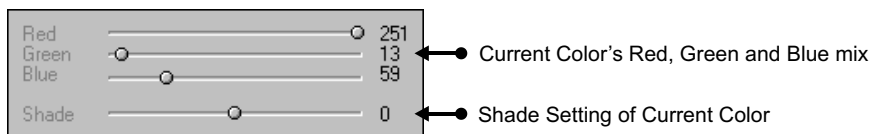


To apply the costing of a vinyl, click in the **“\$ / Y or \$ / M”** box, shown on the left, next type in the currency value per lineal unit that you are charged for the vinyl, you are editing i.e. if you pay \$3.95 per Yard or per Meter for Arlon Calon II Raspberry, type in **“3.95”** and then the **“Tab”** key on your keyboard, there is no need to type in a **“\$, £, €”** symbol or **“per Yard or per Meter”** as this is done automatically by the program - depending on what Unit Measurement your Global Settings are in, see Topic 5.

Along with its pricing, the current color’s Rating can also be listed, this refers to its expected life expectancy in years, from 1-2 years to 5-8 years etc. and is typed in, the same way as the costings are, as explained above.



## 11.7 Edit Vinyl Colors Continued



The Red, Green and Blue mix or “**RGB**” colors along with the shading of the current color can be modified to more closely match your particular monitor’s settings, so that you can individually re-calibrate your vinyl color charts to your monitor.

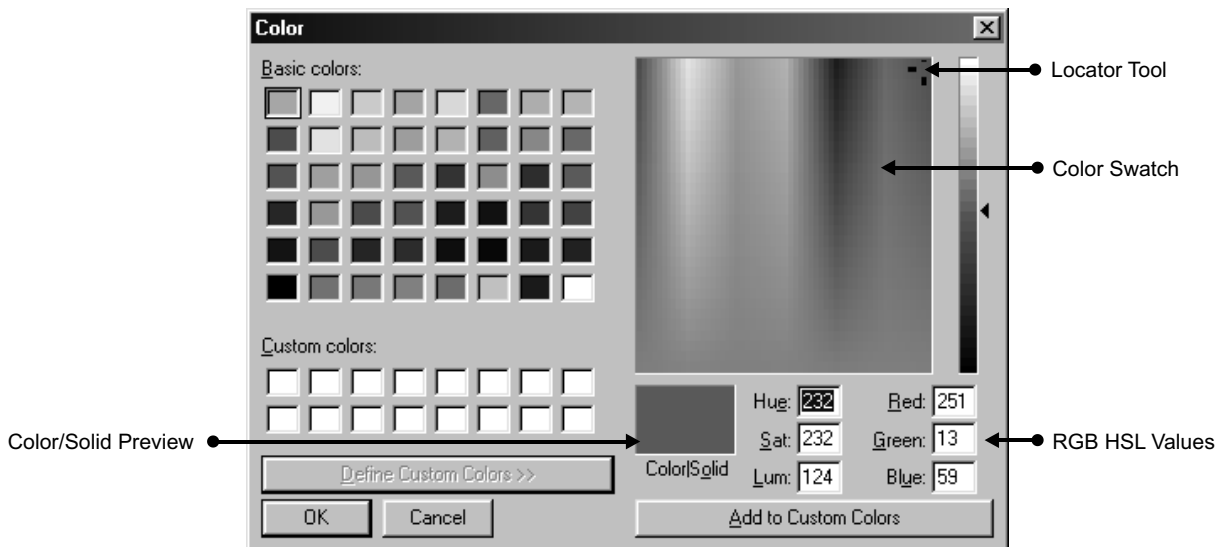
To do this, click on the required “**Color Mix Slider Bar**”, shown above and sliding it either “**Left or Right**” to decrease or increase the Color Mix accordingly, and the Preview of the Color will automatically change as you change the Color Mix.

Once you are satisfied with the re-calibration, click on the “**OK**” button to be returned to the Color Selection Module, and then click on its “**OK**” button to update your changes. If you click on cancel at either one of these stages your changes will not be updated.

Note, this exercise may take some experimenting to see how different mixes affect a color.

### 11.7.1 Advanced Settings

The Select Color command launches the Screen Color Pallet which is used as an advanced Color Mixing Module. This module encompasses Hue, Saturation and Luminance along with Red, Green and Blue to set the desired color, to assist you in obtaining more accurate colors, as shown below.



To use this module you can either type in exact “**RGB**” or “**HSL**” values or use the “**Locator Tool**” as shown above. To use the Locator Tool, click on it and hold down the mouse button, next, move the mouse pointer around the “**Color Swatch**”, shown above and the “**Color/Solid**” preview will automatically change color, once satisfied, click on the “**OK**” button, also shown above and the newly selected color will now be shown in the “**Preview of Current Color**”.

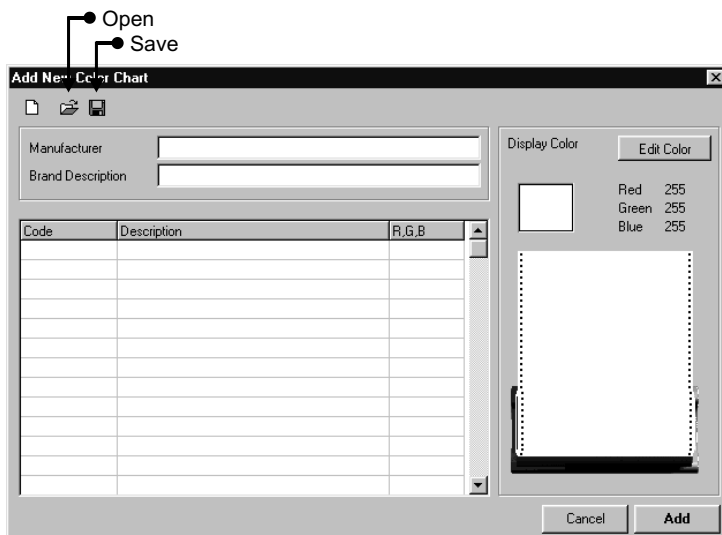
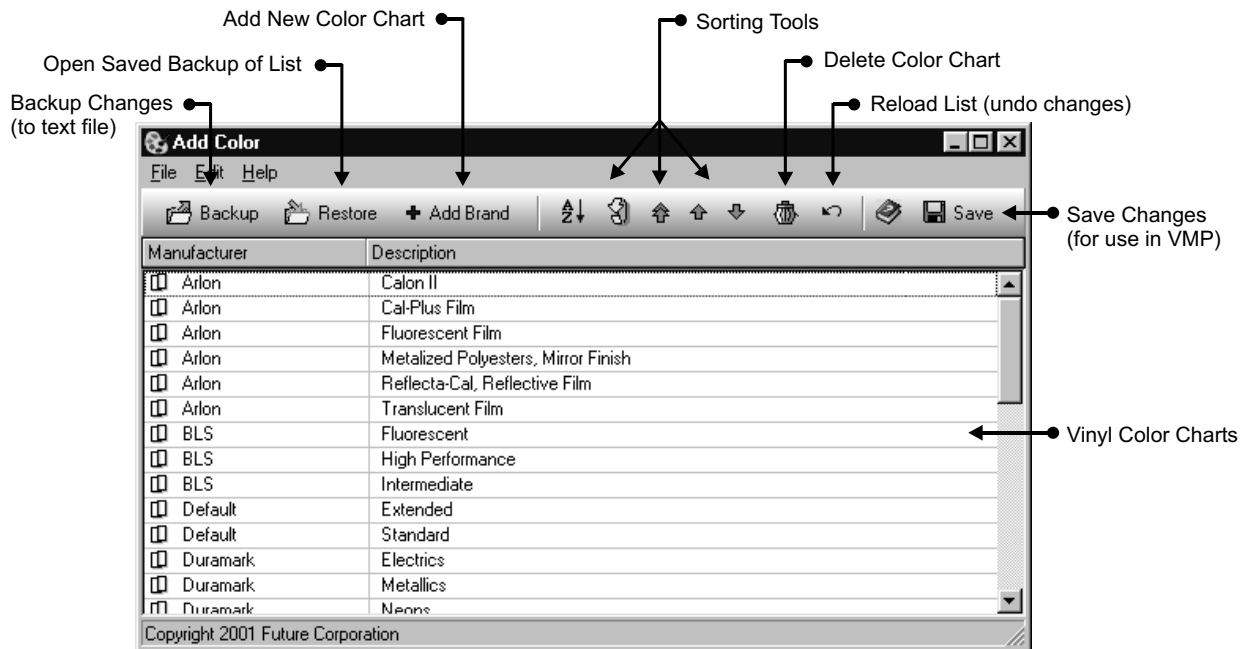


## 11.8 Add “NEW” Vinyl Color Charts

**WARNING!** The following procedures must be followed very carefully, otherwise you may critically affect the functionality of VinylMaster Pro and this MAY NOT be reversible once done.

VinylMaster Pro allows the user to add new vinyl brands and color charts directly into the Color Selection Module.

To do this, first have the color chart you wish to add to the Color Selection Module. Next load the Color Selection Module and click on the “**Add Colors**” button that will only appear in V2.50 of VinylMaster Pro, and the “**Add Colors**” Module will come up, as shown below. Note, do not click on “**Add**” until you have finished the new list.

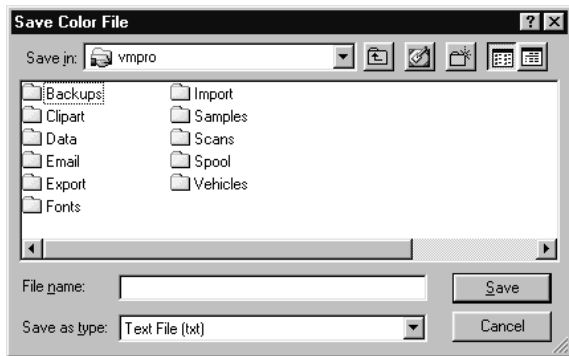


Next, click on the “**Add Brand**” button, as shown above, and the “**Add New Color Chart**” Module will come up, as shown on the left.

Next, type in the “**Manufacturer**” and “**Brand Description**” in their respective boxes, as shown on the left.

At any stage if you click on the “**Add**” button whatever you have typed in will be added into the main list and can not be further added to. To avoid this causing you a problem, and to be able to stop at any time to return at your convenience, there is a save as text file option.

To set this, click on the **“Save”** button, as shown above, and the **“Save As”** window will come up, shown overleaf.



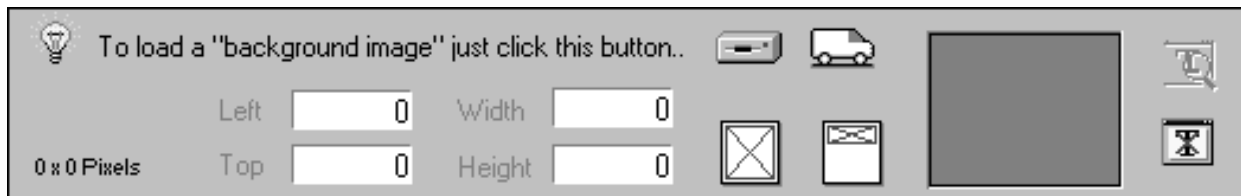
Next, type in a File Name for the new Color File, select a location that you will find later and click on the **“Save”** button, as shown on the left.

At this point you could click on **“Cancel”** as shown on the previous page to close down your current work and return at a later time, or continue adding to the new list.

However, DO NOT click on **“Add”** until you have completed the entire list and are satisfied it is complete.

Note, it is recommended to save your work regularly.

## 12.0 Templates & Vehicle Elevations



Buttons that display at the base of the screen when the "Template" button is clicked, as shown at top

### 12.1 Templates Overview

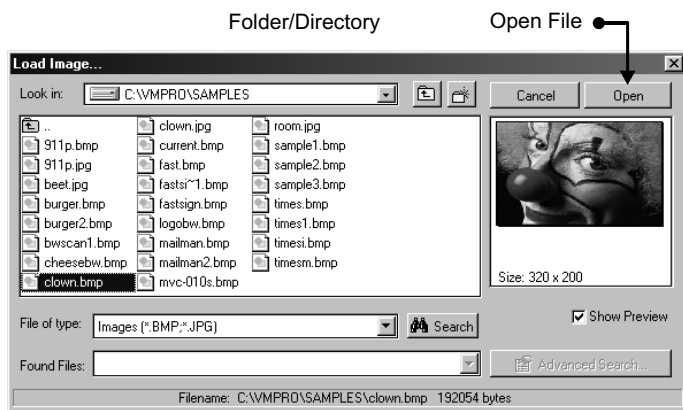
VinylMaster Pro comes with a Template module that allows the user to display an un-editable background picture for superimposing text and/or objects over it.

This feature can be very useful to visualize just how a particular sign or work will come out once completed, rather than just hoping that it will look good. As an added bonus the program also comes with elevations of common makes and models of commercial vehicles for superimposing a clients work over.



### 12.2 Loading a Template

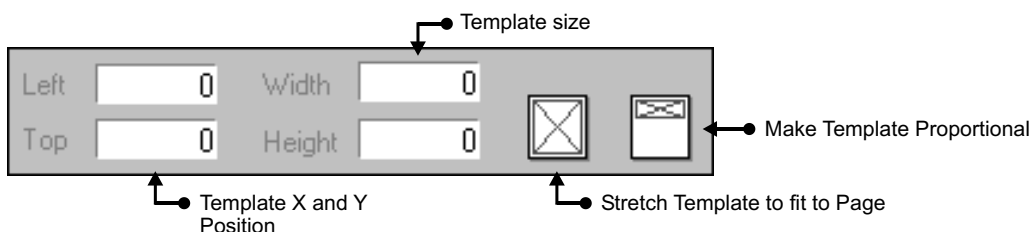
To load a template which must be a bitmap or jpeg image, click on the "**Load Template**" button, shown above and the Load Image screen will come up as shown below.



Next, click on a file to be used as the Template/background image, then click on the "**Open**" button, as shown on the left, and the selected file will automatically come up as a background image fitted/stretched to the boundaries of the current page.

Note, the Template can not be edited, it can only be moved and resized through the Template tools.

### 12.3 Resizing and Positioning Templates



The Templates size, position and proportions can be adjusted, as discussed overleaf.

### 12.3.1 Template Position

To move the Templates position, click in either the **“Left or Top”** Template Position boxes, shown on the previous page, type in the required value, then press the **“Enter”** key on the keyboard and the Template will move from its origin (which is in the top left hand corner of the page) across, up or down as instructed by the user.

### 12.3.2 Template Size

To change the Template’s size, click in either the **“Width or Height”** Template Size boxes, shown on the previous page, type in the required value, then press the **“Enter”** key on the keyboard and the Template will automatically change to the new size.

### 12.3.4 Display Template at its original Proportions (Width x Height Ratio)

When first loaded a Template will automatically be stretched to fit onto the current page. To display the Template at its original proportions, click on the **“Proportional”** button, shown on the previous page, and the Template will automatically redisplay at its original width by height ratio.



### 12.4 View Template

The current Template can be removed from view by clicking on the **“Template On/Off”** button, shown above.



### 12.5 Clear Template

The current Template can be cleared from the program by clicking on the **“Clear Template”** button, shown above.



### 12.6 Vehicle Elevations

VinylMaster Pro comes with a range of photographic images, of various commercial vehicles, that can be used as a backdrop - to design your work over, as shown below.

These images are in a JPEG format, which has been used to save your Hard Disk Drive space, and are imported into VinylMaster Pro much the same way as any other JPEG image is.

To import a vehicle elevation, click on the **“File”** menu of VinylMaster Pro, go down to Import and click on it, or press **“Ctrl+I”** on the keyboard, and the Import screen will come up, as shown on the following page.

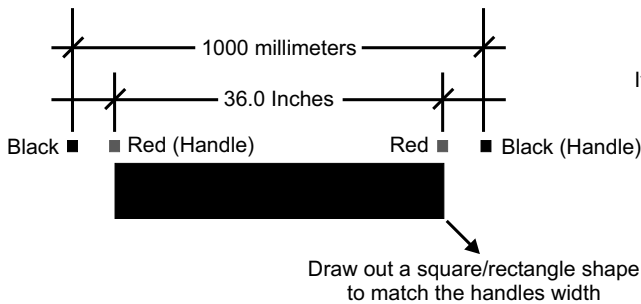


● Sizing Points. Red = 1 Yard (36 inches)  
● Black = 1 Meter (1000mm)

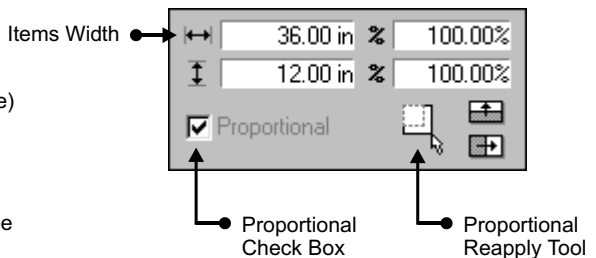
**Note, sizes are when image has been re-scaled at 1:1, NOT when first imported into VMP**



### 12.6.1 Scaling Vehicle Templates



Scaling Procedure



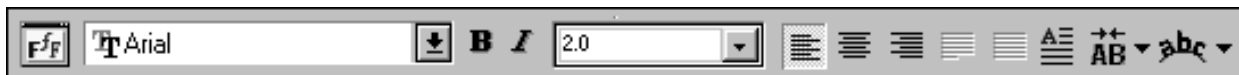
Size Tools (Topic 25.0)

As the vehicles are not imported in at full size, they must be resized if they are to be used as a working template. To do this, each vehicle has resizing handles (dots) that are used to resize the vehicle back to a 1:1 scale. Each vehicle has 2 red handles spaced apart by 36 inches, and 2 black handles spaced apart by 1000mm.

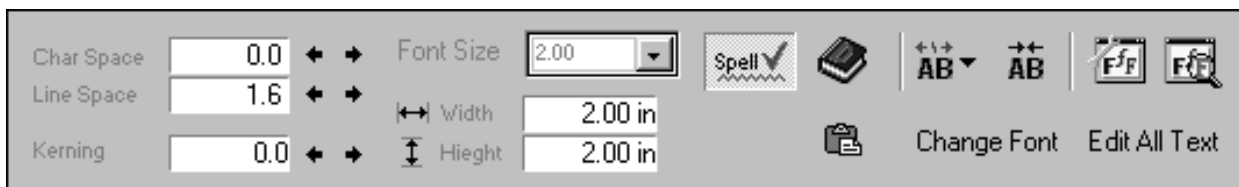
To resize any vehicle image after it has been imported,

1. Draw a **“Square Shape”** out to the red handle’s width for those using imperial, or out to the black handle’s width for those using metric units, as shown above.
2. Next bring up the **“Size Tools”** and click on the **“Proportional”** check box so that it becomes checked, also shown above,
3. Next re-select the Square Shape and click in the **“Items Width”** value box, also shown above, and type in either 36.0” or 1000.0mm depending on which units you are in,
4. Next select on the imported **“Vehicle”** and click on the **“Proportional Reapply Tool”** also shown above and the vehicle will automatically resize to a 1:1 scale.

## A 13.0 Text Tools



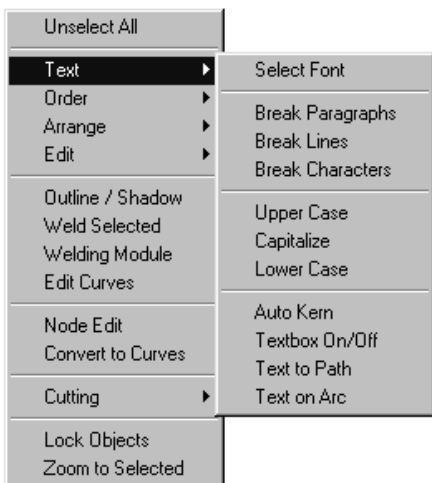
Buttons that appear when the "Text Tool" is clicked in the VMP Drawing Area



Buttons that display at the base of the window when the "Text Tools Command" is clicked

### 13.1 Text Features

VinylMaster Pro comes with many Text Features, all of which are easily locatable in the above locations. You can also access many text commands by right clicking with your mouse when in object or text mode, as shown in the following right click "**Power Menus**".



Power Menu that appears when right clicking on text in object mode



Power Menu that appears when right clicking on text in text mode

#### 13.1.1 Power Menu - Object Mode

This Power Menu gives instant access to:

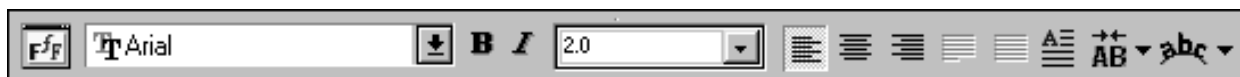
All the current hard disk's installed fonts,  
Breaking text into smaller groups of text,  
Altering the selected text's case,  
Automatic kerning of the text's letters,  
Turning the selected text's - text box, on/off  
and fitting the selected text to a path.

#### 13.1.2 Power Menu - Text Mode

This Power Menu gives instant access to:

Spell Checking,  
Changing the selected text's case, A full  
A preview of the full font list,  
The VinylMaster Pro Dictionary,  
along with full rechecking of all  
Spelling.

## 13.2 Text Mode Command Buttons



Buttons that appear when the "Text Tool" is clicked in the VMP Drawing Area

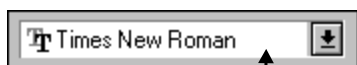
## 13.3 Favorite Font List On/Off



← Favorite Font List On/Off - Switches between the current Hard Disk's installed fonts and the VinylMaster Pro's Favorite Font List.

For information on how to Edit the Favorite Font List - see Topic 13.17 on page 13-12.

## 13.4 Selecting a Font from the Font Viewer Module



When clicking on a Font's Name, the full font preview window is loaded, as shown below



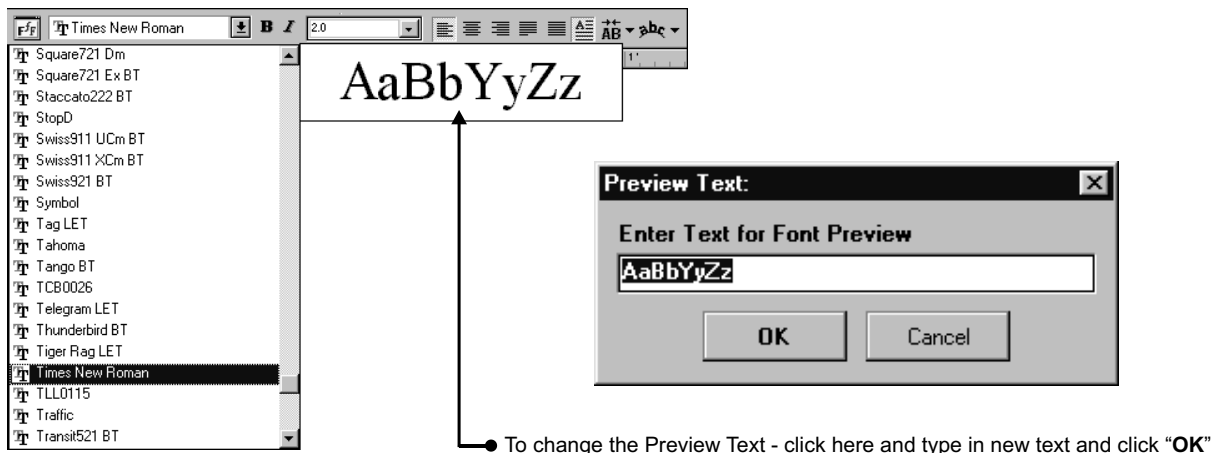
→ To change the Preview Text - click here and delete the current text, next type in new text and press Enter on the keyboard, and the new text will be displayed in the Font Viewer, shown above

To select a font, "Double Click" on the required font, and it will be automatically changed in the document. To use an uninstalled font or a font from a CD etc, see Topic 2 in the Font Detective manual.



### 13.4.1 Selecting a Font from the Drop Down List

To select a font click on the  (drop down) button and click on the required font, as shown below.




### 13.5 Applying Font Styles

**Bold Font** - Applies the Bold Style to a font (when available)



**Italic Font** - Applies the Italic Style to a font (when available)

To apply these styles, have the text selected you wish to change and then click the "**Style/s**" you wish to apply.

You can also select the  (text tool) to go into text mode, and then select the style you wish to use - prior to typing any text in the designing area.

### 13.6 Changing a Font's Size

VinylMaster Pro allows you to change a font's size in many ways, the following is how to do this in "**Text**" Mode.

 **Font Size Box** - Applies the selected pre-set or typed in size of the font.

The size of a font is calculated by first its width then its height. Whenever the width and height are the same, the program only displays one figure, like in the example on the left, where the font is 2 inches (50mm) wide, and is therefore 2 inches (50mm) high.

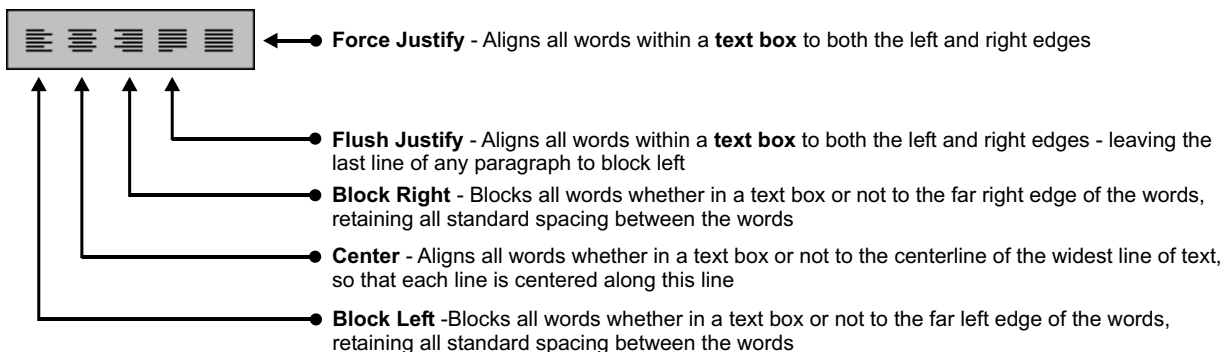
Quite often a font will be required to be stretched either horizontally or vertically, this can be achieved by using the resizing handles when in "**Object**" mode - as shown below.




Or, if a more exact size is required - this can be directly typed in the font size box as a width by height value i.e. 2.0" x 3.0" (50.0mm x 75.0mm) as in the example on the left.

**Tip:** Always remember to type in an "X" between the width and height.

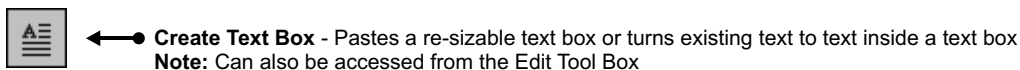
## 13.7 Text Justification



You can apply text justification to any text by: 1. Selecting the text with the  (object selector) and clicking on the justification required or 2. Click on the required justification while in text mode.

Note, you can not Force or Flush justify text that is not within a text box, see below.

## 13.8 Text Boxes & Paragraph Text



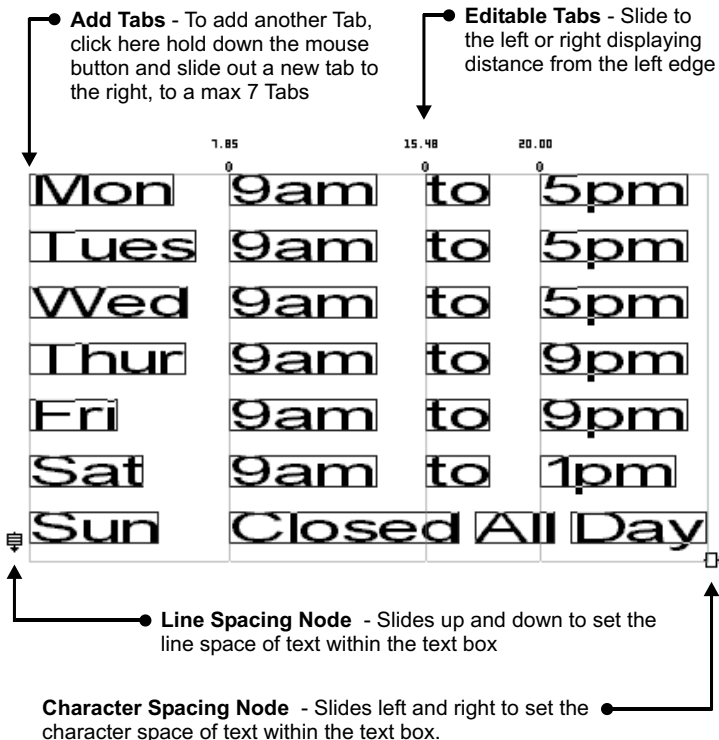
Text Boxes are used for several reasons, some include: creating forced or flush justified text, using tabs to set out text orientated work like menu boards and automatic text wrapping.

Text boxes are also known as: Paragraph Text.

To create a text box go to the edit tool box and click on the **"Text Box"** button, shown above and then paste a text box the required size into the document. Or have some existing text selected and then click the **"Text Box"** button that appears on the right side of the justification buttons when in text mode, also shown on page 13-1.

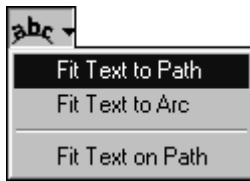
The text can be treated much the same as normal text, fonts, colors, case, size and kerning can all be changed as normal (Except Character Node Kerning).

Once the text is set out as required, the Text Box can be switched box off, which converts the text back to plain text. The advantage of this is that the text can be resized without losing its attributes, such as tab spacing etc.



Note, to add tabs to a text box you must press the **"Tab"** key on the keyboard between typed text. These tabs can then be visually edited, as shown above in the **"Text Box"** example.

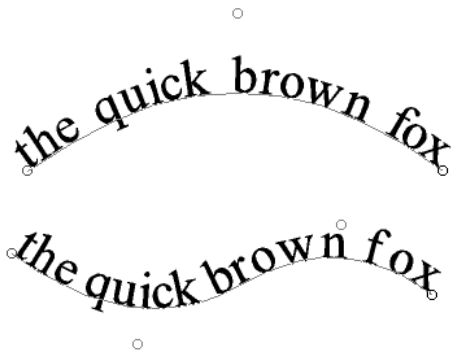
### 13.9 Fit Text to Path



← **Apply Rubber Base Line to Text** - Fits a node editable base line to text, with the Text remaining Perpendicular to the Line at all times.

**Note:** Can also be accessed from the Distortions Tool Box.

This feature allows you to fit a rubber type base line to any line of text. To implement this command, the text must be selected either in “**Object or Text Mode**”, next, click on the button and menu shown above, and the program will automatically go into node edit mode, and you will see nodes along the base line of the text. These can be moved about individually or in groups to create text to path, as shown in the examples on left below.

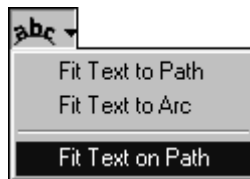


More nodes can be added to create different effects. Note, additional nodes can only be placed in between 2 existing nodes and then moved into position, the same as any other VinylMaster Pro curve, see Topic 14.9.2 on page 14-10.

To do this click on the “**Node**” you wish to add another “**Node**” next to in line, then press the “**+**” key next to the number pad on your keyboard (Note, do not use the **Shift** then “**+**” key) and a new node will be added, as shown in the example on the left.

**Tip:** You can create a sharp corner by right clicking on a node.

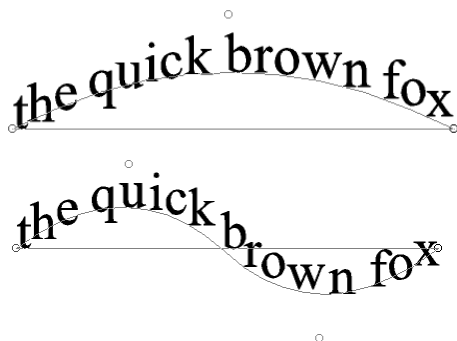
#### 13.9.1 Fit Text on Path



← **Apply Rubber Base Line to Text** - Fits a node editable base line to text, with the Text remaining Vertical at all times.

**Note:** Can also be accessed from the Distortions Tool Box

This feature allows you to fit a rubber type base line to any line of text. To implement this command, the text must be selected either in “**Object or Text Mode**”, next, click on the button and menu shown above, and the program will automatically go into node edit mode, and you will see nodes along the base line of the text. These can be moved about individually by using the mouse or in groups to create text on path, as shown in the examples on left below.

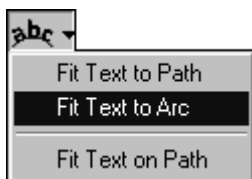


More nodes can be added to create different effects. Note, additional nodes can only be placed in between 2 existing nodes and then moved into position, the same as any other VinylMaster Pro curve, see Topic 14.9.2 on page 14-10.

To do this click on the “**Node**” you wish to add another “**Node**” next to in line, then press the “**+**” key next to the number pad on your keyboard (Note, do not use the **Shift** then “**+**” key) and a new node will be added, as shown in the example on the left.

**Tip:** You can create a sharp corner by right clicking on a node.

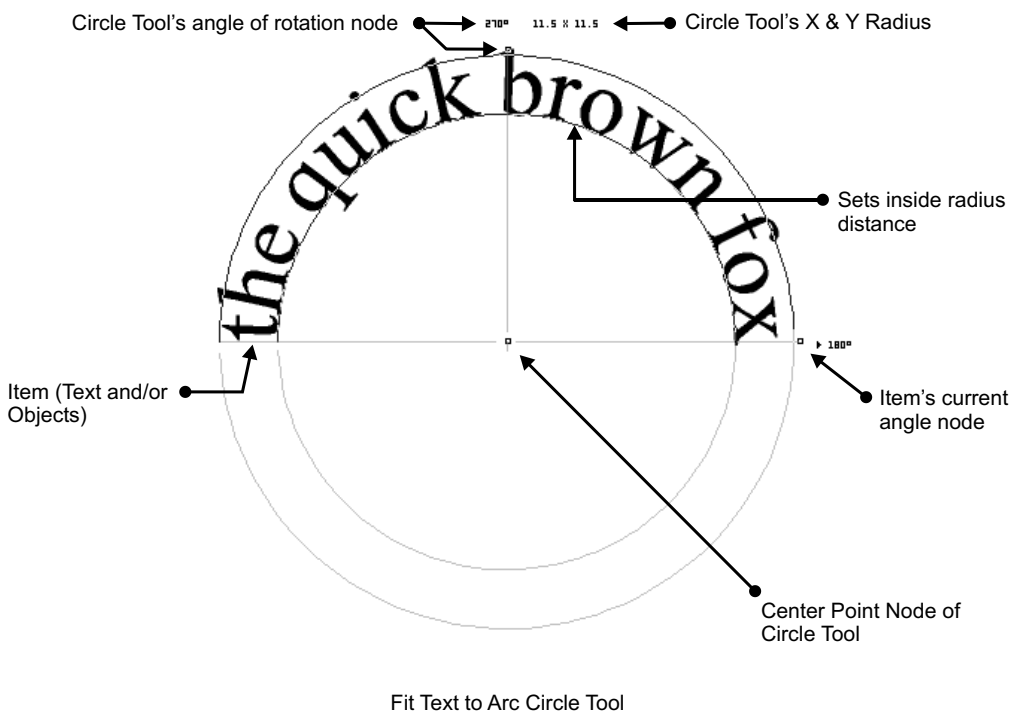
### 13.9.2 Fit Text to Arc



← ● **Apply an Arc to Base Line of Text** - Fits a fully Node Editable Circle Tool to Text, without distorting the Text itself

This feature allows you to fit a Circle Tool to any line of text, without distorting the text itself, rather keeping it as normal text, which is ideal for circular logos etc.

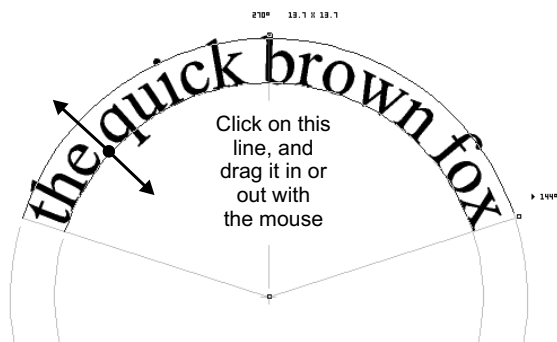
To implement this command, the text must be selected either in “**Object or Text Mode**”, next, click on the button shown above, and the program will automatically fit a Circle Tool to the text and go into node edit mode, as shown in the example below.



The Circle Tool has many tools to manipulate the items within it, however, when used to Fit Text on Arc the distortion features are turned off so only the text's position and spacing can be modified. Using the Fit Text to Arc Circle Tool you are given 5 tools to change the text within the tool, these are:

1. The inside radius distance.
2. The centerline angle of the item within the circle tool.
3. The outermost size of the item within the circle tool - measured in degrees, as an angle.
4. The item's upside down orientation.
5. The circle tool's physical position.

The following is a diagram of each of the abovementioned points with detailed information.



### 1. The inside radius distance.

To implement this command, you must select or be in node edit mode.

Next, select anywhere along the items innermost perimeter line, in this case between the “e” and the “q”, as shown on the left.

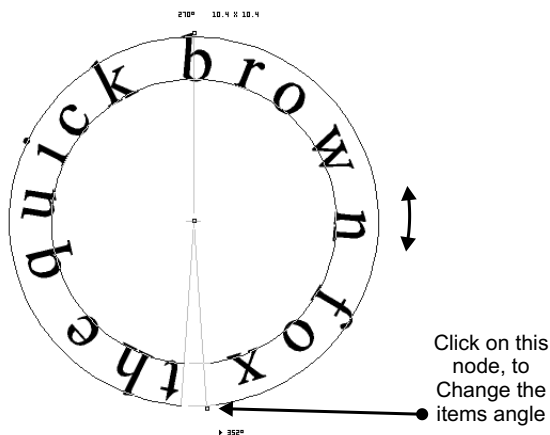
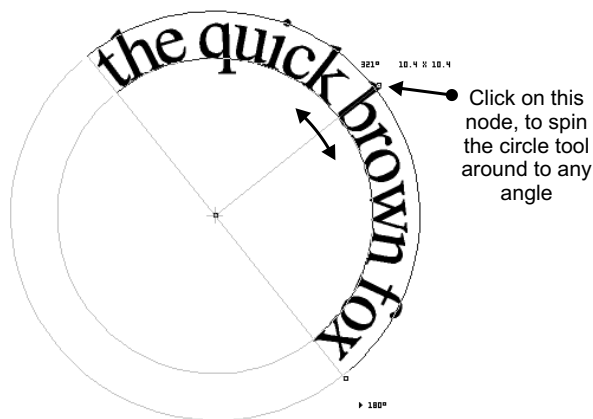
Click on this line and hold down the mouse button, then drag it in or out to the required radius.

### 2. The centerline angle of the text within the circle tool.

To implement this command, you must select or be in node edit mode.

Next click on the centerline node and hold down the mouse button.

Then move it to the left or right to effectively spin the circle tool around, once in the correct position let go of the mouse button.



### 3. The outermost size of the text within the circle tool - measured in degrees, as an angle.

To implement this command, you must select or be in node edit mode.

Next click on the angle node and hold down the mouse button.

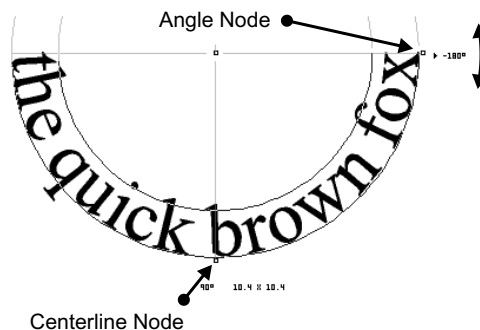
Then move it to the left or right to effectively squash or stretch the item within the circle tool, once in the correct position let go of the mouse button.

### 4. The item's upside down orientation.

To implement this command, you must select or be in node edit mode.

To flip the item over as shown opposite, the angle node must be taken over the item's centerline node.

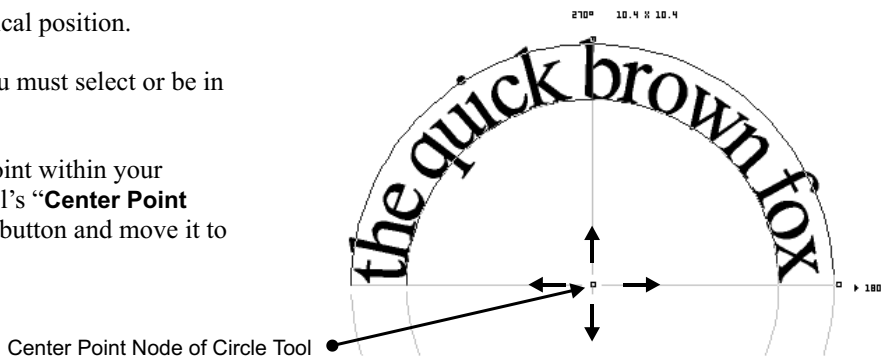
To do this click on the “**Angle Node**” and hold down the left mouse button. Next move it right across the centerline node and once the angle on the opposite side is correct let go of the mouse button.



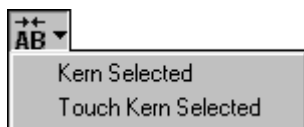
## 5. Moving the circle tool's physical position.

To implement this command, you must select or be in node edit mode.

To move the circle tool to any point within your document, click on the circle tool's **"Center Point Node"** holding down the mouse button and move it to the required position.



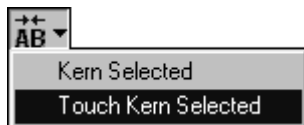
## 13.10 Auto Kerning Off



← Kern Selected Off

VinylMaster Pro automatically uses the kerning of the font being typed in, as its typed. If whatever reason text appears to be poorly kerned, click on the **"Kern Selected"** menu item, as shown on the left.

### 13.10.1 Touch Kern Text



← **Touch Kern Selected** - Applies a factory preset distance between characters in selected text  
**Note:** Can also be accessed from the Text Tool Box, and right clicking on selected text

Touch Kern Text is used when the kerning of the font being used appears to be uneven or is unacceptable. Touch Kern applies a factory preset distance between each letter of the typed in text, as shown below.

**AVAILABLE**

↑ Large gap between characters

**AVAILABLE**

↑ Even gap between characters

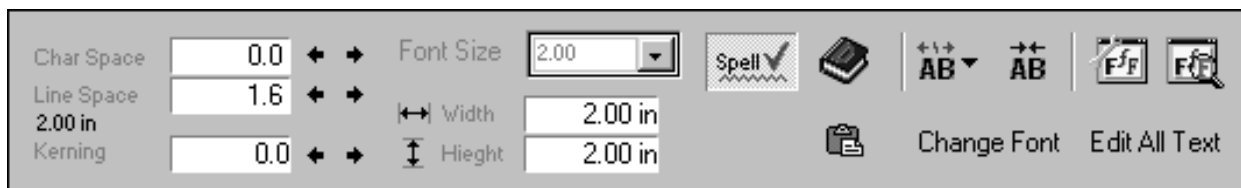
As shown above there are different spaces between the A and the V compared to the A and the I which make the word look unbalanced. On the right of this is the Touch Kerned version of the same word.

To implement this command, have the text to be Touch Kerned selected either in **"Object or in Text Mode"**, then click on the **"Touch Kern"** button, as shown above.

The Node Edit tool can also be used to alter the spacing between individual characters. To do this select the text in **"Node Edit"** Mode and click on the **"Nodes"** (control Points) and slide them to the left or right to alter the spacing between individual characters as shown in the example below.

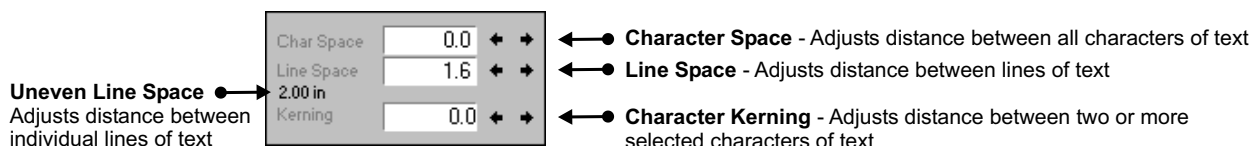


### 13.11 Text Tools Command Buttons



Buttons that display at the base of the window when the "Text Tools Command" is clicked

### 13.12 Text Spacing



This feature is used when the characters in standard text need to have their spacing adjusted.

#### 13.12.1 Character Space

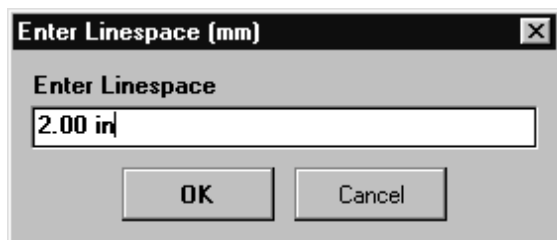
To implement this command, have the text selected either in **"Text, Object or Node Edit Mode"** and click on the **"Left Arrow"** to bring the characters closer together, or on the **"Right Arrow"** to space the characters further apart.

#### 13.12.2 Even Line Spacing

To implement this command, have the multi lined text selected either in **"Text, Object or Node Edit Mode"**, then, click on the **"Left Arrow"** to bring the lines of text closer together, or on the **"Right Arrow"** to space the lines of text further apart.

#### 13.12.3 Uneven Line Spacing

This is a special command that only appears when there are two or more lines of text and you are in **"Text Mode"**. It has been designed primarily for the Monumental Mason Industry that requires further line space adjustment.



To implement this command click in the line that you require to be set at a particular distance and the **"Uneven Line Space"** button will come up, as shown above, next click on the button and the **"Enter Line Space"** window will come up, as shown on the left.

Next type in the required space and click on the **"OK"** button and the individual line will adjust accordingly.

#### 13.12.4 Character Kerning

To implement this command, you must have at least two characters and be in **"Text Mode"**. Select the left most **"Character"** and click on the **"Left Arrow"** to bring the other character closer in, or on the **"Right Arrow"** to space the other character further apart.

**Tips:** 1. You can also type in a specific value in any of the boxes to the left of the arrows and press enter. 2. Even rotated text can have its spacing adjusted. 3. When in object or node edit mode Character Kerning will perform the same as Character Space.

### 13.13 Font Width & Height



←● **Font Size Box** - Applies the selected pre-set or typed in size of the font

←● **Font Width** - Applies/Displays value to/of the selected font's width

←● **Font Height** - Applies/Displays value to/of the selected font's height

To implement the width or height command, select the text in either **“Text, Object or Node Edit Mode”** and click inside the appropriate box, then **“Type”** in the size required and press enter on the keyboard, and the text's size will then change to the new size.

**Tip:** Whenever text has a different width than height, the font size box shown above does not display any size.



### 13.14 Spell Checking



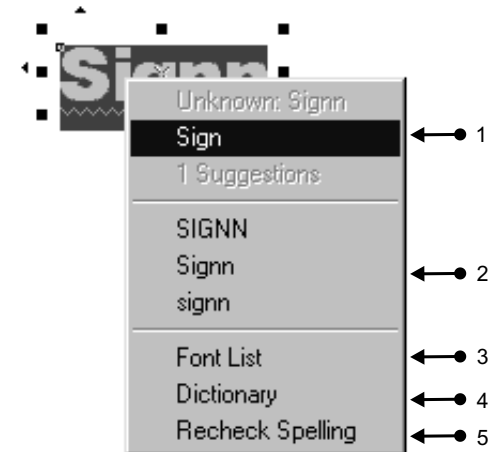
VinylMaster Pro has On-Screen (Window) Spell Checking, which is turned on or off by clicking on the On/Off button shown above.

In this example the word **“Sign”** has been spelt incorrectly.

When this occurs, the program underlines the word with a diagonal red line to indicate the word does not match any other word in the current dictionary, and therefore may be spelt wrong.

You may choose to ignore this, as the red line will not be printed or cut out.

To view the program's suggestion/s or to add the word to the program's dictionary **“Right Click”** on the underlined word when in **“Text Mode”**, as shown on the left, and a Power Menu appears.



Which presents you with several choices (to implement any of these commands click once on the required one).

The following is an overview of the above commands:

1. You may select one of the program's suggestion/s, which will automatically change the selected word to the one you have nominated.
2. You may wish to change the selected word's case from any one of the samples provided, which will automatically change the selected word to your nominated Change.
3. Load the Font List to change the selected word's font.
4. Load the program's Dictionary to perform a more thorough search, or add the word to the program's dictionary.
5. Or, Recheck the Spelling which refreshes the current search.

**Tip:** When spell checking a word make sure that the text cursor is within the word you wish to check, otherwise the program may check the proceeding or following word.



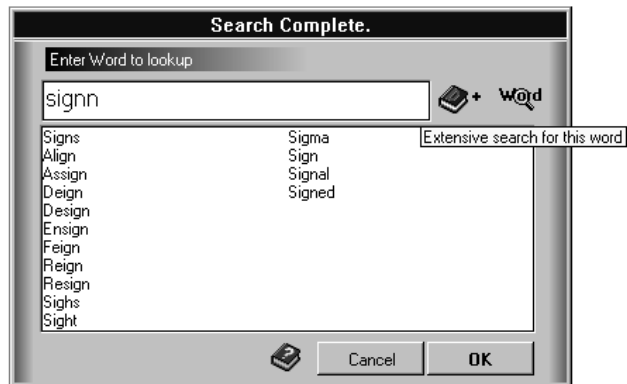
## 13.15 Dictionary




←● **Dictionary** - Launches the VinylMaster Pro Dictionary and Spell Checking Module

The VinylMaster Pro dictionary contains over 48,000 words. You can add words to the dictionary which it will remember for future work.

When you have a word to spell that you may only have some idea on how it is spelt, you can use the “**Extensive Search**” command, as shown below. Firstly, you must tell the program what word you wish to extensively search.



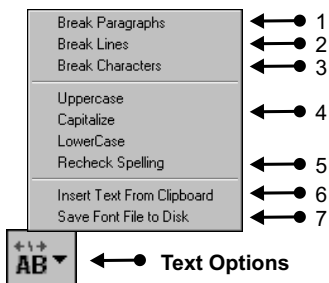
You can type the word in, or if you have a word in your document that you wish to check, you can “**Right Click**” on it, go down the Power Menu as shown in Topic 13.14 and click on “**Dictionary**”, which will automatically bring in the word for you.

Next click on the  “**Extensive Search**” button.

Once the search is complete, you are presented with several similar words. In this example 15 other words have been listed.

If you navigated your way to this stage from a misspelt word, or from an attempt on how to spell a particular word, and it’s in this list. Click on it and then click on the “**OK**” button, and the word will replace the one in your work.

## 13.16 Text Options



←● **Text Options**

This Power Menu presents you with several choices (to implement any of these commands click “**Once**” on the required one).

Below is an overview of these commands.

**1. Break Paragraphs** - When you have a paragraph/s of text, clicking on this command will break the paragraph into separate lines of text.

**2. Break Lines** - When you have a line/s of text, clicking on this command will break the line into separate words.

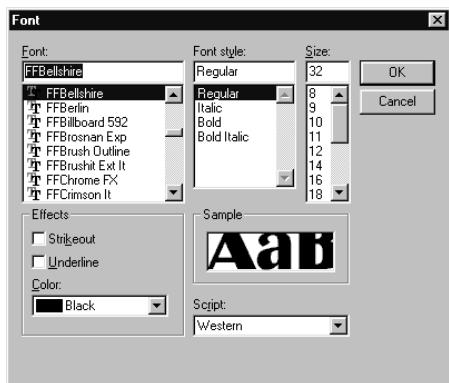
**3. Break Characters** - When you have any text, clicking on this command will break it all into separate characters.

**4. Change Case** - You may wish to change a selected

word’s case from any one of the samples provided, which will automatically change the selected word to your nominated change.

**5. Recheck Spelling** - This command rechecks all the spelling of the words in your document.

**6. Insert Text from Clipboard** - This command pastes any text from the windows clipboard directly into a Text Box see Topic 13.8 on page 13-4. This means that text from other programs such as word for windows can be pasted directly into VinylMaster Pro.

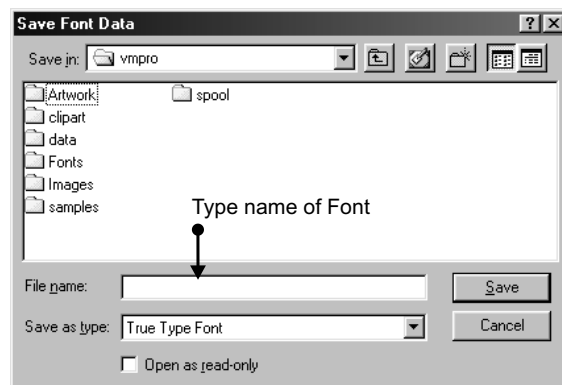


7. Save Font File to Disk - This command allows any true type font to be saved to disk, which can then be used by VinylMaster Pro on another computer.

To implement this command, click on the **“Text Options”** button and from the menu select on the **“Save Font File to Disk”** command.

Next, type in the name of the font you wish to save, along with any particular details of the font, then click on the **“OK”** button (Note, details are usually unnecessary)

Then, the program will present you with the following window, as shown below.



You must type the name of the font again under File Name, (Note, typing **\*\*\*.ttf** is not necessary), then select the disk you wish to save the Font File to, this can be any hard disk or floppy drive - then click **“OK”**, and the Font File will be saved to that location.

**Tip:** This procedure will only save the Font as a File, if you wish to use the font in another program you may have to install the font through Future Corporation's Font Manager or MS Windows, please refer to your windows manual for instructions on installing true type fonts.

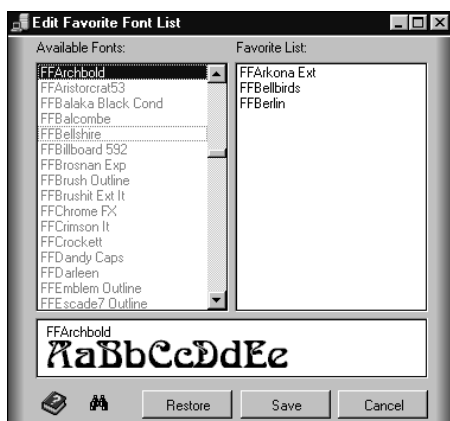
### 13.17 Favorite Font List



← ● **Edit Favorite Font List** - Launches the Edit Favorite Font List Module

As there are so many fonts available plus the 5000 that come with VinylMaster Pro, the program comes with a Favorite Fonts List Module. This module allows you to have a separate list of your most used or favorite fonts, as many fonts are rarely used and may clutter up your drop down font list and dramatically slow down your computer.

Although you could list all your fonts in this list, it is recommended that you only have 50 to 100 fonts at any one time in the favorite list. Note, This module only works with fonts that are installed through windows.




To implement this feature, click on the **“Edit Favorite Font List”** button, shown above. Next, the editing module will appear as shown on the left. To move your most used/favorite fonts to the favorite list, click on a **“Font”** in the left list and hold down your mouse button, then drag it over to the right box and let go of the mouse button, and the font will now be moved across to the favorite list.

If you have a font that you don't want in the favorite list, just click on it and drag it back to the available list. Once you have completed transferring your fonts, click on the **“Save”** button, if you wish to start again click on the **“Restore”** button, this will restore both lists as they were at the last save.

To turn the favorite list on, click on the **“Edit Favorite Font List”** button, shown above when in text mode, refer to Topic 13.3.

### 13.17.1 Display True Type Fonts Only

VinylMaster Pro only works with True Type Fonts (\*.tff) which are native to both Apple and IBM computers. However it will display other font types, such as Type 1 fonts in the drop down list. These other type of fonts can not be used by VinylMaster Pro and may confuse you if you by mistake select on one of these fonts and cannot use it. As this problem is limited to the minority, it may not affect you. However if it does, this can be corrected.

To only view True Type Fonts, click on the  button, which is also shown on the previous page, and appears in the **“Edit Favorite Font List”**. The program will then set out to find only valid True Type Fonts and will then list these in the **“Favorite List”**. You can then remove any unwanted fonts from this list and then click on the **“Save”** button. At this stage whenever you view your Favorite Fonts list it will only contain valid True Type Fonts.



### 13.18 Open Font Manager

As there are so many fonts available plus the 5000 that come with Font Detective, the program comes with a Font Manager Module. This module can be launched by clicking on the **“Open Font Manager”** button, shown above. For further information on this module, see the Future Fonts Manual on page 2-1.



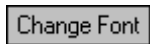
### 13.19 Paste Text from Windows Clipboard

Paste Text from the Windows Clipboard - This command pastes any text from the windows clipboard in the form of a Text Box see Topic 13.8. This means that text from other programs such as Word for Windows can be pasted directly into VinylMaster Pro.

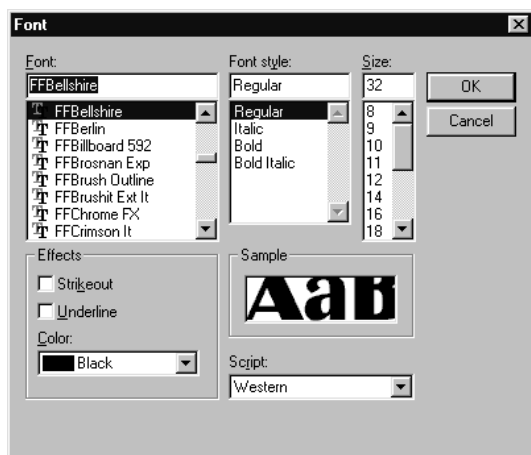
To implement this command, have some text from another program copied or cut onto the windows clipboard. Next click on the **“Paste Text from Clipboard”** button, shown above, then drag out the Text Box icon that will appear in the designing area of your window to the appropriate size, and then let go of the mouse button. The text from the other program will now appear in the Text Box.

To turn the **“Text Box”** off, click on the **“Text Box”** icon, as shown on page 13-4.

### 13.20 Change All Selected Fonts



←● **Change Font** - Changes a multiple selection of fonts to another selected font



This feature is used when two or more blocks of text require their current font changed to another font.

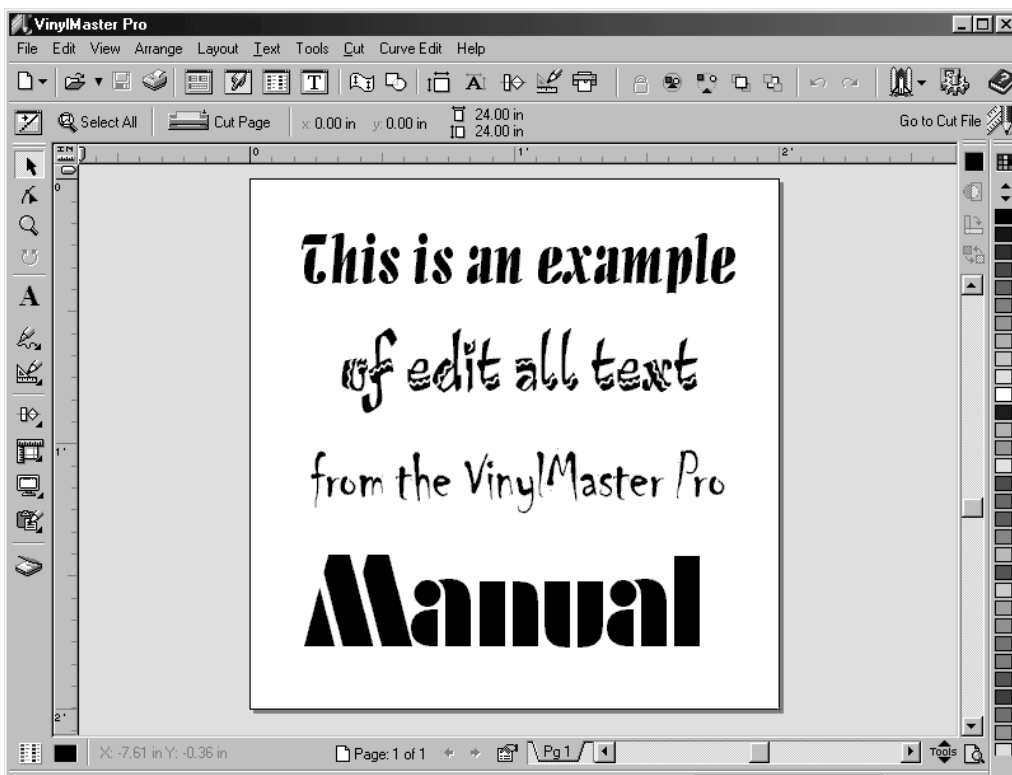
To implement this command, select the blocks of text you wish to change and click on the **“Change Font”** button, as shown above on the right.

Then the Change Font window will appear, as shown on the left. Next select the font you wish to change the selected blocks of text to, then, click on the **“OK”** button, and all the selected text will change to the new font you have nominated.

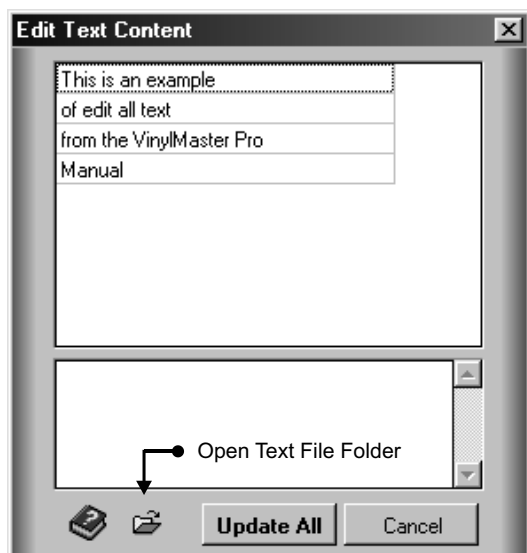
### Edit All Text 13.21 Edit All Text

This feature is used to modify all text within a document, regardless of the fonts used, sizing, spacing, color, grouping, alignment, rotation and skewing etc.

To implement this command, click on the “**Edit All Text**” button, shown above.



Sample text in VinylMaster Pro



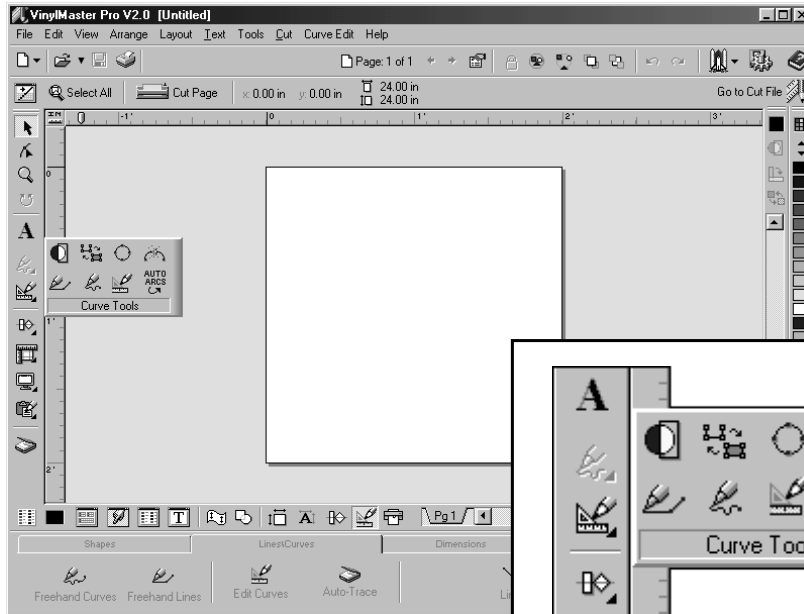
Next, the Edit Text Content module will appear. For this example four individual blocks of text have been typed in a VinylMaster Pro document, shown at the top - and as shown in the Edit Text Content module on the left, these lines of text appear as plain text, even though the actual document text itself has different fonts, kerning and width by height ratios.

To modify the text, click on the “**Line/Block**” of text you wish to change and then modify it in the “**Edit Text Content**” window, as shown on the left, as is required, then, click on the “**Update All**” button, and the changes will be applied.

You can also import text using the “**Open Text File Folder**” shown above, as a text file from any other program, just as long as it has been originally saved as a (\*\*\*.txt) file.



# 14.0 VinylMaster Pro Curves & Lines



Curve Tools - Fly Out Window

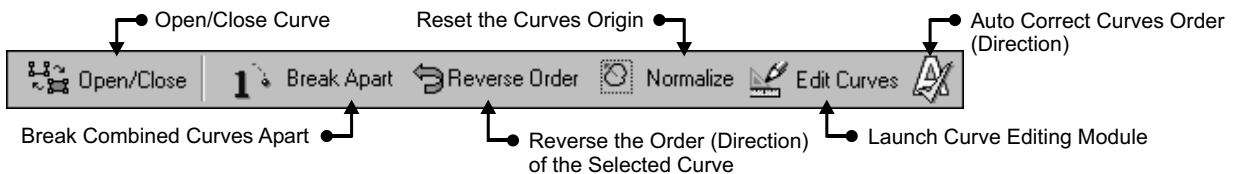
## 14.1 Curve Tools Overview

VinylMaster Pro comes with 2 different types of curves and lines, that are handled in separate modules. The first type of curves have been designed for modeling purposes, and as a result are more suited to quick and easy curve creation and editing. These type of curves are referred to as **“VMP Curves”**, and are discussed in this topic.

The second type of curves (Digitizer Curves) are unique, because the curve itself passes through each control point, which gives the user even greater control and accuracy, resulting in a very smooth curve. These type of curves are only available in the Curve Editing Module, and are discussed in Topic 20.

VMP curves are presented in the program with a number of tools and features that greatly assist the user to create shapes and logos with ease. However, care has been taken to ensure that the user isn't overwhelmed with too many tools and features all at the one time, rather making the tools that are relevant to the current operation i.e. Node editing, only available when in Node Edit mode etc.

## 14.2 VMP Curve, Fundamentals (Below: General Curve Tools- That appear when selecting a Curve in Object Mode)



To obtain the best results when using curves in VinylMaster Pro you must have an understanding of how VMP Curves function in the program. These curves are made up of vectors i.e a starting point with a direction (i.e. an arrow) that when combined together with a mathematical equation create a curve, these curves are then further combined together to create a shape, text or logo etc.

### 14.2.1 Curve Order (Direction)

Curves must travel in a certain direction from their starting point. This being either clockwise or anticlockwise. When a curve has been closed i.e. forms a solid shape, like a circle or square without any openings, this direction specifies whether the curve (shape) is a hole or a solid i.e. as in the letter “O” the outside curve (shape) is solid and is a curve traveling in a clockwise direction, however the inside curve (shape) is a hole and is a curve traveling in an anticlockwise direction.

The direction of a curve is not normally displayed as it would become too confusing for day to day applications. However to view a curve’s direction, it can be loaded into the Welding Module where the curves can be viewed by direction.

1. Clockwise Curves - Curves that run in a clockwise direction and are colored Blue.
2. Anticlockwise Curves - Curves that run in an anticlockwise direction and are colored Red.


With Blue representing a solid curve (shape) and Red representing a hole or empty curve (shape), as shown below.

**abcdefghi** 

Normal Text and Clipart

Clockwise Curve (Solid)  
Displayed in Blue

Anticlockwise Curve (Hole)  
Displayed in Red

**abcdefghi** 

Normal Text and Clipart with Curve Direction Highlighted

The direction of curves that form shapes is important to know especially when attempting to weld these to other shapes; as the results can be quite unexpected if the original direction is unknown, this subject is discussed in more detail in the Welding module on page 22.

If a curve does happen to be traveling in an undesired direction, this can be changed by clicking on the “**Reverse Order**” button, as shown on the previous page, which automatically turns a solid into a hole, or a hole into a solid. This can also be done for combined curves by clicking on the “**Auto Correct**” button, also shown on the previous page. Note, this tool affects all selected curves and corrects the object as a whole.

### 14.2.2 Breaking Curves Apart

Shapes that are already made up of curves are quite often combined. What this means is that the program recognizes a group of curves as one curve, like in the example of the “O”, the outside and inside curves are combined so that when resizing, welding or changing color etc. the “O” remains as one curve object rather than two, this is done so that the holes remain transparent (see through).

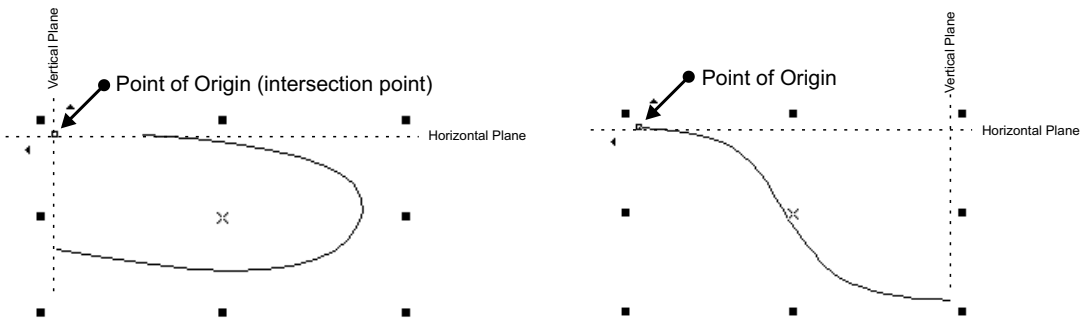
This is usually desired by the operator, however when creating or modifying a logo or shape etc. you may wish to have the individual curves available for node editing etc. This can be done by clicking on the “**Break Apart**” button, as shown on the previous page.

Curves can also be combined together by selecting them in “**Object Mode**”, then going up and clicking on the VinylMaster Pro “**Curve Edit**” menu, and going down and clicking on “**Combine Curves**”, which will automatically combine the selected curves together.

### 14.2.3 Curve Origin

All VinylMaster Pro objects, text and curves etc. have an origin, which is a point of reference where the item’s position within the designing area is calculated from. This origin is located in various positions for different types of objects. With VMP Curves, the origin is calculated from the top left hand corner of the page that they are drawn on, unless they are normalized.

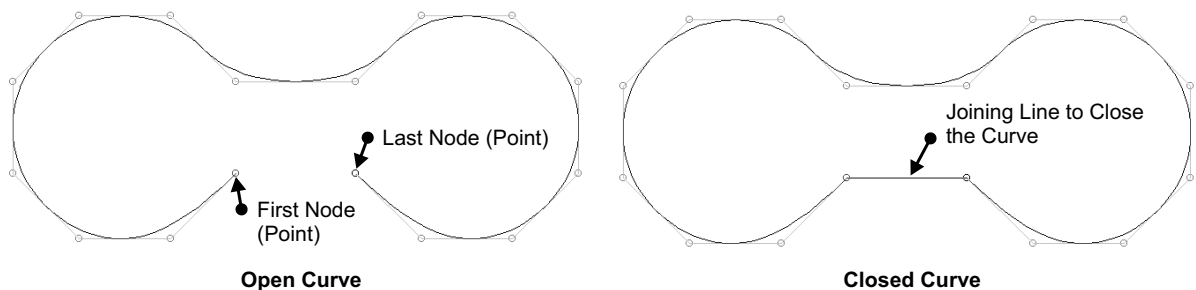
If they are normalized the origin is calculated from the horizontal plane of the most top point (node) of the curve, across to where it intersects with the vertical plane of the most left point (node) of the curve, as shown in the left example below:



When the last (end) point of a curve is across to the right of the first point, and its vertical plane does not intersect with the horizontal plane of the first point e.g. a diagonal line, the curves point of origin once normalized, is set at the most top let corner of the curve, as shown in the example above on the right.

#### 14.2.4 Opening and Closing Curves

As curves are usually used to represent shapes and/or text, they must be closed i.e. have no openings, or join up, like in a circle or square shape etc., as shown below.



Newly created or existing open curves can be closed by clicking on the **“Open/Close”**, button, as shown on page 14-1, conversely closed or existing curve shapes can be opened by also clicking on the **“Open/Close”** button.

Note, VMP curves that are discussed in this topic, have a fixed start and end point, which means the start and end of a curve must end in a straight line.

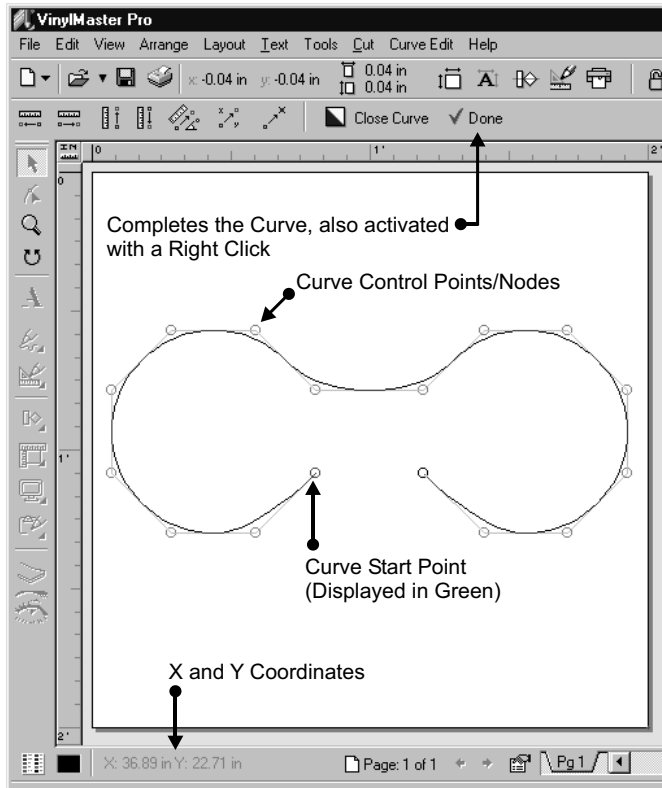
Which in some obscure cases may not be satisfactory to the user, when creating particular shapes, although more often than not, a competent user can easily overcome this situation. However, the curves that are used in the Curve Editing Module, referred to as Digitizer curves, can end a curve in a curve section, which entirely eliminates this issue if it does ever arise. This topic is discussed from page 20-1.

### 14.3 Creating Curved Shapes



← Create Curve

VMP curves can be created from either the “**Curve Tools - Fly Out Window**” or “**Base of window Line/Curve Tools**”, as shown above.

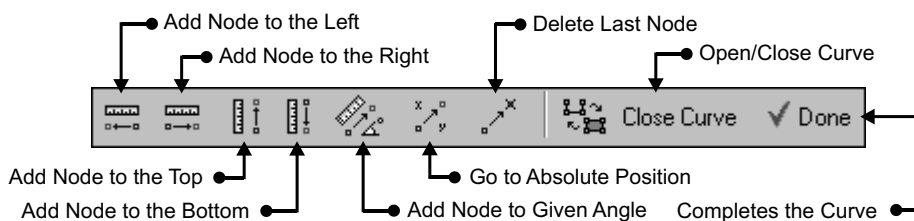


To create a curve shape, click on the “**Create Curves**” button, shown above, next click once anywhere within the VinylMaster Pro designing area, then go to another point where you wish the curve to pass through, and click once again, and a second point will be fixed and a Curve Created, repeat this step as many times as is required to create a Curved Shape, when you have finished you must “**Right Click**” or click on the “**Done**” button, to advise the program that you have finished creating your curve, as shown on the left.

Note, by holding down the left mouse button when clicking to position the next point, you can move to any position and the curve will follow the mouse pointer, let go of the mouse button and the next point will be created there.

Also by holding down the “**Ctrl**” key and using this method just mentioned, the next point will snap either to the horizontal or vertical planes of the last created point, with these points hereinafter referred to as “**Nodes**”, also known as “**Control Points**”.

### 14.4 Numerical (Absolute) Curve Node Positioning



**Curve Position Tools- That appear when Creating a Curve in the VMP Drawing Area**

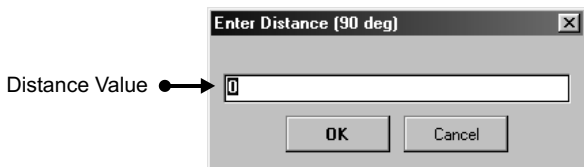
While creating a curve (on the fly) the above tools will appear along the second row of tools below the VinylMaster Pro menus. These have been designed to assist with locating the next Node of a curve while it is being created. This feature can greatly assist in designing exact geometric shapes and logos, as the shape can be created numerically rather than just by eye, as explained in the following Topics.





#### 14.4.1 Add Node to Left, Right, Top or Bottom

To implement any 1 of the above 4 tools, you must first be creating a curve, as explained on the previous page and also have created at least 1 Node after the starting Node of the curve. Next, click on the required **“Add Node”** button, shown above i.e. Left, Right, Top or Bottom and the **“Enter Distance”** window will come up.



Next, type in the distance you wish the next **“Node”** to be positioned away from the current **“Node”**, then click on **“OK”** and a new Node will be created at the direction and distance specified with the curve following the new Node.



← Mouse Cursor Position (X: 0.00 x Y: 0.00 = Bottom Left Hand Corner of VMP Drawing Area)

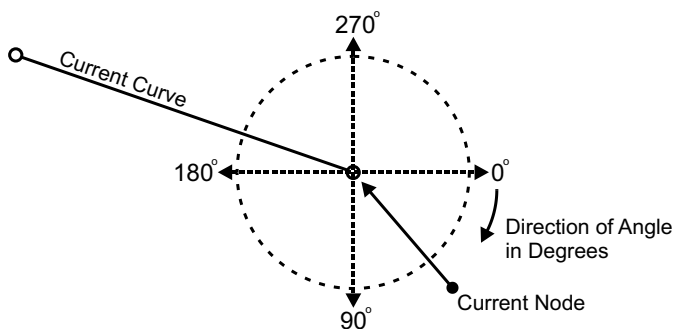
**Tip:** The starting point of a curve can be located by using the mouse cursor as its position is displayed as an X and Y coordinate, which can be found in the bottom left hand corner of the VinylMaster Pro main designing area, when the Main Tools are turned off, as shown above, and on the previous page.



#### 14.4.2 Add Node to Given Angle

This tool works much the same as Adding a Node to the Left, Right, Top or Bottom, except that it also allows the user to specify an angle from the current Node, that the new Node will go to.

To implement this tool, click on the **“Add Node to Given Angle”** button, as shown above, and the **“Enter Distance”** window will come up, as shown above. Next, type in the distance you wish the next **“Node”** to be positioned away from the current **“Node”**, then click on **“OK”** and the **“Angle of Elevation”** window will come up to set the Angle the Node is to be placed away from the current Node, as shown below:



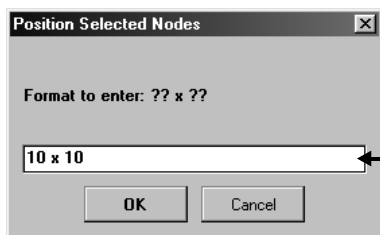
Next, type in the angle i.e. between 0 and 360 degrees, you wish the **“Node”** to be positioned away from the current **“Node”**, then click on **“OK”** and the Node will be placed at the distance and angle away from the current Node as specified. Note, this tool sets the angle as shown in the above right example:



#### 14.4.3 Go To Absolute Position

This tool is used to add a new Node from the current Node to a specified position anywhere within the designing area of the program.

To implement this tool, you must first be creating a curve, as explained on the previous page, and also have created at least one Node after the starting point of the curve. Next, click on the **“Go To Absolute Position”** button, shown above, and the **“Position Selected Nodes”** window will come up as shown overleaf.



Next, type in the exact position you wish the “**Node**” to be positioned away from the current “**Node**”, in “**X x Y Coordinates**”, leaving a space between the values and the “**x**” symbol, as shown above, then, click on “**OK**” and the Node will be placed at the specified X and Y Coordinate.

X and Y Coordinate  
to position new Node



#### 14.4.4 Delete Last Node

This tool is used to remove (on the fly) the last created Node, while creating a curve.

To implement this tool, you must first be creating a curve, as explained on page 14-4, and also have created at least one Node after the starting point of the curve. Next, click on the “**Delete Last Node**” button, shown above, and the last created Node will automatically be deleted.



Close Curve

#### 14.4.5 Open/Close Curve

This tool is used to turn curves from a group joining lines into a closed shape (solid) i.e. no openings, like a circle or square. Note, to close a curve the program will automatically join a line between the first and last Nodes of the curve, which will close the curve.

To implement this tool, you must first be creating a curve, as explained on page 14-4, and also have created at least one Node after the starting point of the curve, next, click on the “**Close Curve**” button, shown above and the program will automatically join the first and last Nodes of the curve with a straight line to close it.



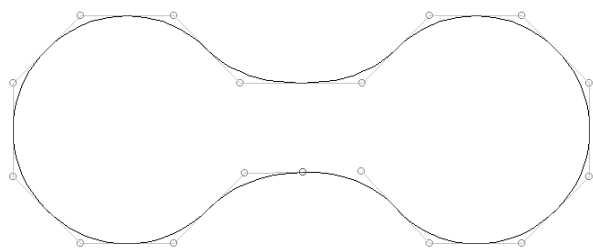
#### 14.4.6 Completing (Finishing) a Curve

This tool is used to complete a curve after all the Nodes have been placed. To implement this tool, you must first be creating a curve, as explained on page 14-4, next, click on the “**Done**” button, shown above, or click on the “**Right Mouse Button**”, and the program will complete the curve and go into normal mode. At this point a curve has been created, and can be treated as any normal curve object.

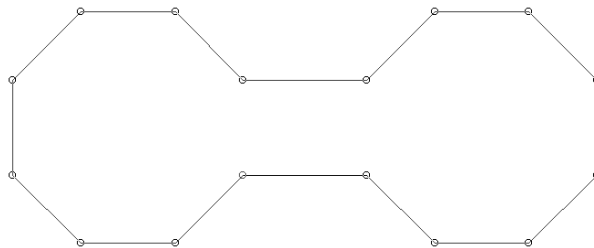


#### 14.4.7 Creating Polygons

Creating a Polygon shape in VinylMaster Pro is identical to creating a curve shape, except that when the shape is created only straight lines are used between the points (Nodes), as shown in the example below.



Shape created from using the Curve Tool



Same shape created from using the Polygon Tool

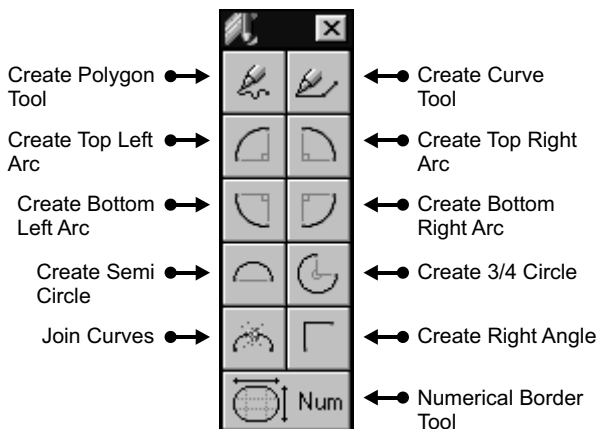
As all the same rules and use of tools apply to creating a polygon shape as to creating a curve shape, it would be pointless repeating the preceding steps to explain how to create a polygon shape. Please refer to the preceding steps when creating polygon shapes.

## 14.5 Auto Arc Segments & Numerical Border Tool



← ● **Auto Arc Segments** - Launches the Auto Arc Tools

The Auto Arc tools are used to rapidly develop geometric shapes. To launch the Auto Arc tools, click on the “**Auto Arcs**” button, shown above, which is found in the “**Curve Tools - Fly Out Window**”, as shown on page 14-1, and the Auto Arcs toolbox will come up as shown below:



The Auto Arcs toolbox can be positioned to any point on the window and be used when required. To remove it, click on the “**X**” in the top right hand corner of the Auto Arcs toolbox and it will automatically be removed.

To implement any one of the Auto Arcs, click on the required “**Arc**” and a Pasting Cursor will appear over the designing area of the program, next click on the area you wish to place the Arc, and the specified Arc will appear at the preset size.

To load an Arc in at a specified size, click on the required “**Arc**”, then position the Pasting Cursor where you wish to begin from, click and hold down the mouse button, then drag out the Arc to its required size.

### 14.5.1 Numerical Border Tool

The Numerical Border Tool is used to create a border effect by typing in the width by height, then the border’s thickness and (if required) any radius to the corners. The advantage with this tool is that rectangular borders can be created with a typical border thickness, as shown in the examples below.



Border Examples

To implement this tool, click on the “**Num**” button, as shown above and a series of windows will come up requesting a measurement to be typed in. These measurements are based on the current units in use. Where a measurement is not required, leave this at 0.00 and this area of the border will be ignored. Once completed the

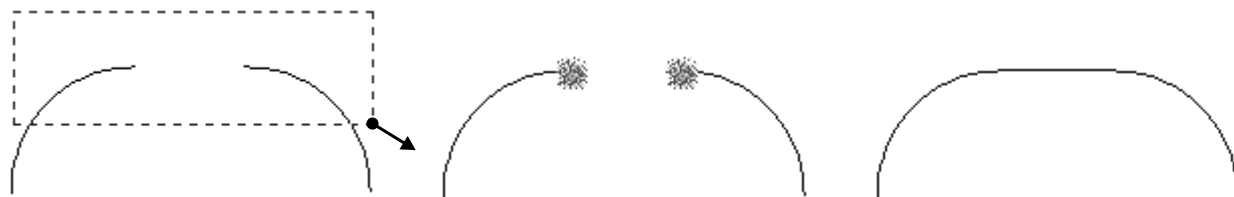
## 14.6 Joining Curves



← ● **Join Curves** - Adds a Line between two Separate Curves

The Join Curves tool is used to quickly and easily join 2 separate open curves together.

To do this, you must first have 2 unselected separate open curves within the designing area of VinylMaster Pro, next, click on the “**Join Curves**” button, shown above, then draw a selection box around the points of both the curves that you wish to join, and the program will automatically join them as shown overleaf.



Draw a Selection Box around the Points

Program Prepares Points

Curves are then Joined

At this point the curve becomes one curve and can not be joined to itself, only closed. Note, a closed curve can not be joined to another open or closed curve, only welded.

### 14.7 Reverse Fill

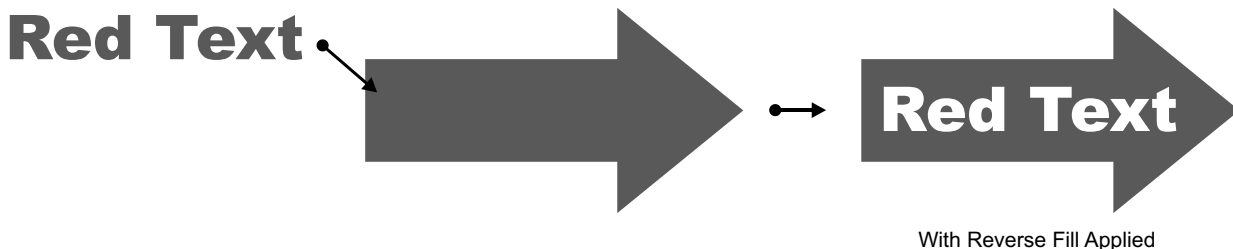


← **Reverse Fill** - Applies a White Fill to a Selected Object, but retains its base Color Information

The Reverse Fill tool is used to convert a solid shape into white so that it may be viewed over and above any other shapes that are of the same color behind it, making it otherwise impossible to see, i.e. Red Text over a Red Arrow, while at the same time recording the objects original color, so that when it is sent to a cut file it retains color separation.

The added advantage of this tool, is when both shapes are selected and their color changed, the shape within the other that has had reversed fill applied to it, remains white with the new color recorded, with the other objects color changing, which avoids unnecessary designing time where each object has to be individually selected and modified.

To implement this tool, you must first have a closed shape/text selected, next, click on the “**Reverse Fill**” button, shown above, and the selected item will become white, with its color recorded by the program, as shown below.



### 14.8 Convert to Curves



← **Convert to Curves** - Turns Text and/or VinylMaster Pro Shapes into Curve Objects

The Convert to Curves tool is used to change existing text and/or VinylMaster Pro shapes current structure into a group of closed curves, which can then be modified as any normal curve object.

To implement this tool, you must first have text and/or an object selected e.g. a VinylMaster Pro “**Arrow**”, next, click on the “**Convert to Curves**” button, shown above, and the selected items will be converted to a group of closed curves.

Note, some items such as text, may appear slightly different when converted to curves. This is because Windows uses smoothing and sizing routines known as hinting and anti alias, to display True Type Fonts on the window, especially when the text is quite small. Once the text is converted to curves it loses all hinting and anti alias and becomes a mathematical representation.

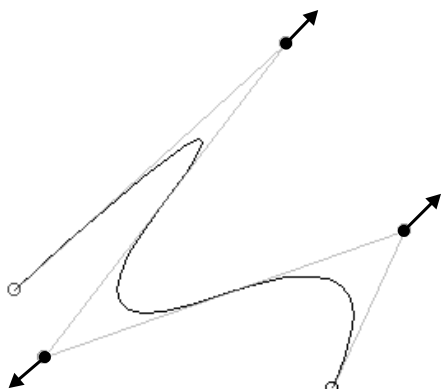
## 14.9 Node Editing Curves



← Node Edit Tool

The Node Edit tool is used to change the shape of an existing curve object, by moving its Nodes (Points) to other positions.

To implement this tool, you must first have a curve object within the designing area of the program, next click on the **“Node Edit Tool”** button, shown above, and the program will go into Node Edit Mode, with the selected curve’s Node coming into view, next click and hold down the mouse button on the **“Node”** to be moved, then move it to the new location, and let go of the mouse button, and the Node will move to the new position with the curve following, as shown in the example below.




Edit (Move) Nodes

Multiple Nodes can also be moved by following the above steps, except when clicking on the required Node to be moved, draw a **“Selection Box”** around the Nodes that are required to be moved and these will highlight in the color **“Red”**, next, click and hold down the mouse button on any one of the highlighted nodes, then move the mouse cursor to the new location and the selected Nodes will move to their new location.

Note, when moving multiple Nodes the selected Nodes will retain their relative positions to each other as if they were grouped.

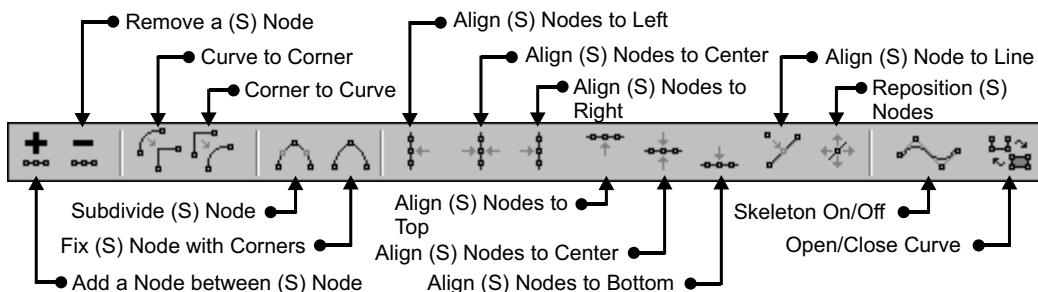
To delete a Node, click on the **“Node”** to be deleted, then press the **“Delete”** key on the keyboard, and the selected Node will be automatically deleted.

To undo any action carried out on a Node or group of Nodes, click on the **“Undo”** button, as shown here  and the last action will be automatically undone.

### 14.9.1 Node Editing Curve Tools

To assist in VMP Curve development the program comes with a large range of Node Editing tools, that appear along the second row of horizontal buttons when a curve is selected in Node Edit Mode, as shown below. These tools are explained individually in the following topics.

**Note: (S) = Selected**



**Curve & Line Node Edit Tools - That appear at top when Node Editing Curves in the VMP Drawing Area**

### 14.9.2 Adding and Removing Nodes

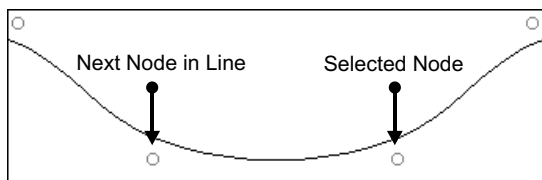


← Remove a Selected Node



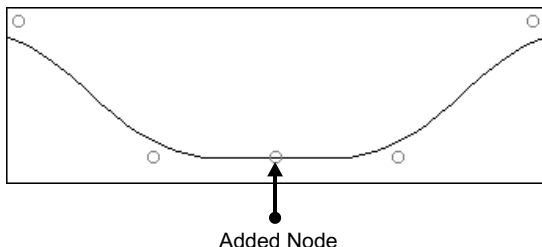
↑ Add a Node between Selected Node

The Add and Remove Node tools are used to either add complexity to a curve shape or to remove it.



Note, in VMP Curves the Add a Node tool, only adds a Node between a selected Node and the next in line Node directly in between them i.e. in the center.

The newly added Node can like any other Node be repositioned closer to either Node it was placed in between of. However, Digitizer Curves allow the user to add a Node to any point along the curve, see Page 20-14.



To implement Adding a Node, you must first have a curve object within the designing area of the program and be in **"Node Edit Mode"**, next click on the **"Node"** you wish to Add another **"Node"** to and between the next Node in line, next, click on the **"Add a Node"** button, shown above, and a new Node will be placed in between the selected Node and the next Node in line, as shown in the example on the left.

To implement Removing a Node, you must first have a curve object within the designing area of the program and be in **"Node Edit Mode"**, next click on the **"Node"** you wish to Remove, then, click on the **"Remove a Selected Node"** button, shown on the previous page, and the selected Node will be automatically removed.

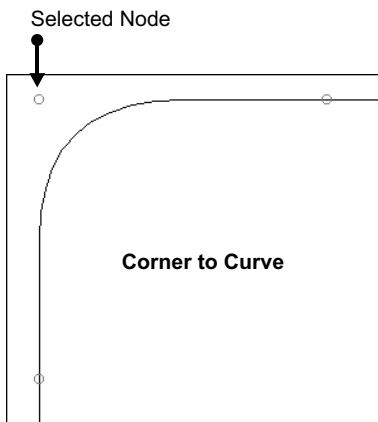
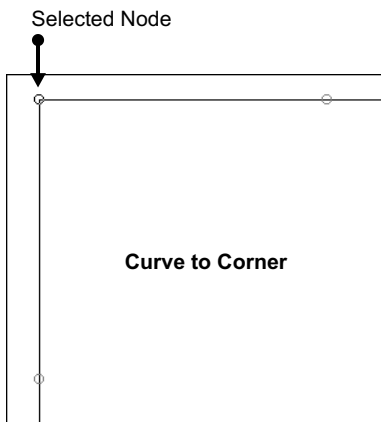
### 14.9.3 Corner to Curve and Curve to Corner Tools

Curve to Corner →



← Corner to Curve

The Corner to Curve and Curve to Corner tools are used when a curve object requires curved areas to become sharp corners, and conversely sharp corners to become curved corners, as shown in the example below.



To implement either the Curve to Corner or Corner to Curve tool, you must first have a curve object within the designing area of the program and be in **"Node Edit Mode"**, next click on the required **"Node"** to be changed, then, click on the required **"Curve to Corner or Corner to Curve Tool"**, as shown above, and the nominated change will be automatically applied to the selected Node.

### 14.9.4 Subdivide Curve



←● Subdivide Curve

The Subdivide tool is used to add a Node to either side of a selected Node in a curve object, to effectively flatten out the curve. Note, the subdivide feature does not apply to sharp corners.

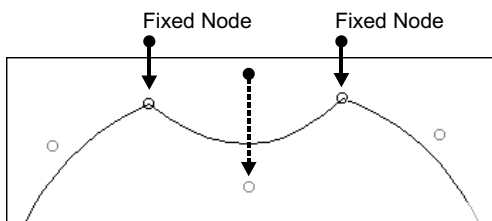
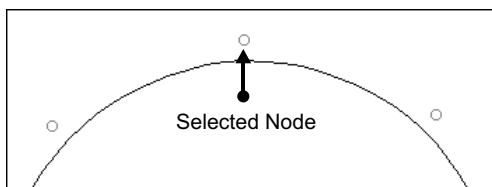
To implement the Subdivide tool, you must first have a curve object within the designing area of the program and be in “**Node Edit Mode**”, next click on the required “**Node**” to be Subdivided, then, click on the “**Subdivide Curve**” button, shown above, and a Node will be added to both sides of the selected Node, in between the Node that comes directly before the selected Node, and the Node that comes directly after the selected Node. Note, the subdivide feature does not apply to sharp corners.

### 14.9.5 Fix Curve Corners



←● Fix Curve Corners

The Fix Curve Corners tool is used to add a Node to either side of a selected Node in a curve object without effecting the shape of the curve, but fixing the two new nodes so that any changes made to the selected node only effects it, rather than the remainder of the curve, as shown in the example below.



To implement the Fix Curve Corner tool, you must first have a curve object within the designing area of the program and be in “**Node Edit Mode**”, next click on the required “**Node**” to have Fixed Nodes applied to it, then, click on the “**Fix Curve Corners**” button, shown on the left, and a Fixed Node will be added to both sides of the selected Node, in between the Node that comes directly before the selected Node, and the Node that comes directly after the selected Node.

Note 1, the fix curve corners feature does not apply to sharp corners.

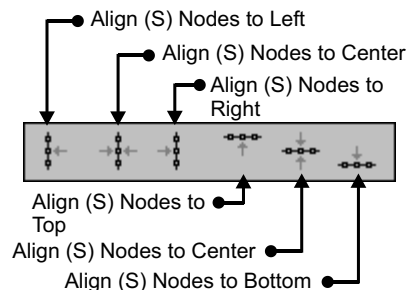
Note 2, the two fixed Nodes can be repositioned, however they both remain as fixed points for the selected Node.

### 14.9.6 Aligning Nodes

The Node Alignment tools are used to quickly and easily align selected nodes to each other in a given curve object. To implement any one of the Alignment commands, you must first have a curve object within the designing area of the program and be in “**Node Edit Mode**”, next select the “**Nodes**” to be Aligned, by drawing a selection box over them which will highlight them in the color “**Red**”, next, click on the required “**Alignment**” button, as shown on the right, and the selected Nodes will automatically align as instructed.

Note, when aligning Nodes, the extreme Node position is used as the alignment guide i.e. the most right Node in a curve object would be used as the point where the remainder of selected Nodes would align to, if Align Right was implemented and so on.

**Note: (S) = Selected**

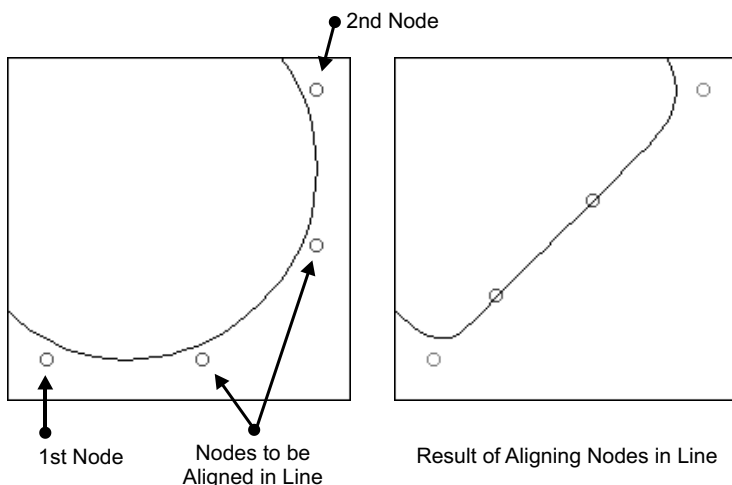


### 14.9.7 Align Selected Nodes in Line



←● Align Selected Nodes in Line

The Align Selected Nodes in Line tool is used to align Nodes between two other Nodes in line with each other, as shown in the example below.



To implement the Align Nodes in Line tool, you must first have a curve object within the designing area of the program and be in **“Node Edit Mode”**, next select the **“Nodes”** to be Aligned, by drawing a selection box over them which will highlight them in the color **“Red”**. Next, click on the **“Align Selected Nodes in Line”** button, shown on the left, and the selected Nodes in between the first and last Node will automatically align to them, also shown on left.

### 14.9.8 Reposition Specified Node to new X and Y Coordinate

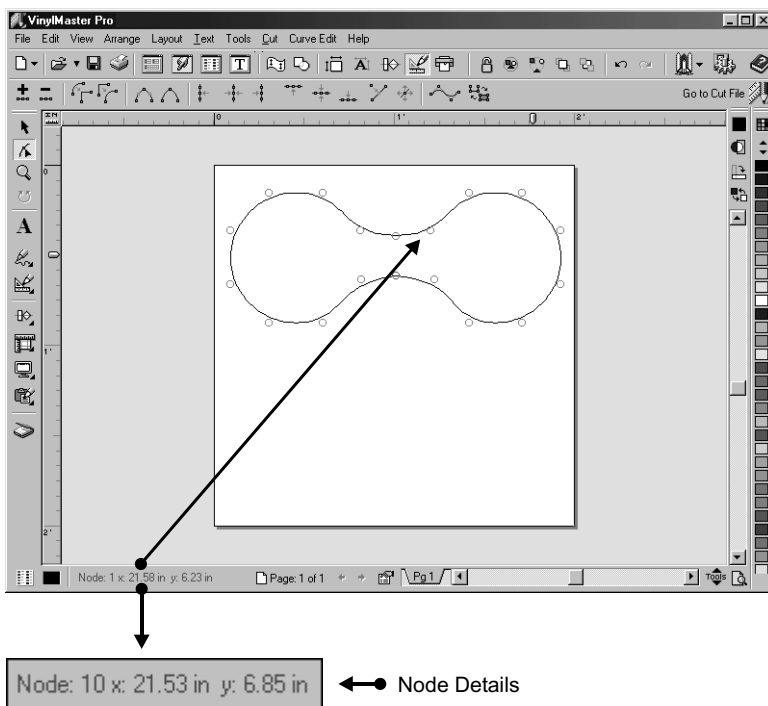


←● Reposition Specified Node to new X and Y Coordinate

The Reposition Specified Node to new X and Y Coordinate tool is used to reposition a specific Node to a nominated X and Y coordinate for exact repositioning.

Each Node in a curve object is numbered with its current X and Y Coordinate in the bottom hand left corner of the designing window, when the main tools are turned off, as shown on the right below.

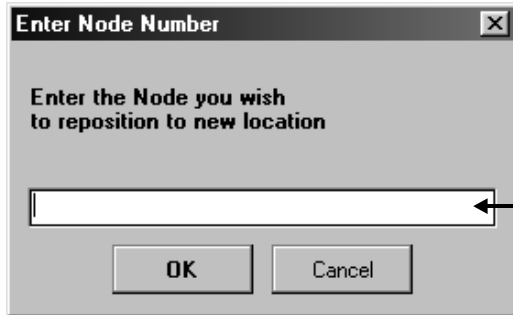
To reposition a particular Node, you must first have a curve object within the designing area of the program and be in **“Node Edit Mode”**, next position the mouse cursor over the Node to be repositioned and its number and current position will display in the bottom left hand corner of the designing window, as shown on the right, next, select the **“Node”** so that it is highlighted in the color **“Red”**, next, (see overleaf)



←● Node Details



click on the “**Reposition Specified Node to new X and Y Coordinate**” button, as shown on the previous page, and the “**Enter Node Number**” window will come up, as shown below.



**Enter Node Number**

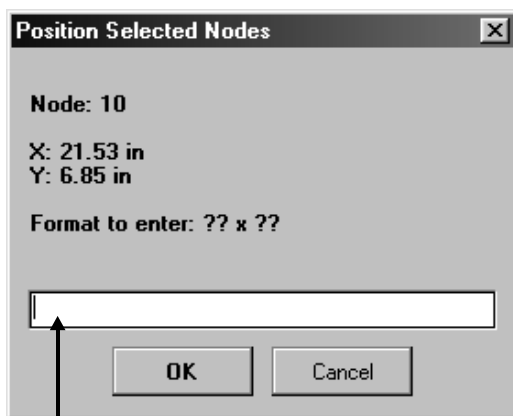
Enter the Node you wish to reposition to new location

\_\_\_\_\_

OK Cancel

Next type in the “**Number**” of the Node to be repositioned, then click on the “**OK**” button, as shown on the left, and the “**Position Selected Node**” window will come up as shown below.

Enter Node Number



**Position Selected Nodes**

Node: 10

X: 21.53 in  
Y: 6.85 in

Format to enter: ?? x ??

\_\_\_\_\_

OK Cancel

Next type in the new “**X and Y Coordinate**” for the nominated Node to be repositioned to, then click on the “**OK**” button, as shown on the left, and the nominated Node will automatically be repositioned to the specified position.

Note, in order for the above procedure to work correctly, the format that the X and Y coordinate are typed in, must be literally as follows:

X coordinate (in current unit measure)/space/X/space/Y coordinate (in current unit measure). For example: 25 x 50

**Tip:** To reposition a Node, it must first be selected (Highlighted in Red).

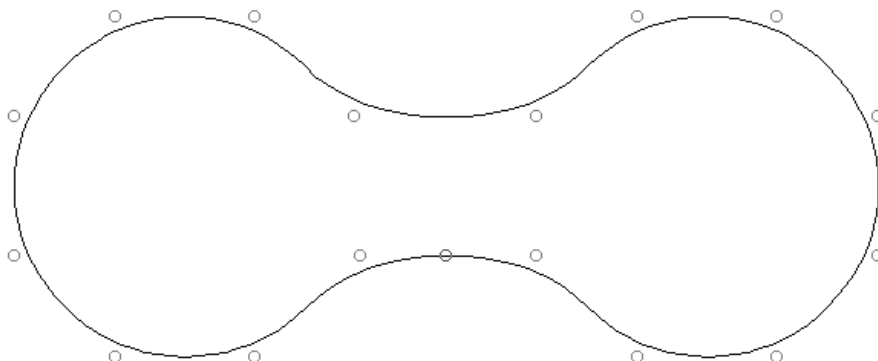
Enter New X and Y Coordinate for Nominated Node

### 14.9.9 Curve Skeleton

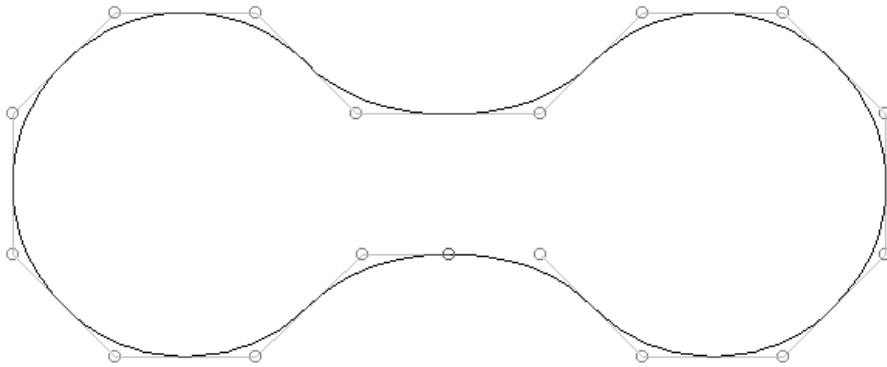


Show/Hide Curve Skeleton

The Curve Skeleton is used as a display guide of the Nodes, of a curve object that can be turned on and off, as shown below.



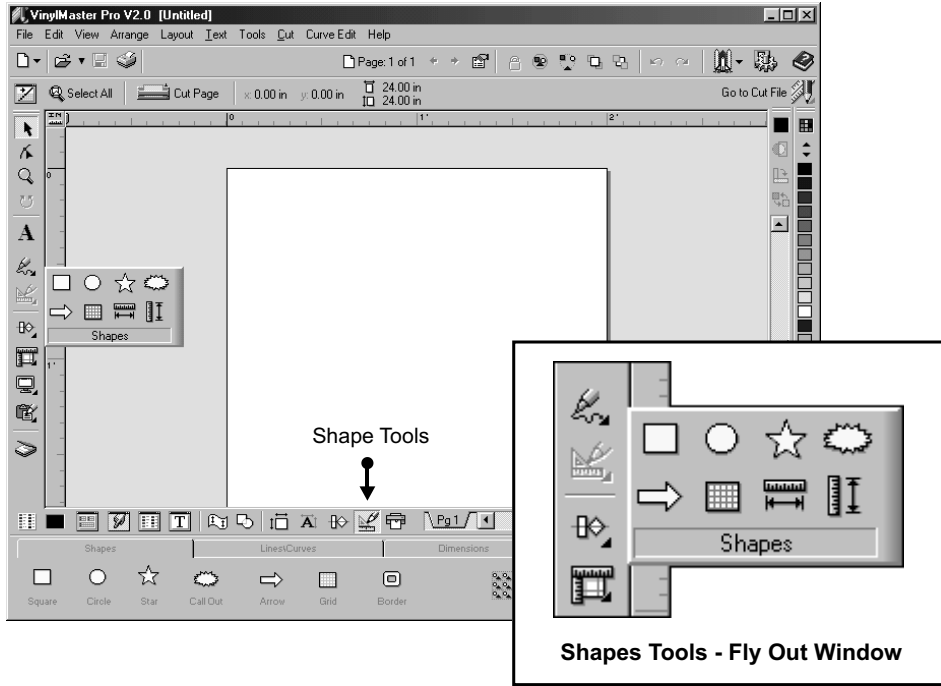
Node Skeleton Off

**Node Skeleton On**

To turn the Node Skeleton On, you must first have a curve object within the designing area of the program and be in **“Node Edit Mode”**, next, click on the **“Show/Hide Curve Skeleton”** button as shown above, and the Curve Skeleton will appear around the Curve, as shown in the example above.



# 15.0 Shapes Tools



## 15.1 Shapes Tools Overview

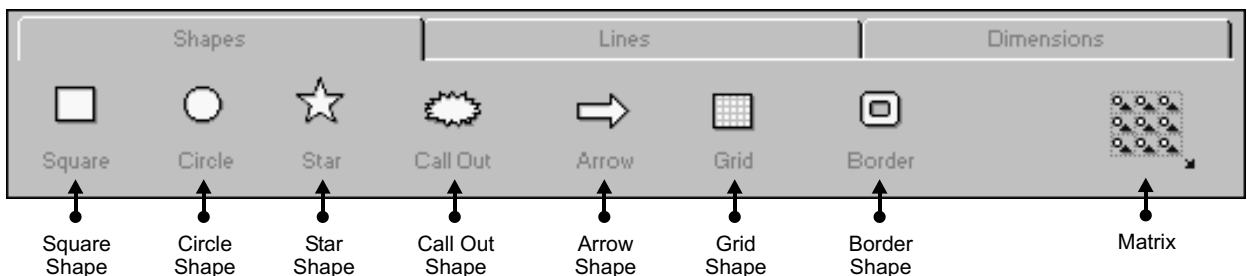
VinylMaster Pro comes with a comprehensive range of highly editable Shape Tools that greatly assist you to rapidly develop professional work.

To launch these tools, click on the “**Shapes Button**”, shown at the Top, then click on the Shapes Tool’s tab, also shown above.

## 15.2 Shapes Tools

All VinylMaster Pro shapes are specialized objects designed to assist you in setting out your work in the shortest possible time.

Each shape has its own various - On Board Shape Modifiers - that are editable using the node edit tool. These allow you to modify the shape to suit a particular application without having to use a range of other tools, and time wasting procedures.



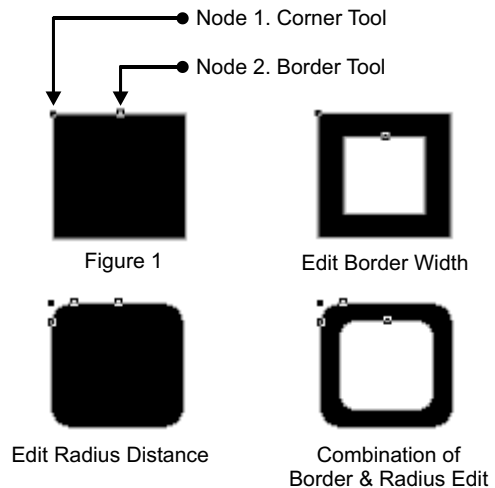


### 15.3 Square Shape Tool

To create a square shape, click on the “**Square**” shape tool, shown above, then go to any position on the drawing area where you wish to draw the square.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a square shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your square - let go of the mouse button and a square shape will be created.



In fig 1. a square shape is shown in node edit mode, with Node 1. modifying the Corner Radius and Node 2. modifying the Border Width. To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

Note 2, You can also node edit the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

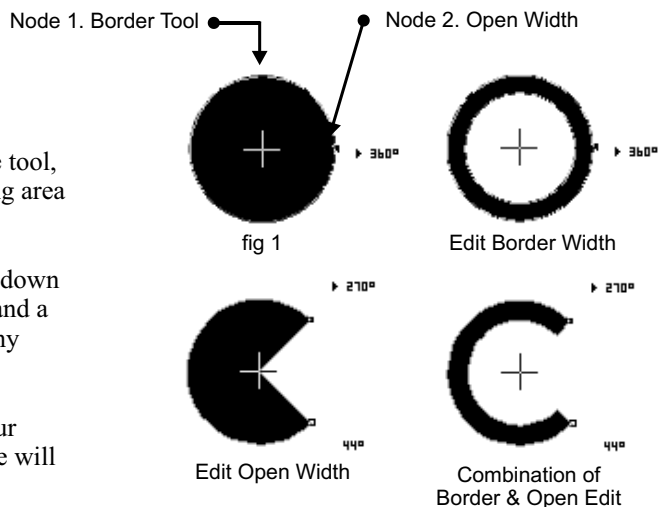


### 15.4 Circle Shape Tool

To create a circle shape, click on the “**Circle**” shape tool, shown above, then go to any position on the drawing area where you wish to draw the circle.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a circle shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your circle - let go of the mouse button and a circle shape will be created.



In fig 1. a circle shape is shown in node edit mode, with Node 1. modifying the Border Width and Node 2. modifying the Open Width. To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

Note 2, You can also node edit the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

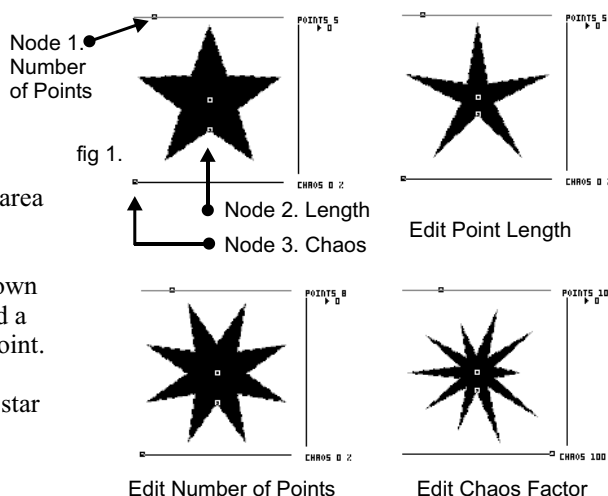


## 15.5 Star Shape Tool

To create a star shape, click on the “**Star**” shape tool, shown above, then go to any position on the drawing area where you wish to draw the star.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a star shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your star - let go of the mouse button and a star shape will be created.



In fig 1. a star shape is shown in node edit mode, with Node 1. modifying the Number of Points, Node 2. modifying the Points Length and Node 3. Adding or Removing Chaos Factor.

To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

Note 2, You can also node edit the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

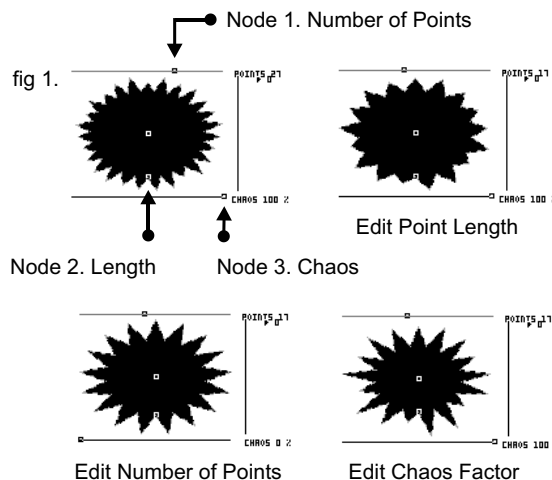


## 15.6 Call Out Shape Tool

To create a call out shape, click on the “**Call Out**” shape tool, shown above, then go to any position on the drawing area where you wish to draw the call out.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a call out shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your call out - let go of the mouse button and a call out shape will be created.

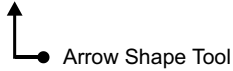


In fig 1. a call out shape is shown in node edit mode, with Node 1. modifying the Number of Points, Node 2. modifying the Points Length and Node 3. Adding or Removing Chaos Factor. To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

Note 2, You can also node edit the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

## 15.7 Arrow Shape Tool



Arrow Shape Tool

To create an arrow shape, click on the “**Arrow**” shape tool, shown above, then go to any position on the drawing area where you wish to draw the arrow.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and an arrow shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your arrow - let go of the mouse button and an arrow shape will be created.

Note: You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

### On Screen Shape Modifiers

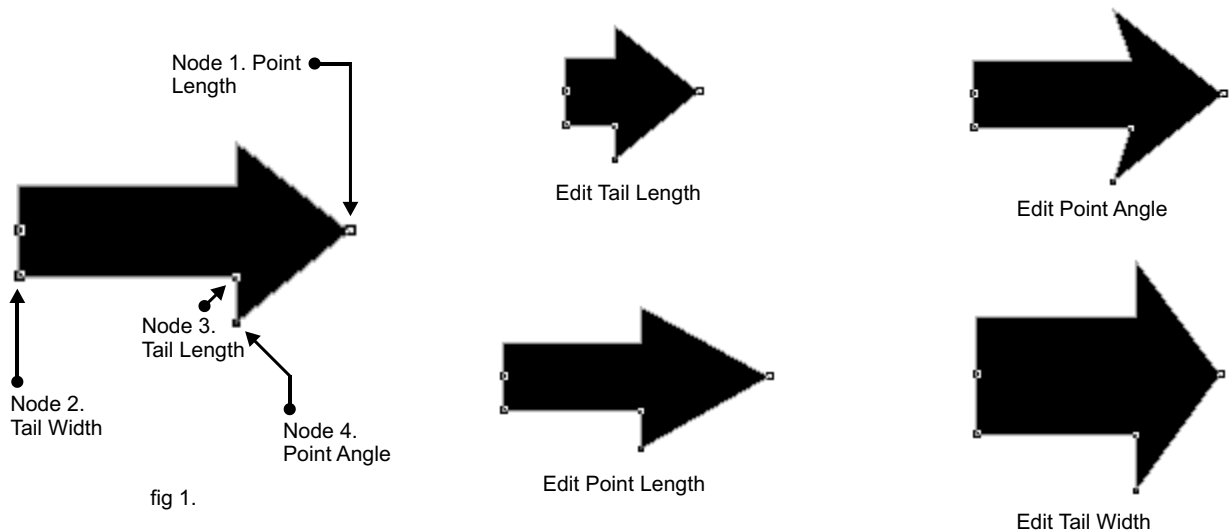
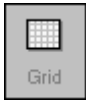


fig 1.

In fig 1. an arrow shape is shown in node edit mode, with Node 1. modifying the Length of the Point, Node 2. modifying the Tail’s Width, Node 3. modifying the Tail’s Length and Node 4. modifying the Point’s Angle.

To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note: You can also node edit the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.



## 15.8 Grid Shape Tool

To create a grid shape, click on the “**Grid**” shape tool, shown above, then go to any position on your drawing window where you wish to draw the grid.

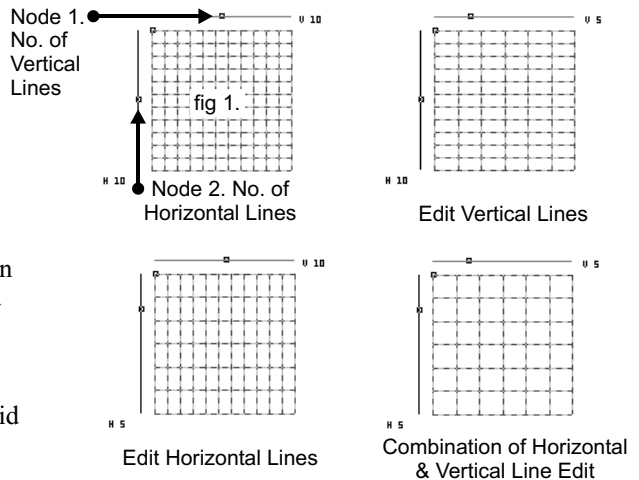
Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a grid shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your grid - let go of the mouse button and a grid shape will be created.

In fig 1. a grid shape is shown in node edit mode, with Node 1. modifying the Number of Vertical Lines and Node 2. modifying the Number of Horizontal Lines. To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

Note 2, You can also node edit the perimeter of the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

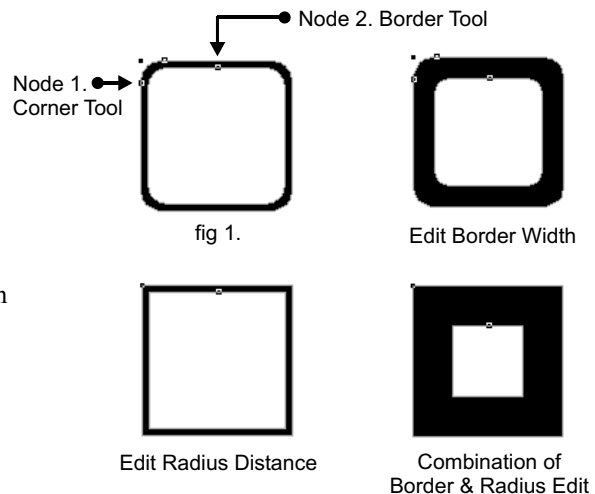


## 15.9 Border Shape Tool

To create a border shape, click on the “**Border**” shape tool, shown above, then go to any position on your drawing window where you wish to draw the border.

Next, click where you wish to begin from and hold down the mouse button and drag it out in any direction - and a border shape will follow out your mouse cursor to any point.

Once you’re satisfied with the size and shape of your border - let go of the mouse button and a border shape will be created.

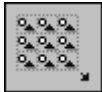


In fig 1. a border shape is shown in node edit mode, with Node 1. modifying the Corner Radius and Node 2. modifying the Border Width. To modify these nodes click on the shape in “**Node Edit Mode**”, next click on the “**Node**” you wish to modify and hold down the mouse button, then move the “**Node**” to the required position and the shape will change shape, as shown in the examples above.

Note 1, You can create any width by height ratio shape by turning proportional resizing off, or using the shift key on your keyboard, this will depend on your global settings, see Topic 5.

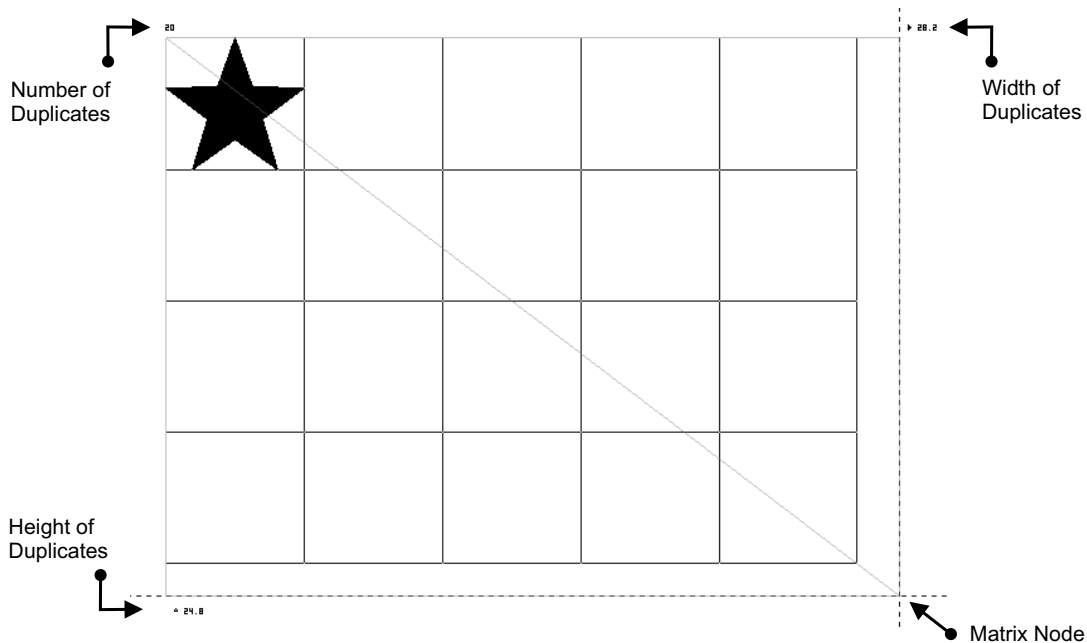
Note 2, You can also node edit the perimeter of the shape as a normal curve by converting the shape to curves, but once this is done the shape will no longer have any - On Board Shape Modifiers.

## 15.10 Matrix Tool



Matrix Tool

This tool is used to create duplicates of any shape or object in a grid pattern based upon the original objects size, as shown in the example below.



Result of a 5 x 4 Object Matrix





## 16.0 Clipart & Corporate Logos



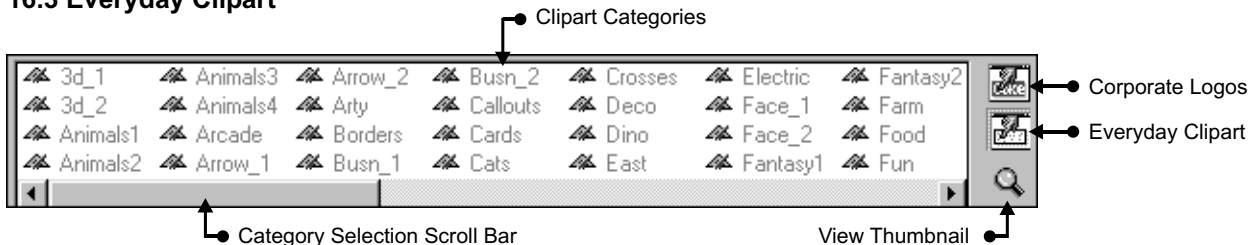
### 16.1 Clipart Overview

VinylMaster Pro comes with a comprehensive range of Clipart Images from the very simple to the highly complex. All VinylMaster Pro Clipart Images are high quality curve objects that are ready for immediate cutting or printing, see Topic 14.0 on page 14-1.

### 16.2 Printing Out Clipart

To print out any or all of the Clipart Images open the **“.PDF”** file that is in the **“Help”** directory on the VinylMaster Pro CD. If you do not have Adobe Acrobat it can be downloaded from the [www.adobe.com](http://www.adobe.com) web site.

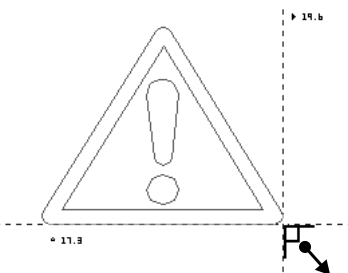
### 16.3 Everyday Clipart



The program has over 6000 simple and detailed Clipart Images listed in over 60 categories that are accessed via the Everyday Clipart/Corporate Logo Panel, shown above.

To access these categories click on the **“Everyday Clipart”** button, shown above, and the Categories will appear in the display box, also shown above. To select a Category click once on the **“Category”** of choice and the **“Clipart Viewing Module”** will come up, as shown at top. This module is re-sizable and can be moved to any point on the screen, it can also be hidden from sight by clicking on the **“View Thumbnail”** button, shown above, and then re-clicked to bring the module back up. To select a Clipart Image for use in the program, double click on the required **“Clipart Image”** and the **“Clipart Viewing Module”** will be removed and the **“Paste”** cursor will come up in the designing area of the program, next click where the Clipart Image is required and it will be pasted into the designing area at a preset size where nominated.

Note, all the Everyday Clipart Images are pasted in at a preset size of 4” x 4” (100mm x 100mm) at the widest point of the image i.e. if an image was 4 times wider than it was high it would paste in at 4” (100mm) wide by 1” (25mm) high, this representing the 4 to 1 ratio. To paste a Clipart Image in at a specified size, select it from the **“Clipart Viewing Module”**, except when clicking to paste it, hold down the mouse button and drag out the image to the required size, the same as any other pasted item, and the Clipart Image will paste in at the specified size, rather than at the preset size, as shown in the example on the right.



## 16.4 Corporate Logos

Along with over 6000+ Clipart Images the program also has over 3500+ Corporate Logos.

To access these Corporate Logos click on the **“Corporate Logos”** button, shown on the previous page, and the Alphabetical Listings will appear in the display box. To select a Listing click once on the **“Listing”** of choice and the **“Corporate Viewing Module”** will come up, as shown on the right.

This module is re-sizable and can be moved to any point on the screen, it can also be hidden from sight by clicking on the **“View Thumbnail”** button, shown on the previous page, and then re-clicked to bring the module back up.

To select a Corporate Logo for use in the program, double click on the required **“Corporate Logo”** and the **“Corporate Viewing Module”** will be removed and the **“Paste”** cursor will come up in the designing area of the program, next click where the Corporate Logo is required and it will be pasted into the designing area at a preset size where nominated.

Note, all the Corporate Logos are pasted in at a preset size of 4” x 4” (100mm x 100mm) at the widest point of the image i.e. if a Logo was 4 times wider than it was high it would paste in at 4” (100mm) wide by 1” (25mm) high, this representing the 4 to 1 ratio.



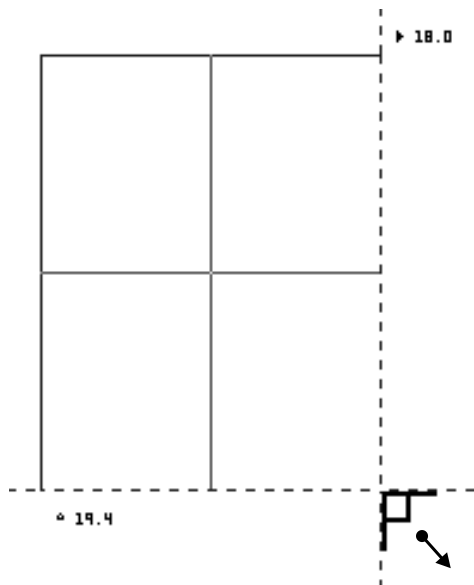
Corporate Logo Viewing Window

**IMPORTANT INFORMATION:** The Corporate Logos listed here and in VinylMaster Pro are provided for convenience only and are Logos, trademarks, copyright and registrations of their respective owners and you are not to use these for any purpose other than those granted in writing by the legal owner of any Corporate Logos, trademarks, copyright and registrations listed here or in the VinylMaster Pro program, it is the purchaser's responsibility to obtain the proper permission and Future Corporation shall not be held liable for any illegal or improper use of the Logos, trademarks, copyright and registrations. Future Corporation does not endorse, condone or agree to any illegal misuse of the Corporate Logos here or in the VinylMaster Pro program, and it is the expressed intent of A Future Corporation that it is the purchasers responsibility for any unauthorized use of the Logos, trademarks, copyright and registrations to be solely the purchasers responsibility.

### Pasting Corporate Logos

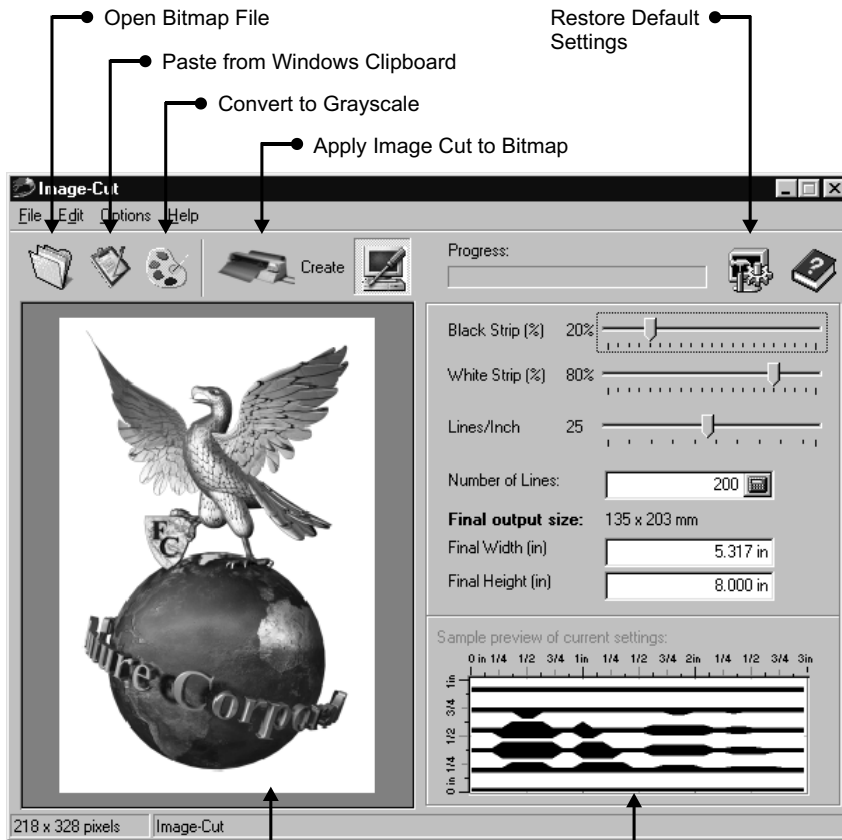
To paste a Corporate Logo in at a specified size, select it from the **“Corporate Viewing Module”**, except when clicking to paste it, hold down the mouse button and drag out the Logo to the required size, the same as any other pasted item, and the Corporate Logo will paste in at the specified size, rather than at the preset size, as shown on the left.

Note, some Corporate Logos are pasted in with a bounding box, rather than a full preview due to the complexity of the curve format.





## 17.0 Image Cut



Actual Scan of finished work using Image Cut

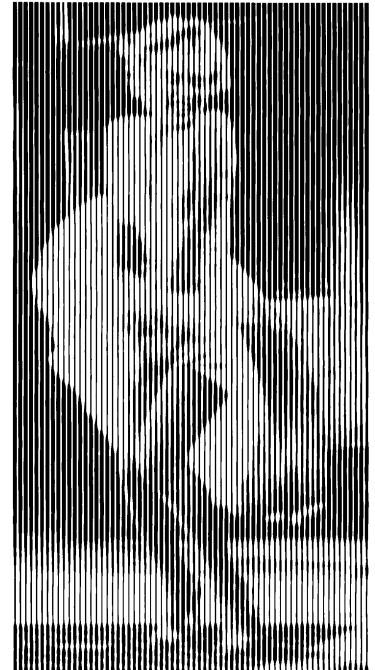


Image Preview

Sample Preview (unrelated to Image Preview)

### 17.1 Image Cut Overview

Image Cut has been designed to take a bitmap image i.e. photograph and apply vector lines to it, so that when cut out of vinyl and weeded, the image appears to be a printout when viewed from a distance. This is shown above on the right where a simple photograph has been processed through Image Cut and then cut out onto vinyl. This image is an actual scan of 4" x 7" (100mm x 180mm) finished work at 600dpi.

### 17.2 Using Image Cut

#### Selecting and Loading a Bitmap

The first step is to have a bitmap image you intend to apply an Image Cut to. It is recommended not to bring in bitmaps over 2000 x 2000 pixels as your system's resources will become drained. The next stage is to bring the image in by either clicking on the "Open" button, or via the Windows Clipboard by clicking on the "Windows Clipboard" button, as shown above.

#### Settings

Once the bitmap is loaded the next stage is to adjust the settings to achieve the type of required results. As these settings are practically infinite the program defaults to its own that have been proven to suit most images. There are three groups of settings: 1. Convert to Grayscale 2. White and Black Strip % (thickness) and 3. Line attributes.

1. Convert to Grayscale: This setting simply converts a color image into shades of black (grayscale) which in turn, allows the image to be more correctly processed by Image Cut and is recommended for all full color images.

To apply this setting, click on the “**Covert to Grayscale**” button as shown on the previous page.

2. White and Black Strip % (thickness): This setting adjusts the weighting of the vector lines as they pass over the image by either enlarging the strips or thinning them out. This setting also effects the final outcome when it comes to weeding. It is recommended to experiment with some small images to see how these settings effect an image and how it weeds.

Note, the sample preview, as shown on the previous page, displays a group of circles and triangles unrelated to the image shown in the Image Preview, also shown on the previous page. This is provided so that you can compare the effect each strip % has on the final result.

To apply this setting, click on the “**Slider**” holding down the mouse button, and slide it either “**left or right**” to adjust the % of the selected strip color (black or white). While doing this you will see the effect in the “**Sample Preview**” window, as shown on the previous page.

3. Line attributes: These settings adjust the smoothness and size of the finished work. The first “**Lines per Inch**” is self explanatory and is capped at 50 lines per inch as any finer would be difficult to cut and weed. The second “**Lines**” is the quantity of lines used to create the finished work. Therefore the more lines used the larger the finished size; with this being a simple math equation i.e. a setting of 50 Lines/Inch with 500 lines would be 10” (254mm) high, at 25 Lines/Inch the finished size would be 20” (508mm) high and so on.

To set Lines/Inch, click on the “**Slider**” holding down the mouse button, and slide it either “**left or right**” to adjust the quantity of Lines per Inch which are listed on the left side of the slider.

To set to quantity of actual lines used in the finished work, click in the “**Number of Lines**” value box and type in the quantity of required lines, and press the “**tab**” key on the keyboard. To assist in calculating a finished size a calculator is provided in the value box. To calculate the lines required for a final size, multiply the required size by the lines per inch required and apply this total in the “**Number of Lines**” value box. for example if you require a finished size of 25” (635mm) high at 30 Lines/Inch. Multiply 25 x 30 = 750 and type this into the number of lines.

### Proceeding with Image Cut

Once all the settings are set, the next stage is to proceed with the Image Cut. to do this click on the “**Create**” button, as shown on the previous page and the image along with the settings will be processed and sent directly to the “**Vinyl Spooler**” module, as shown below and discussed in Topic 31.



From here select the Image Cut, “**Cut File**” and click on the “**Cut Now**” button, making sure to have the appropriate vinyl in your plotter, and the new design will be cut out. Note, make sure that the vinyl width accommodates the Cut File’s overall size so that the entire Cut File is cut out.

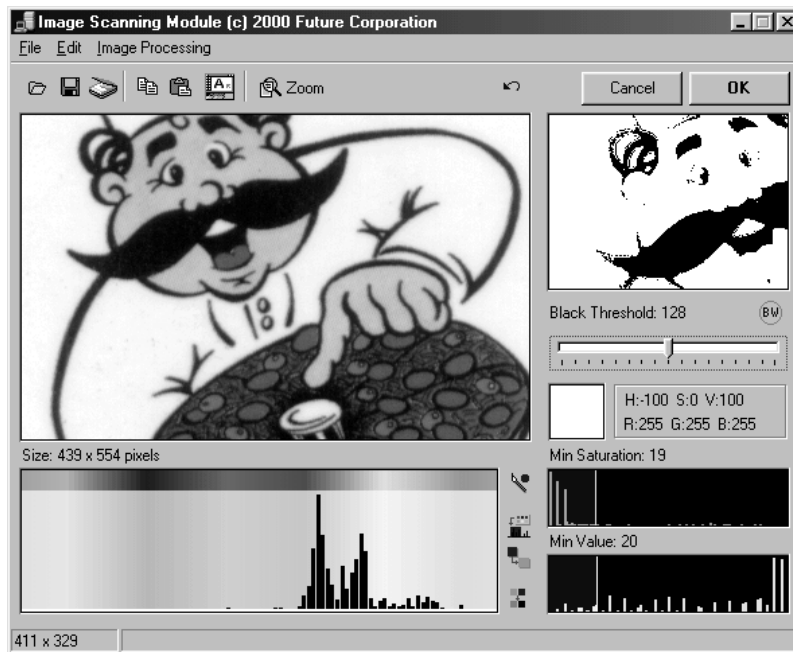
Alternatively save the curves off, by clicking on the “**File**” menu and import these back into VinylMaster Pro. Zoom to the imported curves and click on the “**Enhanced Preview**” button, as shown on page 2-6, to see what the finished work will look like once cut out.

### Tips:

1. Experiment with the settings and try various techniques to obtain special effects.
2. Save the curves off from the Vinyl Spooler and import these back into VinylMaster Pro as explained above before proceeding with the cut file.
3. Convert all full color bitmaps to grayscale.
3. Do not work with bitmaps over 2000 x 2000 pixels.



## 18.0 Image Scanning Module



### 18.1 Image Scanning & Tracing Overview

VinylMaster Pro comes with a comprehensive scanning module, which has been designed to work directly in conjunction with a series of other VinylMaster Pro modules (sub-programs). These modules when used in turn allow you to simply scan and trace bitmap images to create cuttable work.

The Image Scanning Module is used to launch your scanner's software, that in turn operates the scanner, or allows you to open bitmap images from any location on your computer. It then allows you to manipulate and adjust a bitmap image in preparation for the Image Tracing Module (discussed in the following Topic) that is used to trace a bitmap's borders (edges) to create cuttable work.

The Image Scanning Module is discussed in more detail from Topic 18.7. It is advised to read through the following topics that discuss Scanning and Tracing fundamentals so that you have a better understanding of the tasks at hand and how you can better use these modules to your best advantage.

#### 18.1.1 Scanning and Tracing Fundamentals

To obtain the best results from the Tracing Module you must first have a good understanding of how scanning in bitmap images works, how to obtain the best results from your scanner and how to use these results to create finished work.

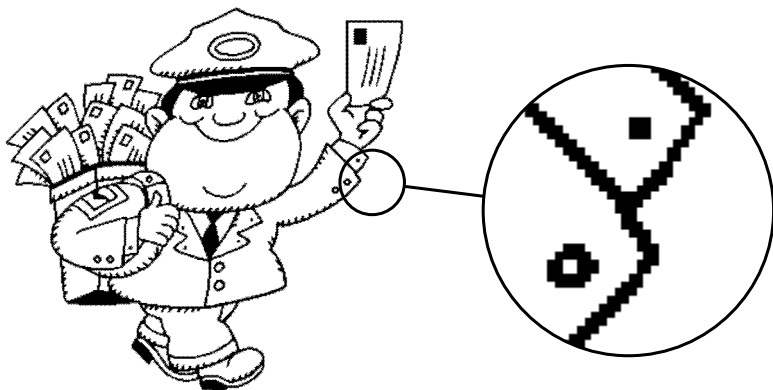
### 18.2 Scanned in Images

#### What is a scanned in image?

In simple terms a scanned in image, is any given artwork that has been viewed, photocopied, or photographed by a scanning machine or digital camera, with the copy saved onto a computer disk as a bitmap image. The format that the scanner or digital camera converts the artwork into will depend on the brand and software used, but the end result is a bitmap image, which can then be traced (or otherwise known as vectorized) by VinylMaster Pro to be printed or cut out.

### What is a bitmap image?

A bitmap image is a digital representation of a picture and/or text made up of a grid of small square dots, that when viewed from a distance create the illusion of the picture and/or text - much the same as newspaper or magazine print, or a normal photograph does, as shown in the example below.



"Mailman" 340 x 330 Dots

Magnification on Area to  
Reveal the Dots (Pixels)

As you can see with only a few hundred dots across and high an image is easily created. Each dot is completely separate from the next and has no effect on any other dot.

The computer can not see an image here, it can only see a grid of dots that are all individual to each other.

Therefore it can not cut these out, because it can not see anything to cut, only a group of random dots, known as a bitmap image.

### What are scanned in bitmap image formats?

As mentioned in "**What is a scanned image**" on the previous page, the scanner or digital camera will save off the bitmap image to a computer disk in a particular format, and this will depend on the scanner and/or software used.

The format refers to the method/procedure in which the bitmap image is actually saved in. Different formats are used for different reasons, these reasons are usually for, either:

1. Compatibility between different programs i.e. Future Corporation's "**VinylMaster Pro**" will communicate with Microsoft's "**Paint**" and the "**Window's Clipboard**" using the bitmap image format "**.bmp**" otherwise known as a "**Windows Bitmap File**", or,
2. The bitmap image size i.e. by using "**.jpeg, .tiff or .giff etc.**" the size in memory that is used to save the bitmap image is significantly decreased, i.e. a 5Mb "**.bmp**" bitmap image file if saved as a "**.jpeg**" bitmap image file will be reduced to approximately a 0.1Mb file, this is because these formats compromise on image quality to reduce the image's size. Note, some formats will present you with quality options, so that the bitmap isn't to compromised.

As the Image Tracing Module (discussed in Topic 19) only works with "**.bmp**" bitmap image files (for reasons explained below) it is absolutely necessary that any given artwork that has been scanned in or photographed that isn't already in this format, be converted to "**.bmp**", otherwise the Image Tracing Module will be unable to load in the artwork. The Image Scanning Module (discussed in this Topic) can load in over 30 different types of bitmap image formats and automatically converts these to a "**.bmp**" for the Image Tracing Module.

### Why use "**.bmp**" (Windows bitmap image)?

The reasons why the Tracing Module only uses the "**.bmp**" format are:

1. "**.bmp**" bitmap image files are a 100% version of the original. No quality reduction has been used to save on the image size. Therefore "**.bmp**" bitmap images are the best quality, which is a requirement when tracing the image, as the better the original quality the better the finished work,
2. This format is native to all Windows platforms, so any bitmap image regardless of format that is cut or copied onto the clipboard, can then be pasted directly into the Image Tracing Module, because Windows automatically converts any bitmap image format to "**.bmp**" when a bitmap image is copied onto the clipboard; making converting different formats to "**.bmp**" automatic.

### 18.3 Obtaining the Best Results from Your Scanner

There is no practical limit to the varying types of artwork you may be presented with, in the course of your day to day work. However all artwork can be broken down into specific types, which can then be applied to a simple set of rules and guidelines - from which you can create finished work.

It is vital for you to understand that the more effort and care placed on scanning artwork, the easier and faster it will be for you to create the best possible results from the original artwork.

The important issues to know are 1. How to scan in varying types of artwork, 2. Where to save the images to, and 3. How to convert and load the images into the Tracing Module.

#### 1. How to scan in varying types of artwork

This will take some getting used to, and as always practice makes perfect. Unfortunately there are so many scanners on the market today, with each having its own specific software it is beyond the scope of this manual to deal with each type of scanner and its software.

But, rather than skipping over this subject and/or relying solely on your scanner's manual, the following table has been provided, as a recommended guide to what settings should be used to obtain the best results from a typical flatbed scanner, when attempting to scan in the following types of artwork (hand held scanners should be avoided at all times).

Type of Artwork	Scan at	Scan Mode
Black and White Logo/Text 0.125" to 1.00" (3mm to 25mm)	600dpi	B&W Line Art/B&W Drawing
Black and White Logo/Text 1.00" to 2.00" (25mm to 50mm)	300dpi	B&W Line Art/B&W Drawing
Black and White Logo/Text over 2.00" (over 50mm)	150dpi	B&W Line Art/B&W Drawing
1 Color on Color B/ground Logo/Text 0.125" to 1.00" (3mm to 25mm)	600dpi	B&W Photo
1 Color on Color B/ground Logo/Text 1.00" to 2.00" (25mm to 50mm)	300dpi	B&W Photo
1 Color on Color B/ground Logo/Text over 2.00" (over 50mm)	150dpi	B&W Photo
Up to 3 Color Logo/Text 0.125" to 1.00" (3mm to 25mm)	600dpi	Color Picture/Drawing
Up to 3 Color Logo/Text 1.00" to 2.00" (25mm to 50mm)	300dpi	Color Picture/Drawing
Up to 3 Color Logo/Text over 2.00" (over 50mm)	150dpi	Color Picture/Drawing
Over 3 Color Logo/Text 0.125" to 1.00" (3mm to 25mm)	600dpi	Color Photo
Over 3 Color Logo/Text 1.00" to 2.00" (25mm to 50mm)	300dpi	Color Photo
Over 3 Color Logo/Text over 2.00" (over 50mm)	150dpi	Color Photo

dpi = Dots Per Inch

As mentioned, the above table is a guide only to scanning in various types of artwork, and you are recommended to experiment with your scanner and scanner's software to obtain the best results, for your particular application.

It is important to note that tracing artwork is usually done so that a logo can be cut out of vinyl. With this in mind, logos or artwork that consist of to many colors may need to be converted down to a more practical amount of colors, so that they can be more readily turned into vinyl signage. This can be achieved by using the Color Filter Module after scanning, which is discussed in Topic 19.7 on page 19-7.

#### 18.4 Where to Save the Image to

This is very important because you will need to load in the bitmap image, after you've scanned it into the Image Scanning Module. It is recommended to create a new folder on your hard drive where you will save or export scans to as you do them using your scanner. Once you have begun to load scans from this location the Image Scanning Module will automatically go there each time you load a bitmap file, unless you change the location again.

#### 18.5 How to load Bitmap Images into the Image Tracing Module

The Image Scanning Module can read in over 30 bitmap image formats including “.tiff .giff .jpeg etc.” so it is ideal for loading in any bitmap image for later use in the Image Tracing Module. To load in images in from the “**Image Scanning Module**”, simply click on the “**OK**” button and the image will automatically load into the “**Image Tracing Module**”.

To directly open an image within the Image Tracing Module, it must be in a “.bmp” format for it to be able to read it in. To do this click on the “**Open**” button in the “**Image Tracing Module**” and locate the required bitmap image and click on the “**OK**” button and the bitmap image will load in.

To paste an image in from the “**Windows Clipboard**” scan an image in using your scanner's software as normal, and when complete press “**Ctrl+C**” on the keyboard, or click on “**Copy**” from the scanner's software menu, which will copy the image onto the Clipboard, then click on the “**Paste**” button in the “**Image Tracing Module**”, and the bitmap image will automatically be loaded into the Tracing Module, ready to be Traced.

#### 18.6 How to use the Scanned Results to Create the Finished Work

By now you should have a good understanding of what bitmap images are, the formats they can be saved in and what settings to use when scanning in artwork. The next stage is manipulating the bitmap image to obtain the desired results in the finished work. If you have successfully scanned in the given artwork this stage should be reasonably quick and easy once known. The Image Scanning and Tracing Modules have been designed to be a simple step by step process. These steps are as follows:

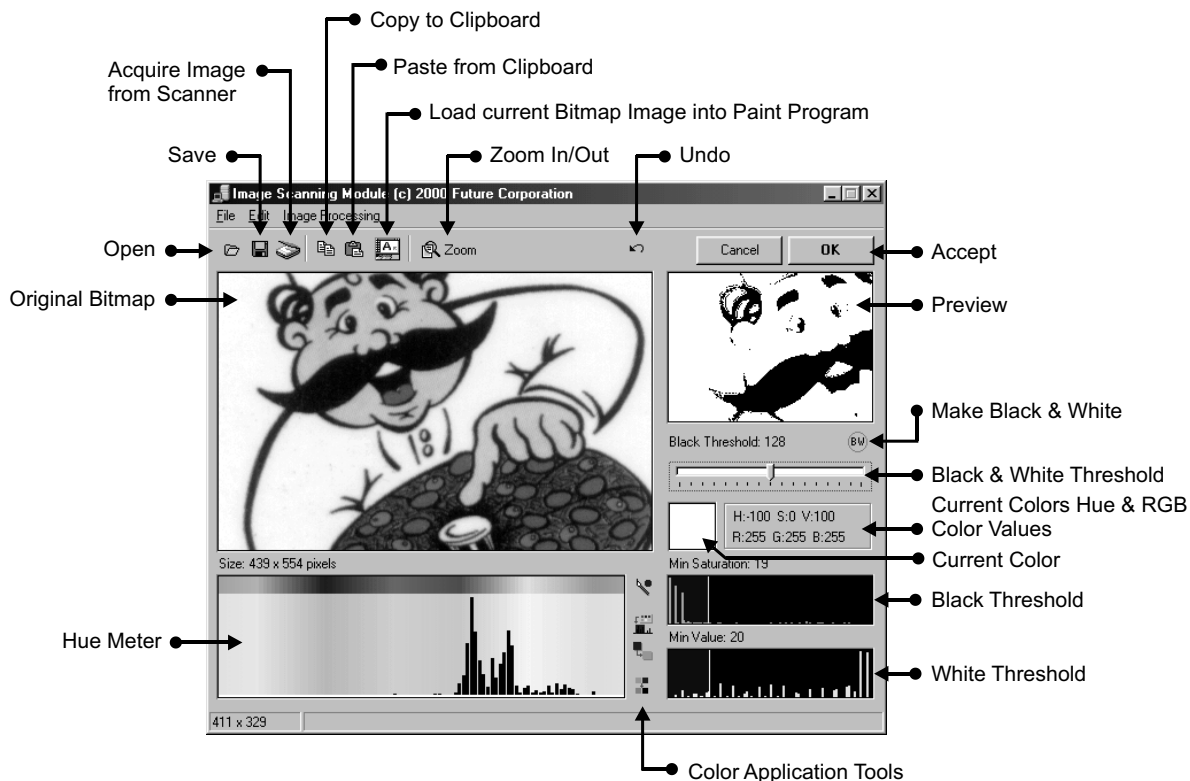
1. Scan artwork directly into the Image Scanning Module,
2. If required adjust the colors and black and white levels, and load into the Image Tracing Module,
3. If required go to the advanced settings and clean the image up by removing unwanted dots, colors and/or jagged edges, or add dots where required,
4. Also, only if required open the Color Filter Module to adjust colors to be flat, black & white or inverted. This module also removes unwanted fringing between the edges of colored dots, which can lead to poor results if not dealt with prior to tracing,
5. Perform the initial (Raw) trace of the bitmap image,
6. Convert the raw trace into a curve object by selecting 1 of 3 settings and adjusting the quality level. If required use the custom settings to obtain specific results,
7. Proceed with final trace into the Curve Editing Module,
8. If required clean up the curve image and then “**Accept**” it into VinylMaster Pro to be cut out.

Although this appears to be complicated and a lengthy process, it is actually quite simple and highly efficient once known, with many steps unnecessary for most given artwork. The main objective with the Image Modules, has been to provide you with an easy to use step by step tool, that automatically achieves excellent results.

While at the same time providing you with powerful tools, that when required will clean up even the poorest quality artwork for the best possible results.



## 18.7 Image Scanning Module Overview



This module is for “**Advanced Applications**” and is launched directly from the “**Image Tracing Module**” as discussed in Topic 19.0 from page 19-1. It primarily functions as an interface between the Image Tracing Module and poor quality or highly complex artwork. It also launches the current scanner’s software. It comes with specialist tools to handle multi colored artwork. As these tools are best used in particular combinations, you are recommended to complete the lessons in Semester 2, Lesson 13 on the VinylMaster Pro CD.

**Scanning/Tracing Fundamentals** - if you have not read through this topic starting from page 18-1 you are encouraged to do so, prior to reading on. You must have a basic understanding of scanning images, to have any continued success in tracing these scans and artwork that you will be presented with, from your clients etc.

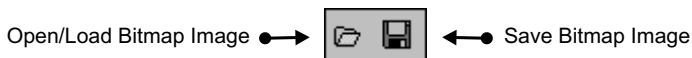
## 18.8 Using the Image Scanning Module

To use the Image Scanning Module you must first have a bitmap image to work with. This can be obtained from a saved file on any disk drive, from an image currently on the Windows Clipboard, or from acquiring an image from an imaging device such as a scanner or digital camera.

Once an image is loaded into the Image Scanning Module, the next stage is to evaluate the image and decide how best to obtain the desired results. This will depend on whether or not there is a colored background that will need to be removed from text or logo/s above it, or colors that tend to blend in with each other where it is difficult to distinguish exact borders etc.

In all these cases, the Image Scanning Module will “**with practice**” allow you to deal with these very difficult situations quite efficiently. The following topics will discuss the Image Scanning Module’s tools and features and how to use them.

## 18.9 Loading & Saving Bitmap Images

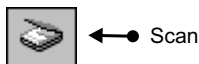


To Open an existing bitmap image that may have been saved on Hard Disk Drive, or Floppy Drive, click on the **“Open”** button, shown above and the **“Open Bitmap”** window will come up, as shown on page 19-5.

From here, click on the required **“Bitmap Image”**, then on **“Open”** and it will automatically be loaded into the Image Scanning Module.

To Save a bitmap image already loaded into the Image Scanning Module onto any disk drive, click on the **“Save”** button, shown above and the **“Save”** window will come up, next select a location to save the bitmap image to, type in a file name for it and click on the **“Save”** button, and the **“Bitmap Image”** will automatically be saved to the nominated location.

## 18.10 Acquire an Image from a Scanner/Digital Camera



This feature is used to directly launch your scanner software directly from the Image Scanning Module, rather than needing to go through Windows.

When clicked on, it will automatically search through your system, locate then launch your scanner’s software. From here you can carry out any required scanning and either directly load your scans into the Image Scanning Module.

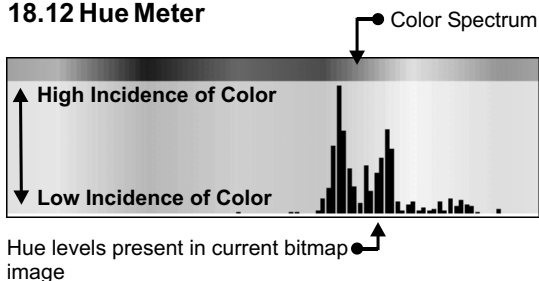
Note, if the Launch Scanner Software does not respond when clicked on, or hangs (locks up) your computer, your scanner’s software maybe incompatible with VinylMaster Pro. If this does occur, you must launch your scanner’s software using the standard windows procedure i.e. go to start, to programs, to scanner’s software - and it will launch. Scan the artwork as per normal and save it off as a windows bitmap file (\*.bmp), in a known folder/directory. Then load the bitmap image as explained above in Topic 18.9

## 18.11 Copy/Paste Bitmap Image



These tools are used to either copy the existing bitmap image in the Image Scanning Module, or to paste an existing image from the clipboard. To implement these tools see page 24-1.

## 18.12 Hue Meter



The Hue Meter is used to measure the quantity of colors that are within and throughout the bitmap image, and then be able (with great accuracy) to select these colors, then separate them for viewing and then tracing purposes.

The colors are measured by a Level Indicator, which is displayed in a graph type fashion, as shown on the left. The taller the bars in Level Indicator, the more of that color is within the bitmap image.

Above each Level Indicator is the actual Color Spectrum it's representing.

To select a color range from the Hue Meter, click at either end of "**Level Indicator**" you wish to select and hold down your mouse button, then slide it either left or right to select more or less of the color range that the Level Indicator is representing, while doing this you will see (in a black & white representation - for clarity) the color range you are selecting in the top right "**Preview**" window on the Image Scanning Module, as shown on page 18-5.

The more defined the image in the preview window becomes, the more colors you are selecting. Once you have selected the color range you intend to trace as a whole, you can change that entire color range to one flat color, which can then be traced. This procedure pinpoints a mix of similar colors to eliminate unnecessary complexity.

Applying this method to the picture of the Chef on page 18-5, his skin color which is made up of beige and light brown can be selected as a color range, then by clicking on the "**Change Color Range**" button, as shown overleaf, all these colors can be converted into one flat color, also shown in the example overleaf, which can then be traced, and then cut out.

However, the same color range is also apart of his outline, which must be removed prior to the step just mentioned. This can be done by using the black & white manipulation tools which are explained overleaf.

#### In Summary

To obtain the correct "**End Result**" you should first decide exactly what your aim is with the artwork, i.e. have a lot of colors in the finished job, shades of grey or black & white, then experiment with various techniques. These should include working with the black & white manipulation tools prior to, in conjunction with and after using the Hue Meter and the color manipulation tools.

**Tip:** *It is sometimes easier to convert an image to monochrome, and then change the separate sections of the work back to colors in the designing area of VinylMaster Pro.*

### 18.13 Color Application Tools

The Color Application Tools are used in conjunction with the Hue Meter to select specified color ranges and change these for better tracing results, as explained here.



#### Pick Color

This tool is used to find out where a particular color within the bitmap image is located along the color spectrum, so that it may be singled out, to either be changed or combined with other colors.

To implement this tool, click on the "**Pick Color**" button, as shown above, next move the mouse pointer over the bitmap image and the color, the mouse pointer is over will be displayed in the "**Current Color**" window, as shown on page 18-5.



#### Change Color Range

This tool is used to change a range of colors to one specified color, thereby simplifying a highly complex image that would be impractical to trace.

To implement this tool, firstly have a range of colors selected in the "**Hue Meter**", next click on the "**Change Color Range**" button, as shown above, next the "**Change Color**" screen will come up, as shown on page 19-12, select the required color and click on the "**OK**" button, and the selected colors will automatically be changed to the one whole/flat color.



## Replace Color

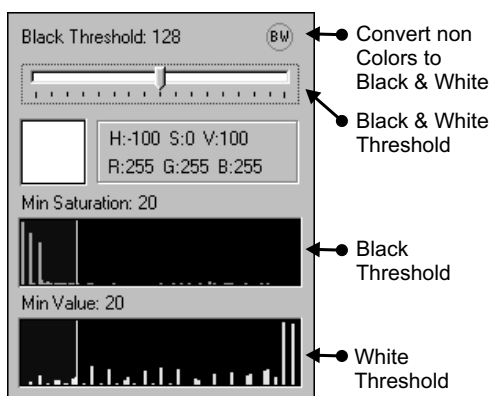
This tool is used to change one color to another. To implement this tool, firstly have a color selected in the “**Hue Meter**”, or in the “**Current Color**” window, next click on the “**Replace Color**” button, as shown above, next the “**Change Color**” screen will come up, as shown on page 19-12, select the required color and click on the “**OK**” button, and the selected color will automatically be changed to the one new color.



## Gray Scale

This tool is used to convert a colored bitmap into a grey scale bitmap, which when combined with the black and white application tools, lets the user create a clear black and white image from a colored image quite efficiently. To implement this tool, click on the “**Grey Scale**” button, shown above and the colored bitmap will automatically be converted into a grey scale bitmap.

### 18.14 Black & White Application Tools



The Black & White Application Tools are used to adjust the monochrome levels of a bitmap image.

These tools will assist to define areas of the bitmap, along with removing scattered colored pixels that are usually present due to poor printing registration, that is picked up in the scanning process.



#### Convert non Colors to Black & White

Converted Chef Bitmap from 1000's to 4 colors

This tool is used to change all shades of grey to pure black & white, which greatly sharpens the image, removing any subtle background and defining the bitmap image. To implement this tool, click on the “**Black & White**” button, as shown above, and all the bitmap images grey shades will automatically be converted to black and white. Note, this conversion is entirely related to the “**Threshold**” settings, which are explained below.

#### Black & White Threshold

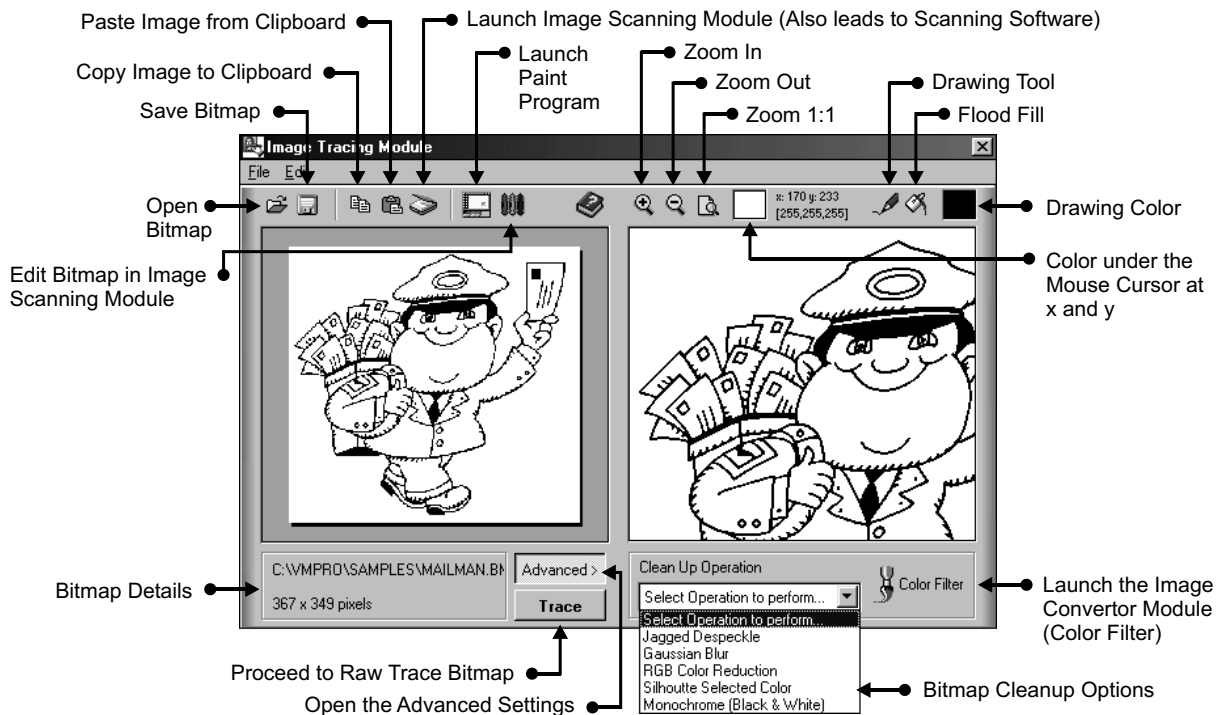
This tool is used to intensify the balance between light and dark in the bitmap image. To implement this tool, click and hold down the mouse button on the “**Black & White**” slider bar, as shown above, next slide it toward the left to lighten the image, and to the right to darken the image. It is recommended to experiment with this tool to achieve the correct balance.

#### “Black” Threshold / “White” Threshold

These tools work similarly to the combined Black & White slider bar as explained above, but have subtle technical differences, which result in varying effects. They are set by default to a general balance, however by sliding these settings left and right, while at the same time watching the preview window and occasionally clicking in it, to view the preview in the larger bitmap preview window, you will see their effect to the black and white balance of the bitmap. Used in conjunction with the more intense Black & White Threshold slider, it is quite possible to convert hopelessly scanned bitmap images into quite legible and cuttable work.



## 19.0 Image Tracing Module



### 19.1 Image Tracing Module Overview

VinylMaster Pro comes with a comprehensive tracing module, which has been designed to work directly in conjunction with a series of other VinylMaster Pro modules (sub-programs). These modules when used in turn allow you to simply scan and trace bitmap images to create cuttable work.

The Image Tracing Module is used to manipulate and adjust a scanned or previously saved bitmap image, in preparation for the Image Trace Settings Module (discussed later in this Topic) that in turn, is used to set specific parameters to carry out a final trace of the first pass (raw trace) carried out by the Image Tracing Module.

This final trace is then automatically loaded into the Curve Editing Module. This module allows the user to clean up the trace for later use in VinylMaster Pro so that it can be cut out.

#### 19.1.1 Using the Image Tracing Module

The Image Tracing Module is used as a part of a series of modules that work together to create a step by step process, which as mentioned above - ends in the Curve Editing Module. With the main objective to minimize clean up time or eliminate it entirely. Whether or not each step is fully or partly used will depend entirely on the given artwork, i.e. whether the artwork is a black and white (monochrome) image, a few flat colors or a full color photo.

If you have not read the Scanning and Tracing Fundamentals topic that precedes this topic, you are recommended to do so now. Even if you have a lot of experience using other computer programs to trace artwork. Simply because most computer programs use different techniques/procedures and/or formats to trace scanned in images.

As different artwork requires varying treatment and tracing techniques, this topic will discuss in detail how to trace the 3 most common types of artwork which covers all situations.

## 19.2 Launch Image Scanning Module/Scanning Software



←● **Launch Image Scanning Module** - Launches the Image Scanning Module and leads to the Scanner's Software

This button when clicked from the “**Image Tracing Module**” as shown above, launches the “**Image Scanning Module**”, as discussed in Topic 18.0.

## 19.3 Launch Paint Program



←● **Edit In Paint Program** - Launches the Current Bitmap Image into Windows Paint

This feature is used to directly launch the current bitmap image into Windows Paint, where it can be modified if required. To implement this feature, you must first have a bitmap image loaded into the Tracing Module, next, click on the “**Edit In Paint Program**” button, as shown above, and the current bitmap image will automatically load up into Windows Paint.

## 19.4 Zoom Tools



The Zoom tools are used to view in and out of the right hand preview window of the Tracing Module. To implement any one the Zoom Tools, click on the required “**Zoom Tool**” and the Zoom function selected will immediately follow.

## 19.5 Tracing Black & White (Monochrome) Images



Black & White (Monochrome) type images are a very common example of typical artwork. The example on the left includes a logo and some text.

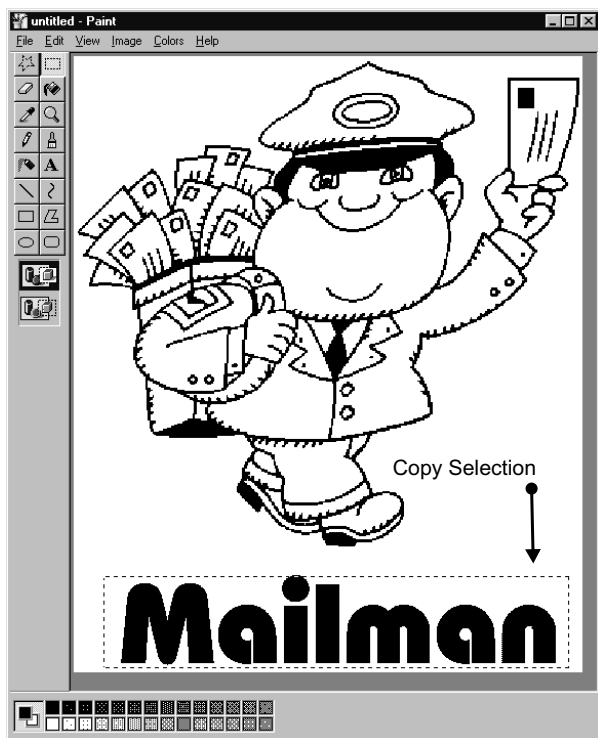
The logo is comprised of many curve areas, that could quite easily be changed a little without any noticeable effect, while the text is very geometric - that if changed, even slightly would change its overall appearance.

So in these cases it is sometimes easier to scan in each item individually, or break the items apart in a simple bitmap processing program, like Windows Paint.

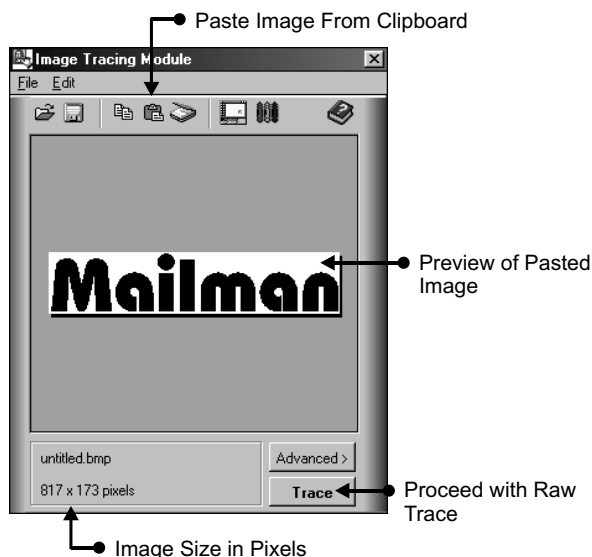
To do this load the image into “**Paint**” directly from your scanner or from a saved location, next draw a selection box around the first item you wish to trace, next go up to the menus and click on “**Copy**” or press “**Ctrl+C**” on the keyboard, as shown on the following page.

# Mailman

←● Sample Monochrome Image Scanned in as Black & White at 600dpi

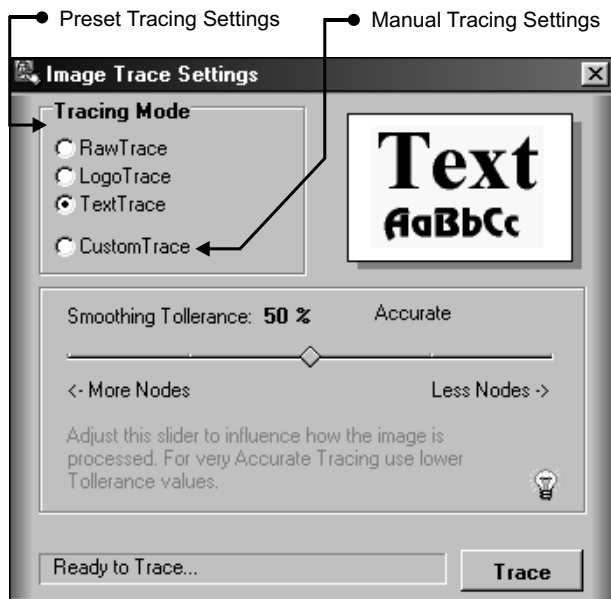


Next load the Tracing Module, by clicking on the **“Auto Trace”** button, as shown in Topic 2.11 on page 2-11, then click on the **“Paste Image From Clipboard”** button, shown below, and the copied item will appear in the Tracing Module, as shown below.



It is usually unnecessary to need to clean up a monochrome image, unless the original artwork was very small, had unwanted dots or was missing detail. The advanced section of the Tracing Module which deals with these issues is discussed from page 19-6. For this exercise we will deal with the artwork as being acceptable.

Next, click on the **“Trace”**, button shown above right, and the program will proceed with a Raw (Preliminary) Trace of the image, which is shown in the window as it progresses to trace the image. Next, the Image Trace Settings window will come up, as shown below.



This module has been designed as an interface between the Raw Trace and the Curve Editing Module. Its function is to allow you to decide how you wish to deal with the Raw Trace e.g. whether or not to smooth out bumpy areas or to fit sharp corners to jagged corners etc. To simplify its use, you are given 3 preset choices along with a smoothing tolerance slider, as shown on left, these cover nearly all situations where the original bitmap fits into a particular category i.e. text to be traced as text and logos to be traced as logos.

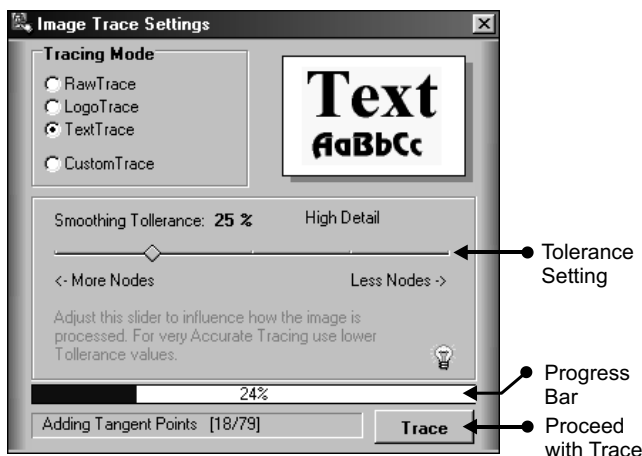
The Custom Trace Setting is very useful once you understand the relationship between the manual settings and the image you are attempting to trace, this topic is discussed in further detail on page 19-14.

The next step in the current example, is to choose which preset option applies best to it. In this case as the image is a representation of “Text” the best choice is “Text”. To do this click in the **“Text”** check box,

as shown on the previous page. Note, if you were tracing the Logo part of the sample then “**Logo**” would need be selected. Next, the Smoothing Tolerance needs to be set. It is set by default to 50% which is a good compromise between too much detail (too many nodes) and too little detail (too few nodes). However the size of the original artwork does make a difference to the tolerance settings, i.e. for very small text (between 75 and 120 pixels, 0.125” to 0.20” (3mm to 5mm) scanned in at 600dpi) the tolerance should be set to 0% “**High Detail**” which means the program will retain as much detail as possible.

1. For text (between 120 and 300 pixels, 0.20” to 0.50” (5mm to 13mm) scanned in at 600dpi) the tolerance should be set to 50% “**Accurate**” which means the program will retain enough detail without using an excessive amount of nodes to describe the shape of the text.
2. For text (between 300 and 600 pixels, 0.50” to 1.00” (13mm to 25mm) scanned in at 600dpi) the tolerance should be set to 75% “**Normal**”, which means the program will use fewer nodes to describe the larger sized text.
3. For text over 600 pixels high, which could be 1.00” (25mm) high text scanned in at 600dpi or 4.00” (100mm) high text scanned in at 150dpi etc. the tolerance should be set to 100% “**Fewer Nodes**”, which means the text is very large and only requires the minimum of nodes.

Note, with Monochrome images the general rules explained above, generally apply to both text and logos, however you a recommended to experiment with these settings to fully understand how they affect the finished results of varying artwork. Once the Tolerance has been set according to the text’s size, click on the “**Trace**” button, as shown below, and the artwork will be traced as specified.



Once the original Raw Trace has been Re-Traced according to the new settings, the results are loaded into the Curve Editing Module which is automatically launched at this stage. The Tracing Modules are then automatically closed down, until required again.

The Curve Editing Module has been specifically designed to deal with curve objects, focusing entirely on editing these with specific curve tools and features. This module can also be launched directly from VinylMaster Pro bringing in any selected curve objects, and can also be used to create new curve objects within itself. As shown on the left, the traced curves are loaded into the Curve Editing Module. From here they can be further edited to obtain the best possible results, before they are sent to be cut out via VinylMaster Pro.



In most cases where the original artwork was of a reasonable size, i.e. 0.20” (5mm) or larger, and the artwork itself was of reasonable consistency, i.e. was not a fax or poor photocopy, and the scanning in of the artwork was carried out correctly - clean up is not necessary. In these cases click on the “**Accept**” button shown on the left, and the curves/contours will automatically be loaded into VinylMaster Pro.

If clean up is required, the next step is to use the Curve Editing Module’s tools and features. These are explained in detail in Topic 20 on page 20-1.

**Tip:** If used to their full potential, the Curve Editing Module’s tools will allow you to produce the most accurate work possible, within the shortest time.



## 19.6 Tracing Color Images



Sample: Courtesy of International Sign Corporation (c) 1998

Sample Monotone Color Image Scanned in as a Color Drawing, scanned in at 600dpi

Color images are a very common example of typical artwork. The above monotone color example includes text, that with some modification, has been designed to form a logo. It is comprised of many curve areas, that are very geometric - that if changed, even slightly would change the logo/text's look. It is important to note that this artwork is of very poor quality. The original artwork is from a business card and only measures 0.25" (6mm) in height.

Although this manual is printed in black and white, the on-line manual in VinylMaster Pro or from [www.future-1.com](http://www.future-1.com) will clearly show you the mix of colors used to create the shades of red and green, you will also see how the background has also been picked up in the scan.

This image has been purposely chosen to demonstrate how many printers, use combinations of colors to create various shades in finished artwork, and how the advanced tools in the Tracing Module can be used to successfully deal with difficult artwork such as this.

Firstly load the Tracing Module. To do this click on the **"Auto Trace"** button, as shown on page 2-11, then load the saved scan from its location by clicking on the **"Open Bitmap"** button, shown below, Next, the **"Open Bitmap"** window will come up, also shown below.

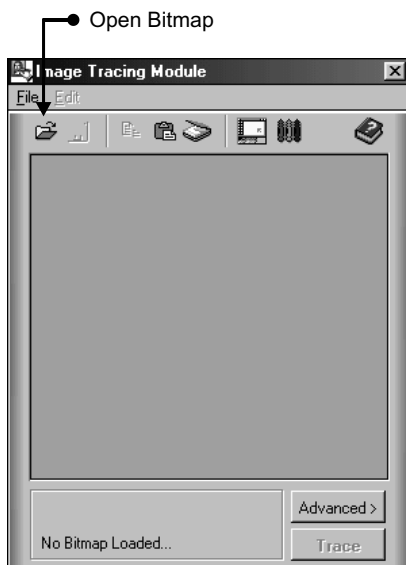
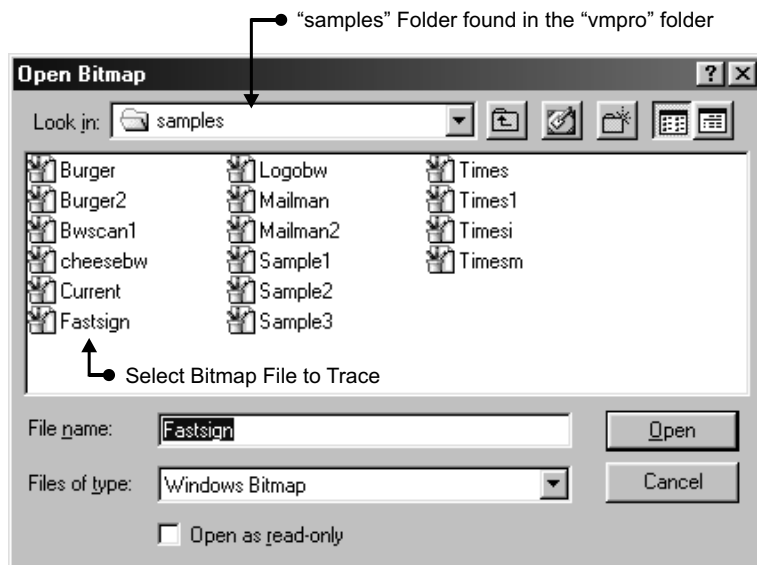


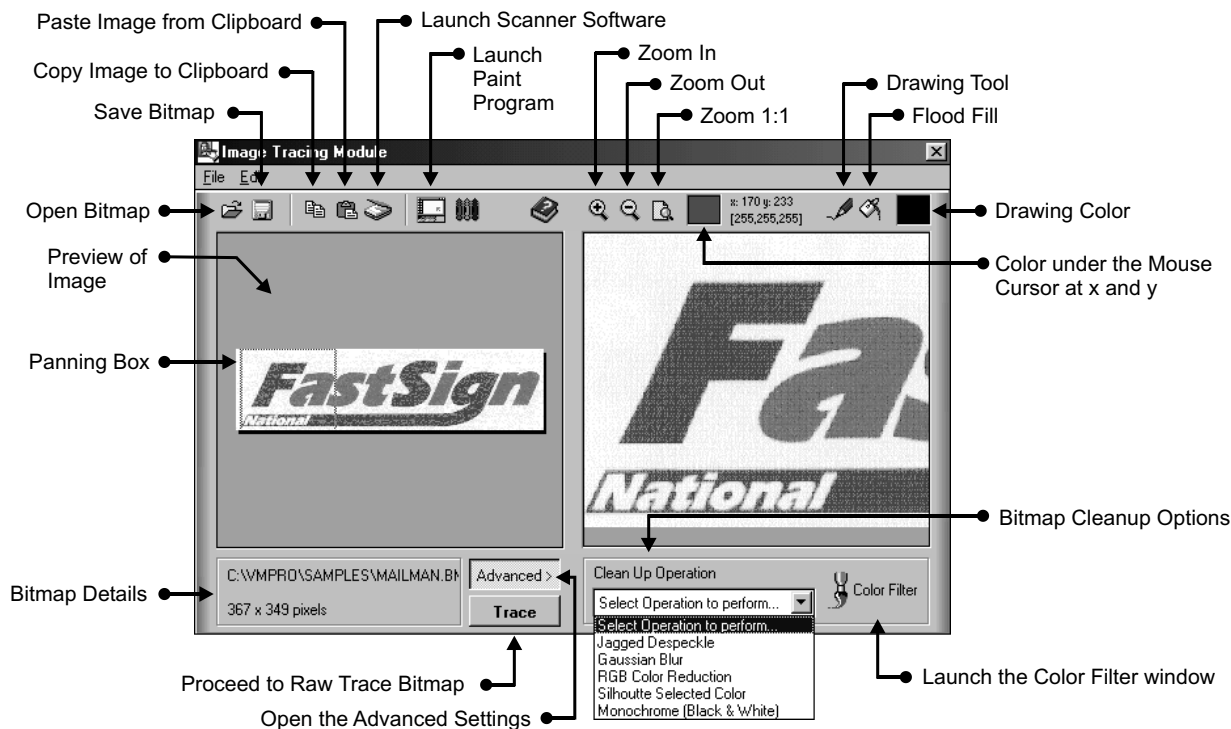
Image Tracing Module



Open Bitmap Window

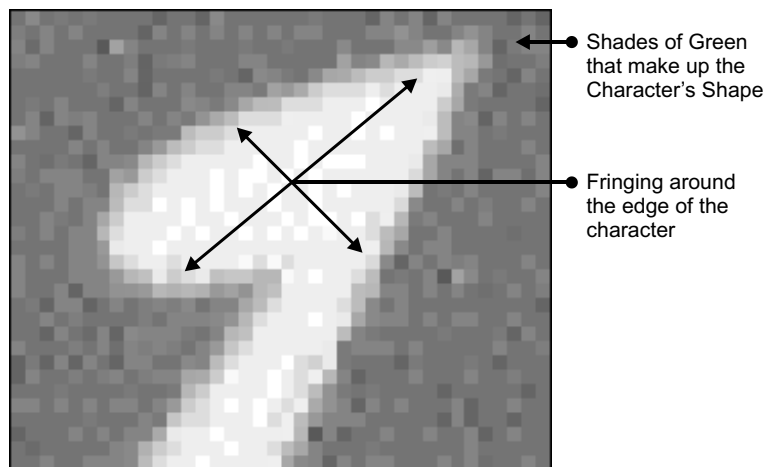
Next, click on the required image, and click on the **"Open"** button, as shown above, and the bitmap image will be automatically loaded into the Tracing module, as shown overleaf.

Next, click on the “**Advanced**” button, shown below, and the Advanced Tools will come up, also shown below.



The advanced tools, as shown above, have been designed to modify the bitmap image prior to it being traced, so that the program has a sample it can obtain the best results from. The main problem when scanning in colored artwork, is that it's quite often a mixture of several hundred colors, that are indistinguishable to the human eye, unless magnified. For example, in the preview area shown above, the “**FastSign**” example, shown below, the green “**a**” is made up of approximately 20 shades of green, including shades of yellow, cyan and magenta. Around its border (edges), there is a fringe of several shades of various colors as shown in the example on the following page.

Note, in an effort to simplify this topic, each tool will be explained individually, and if appropriate the example “**FastSign**” will be used to demonstrate the tool after its main explanation.

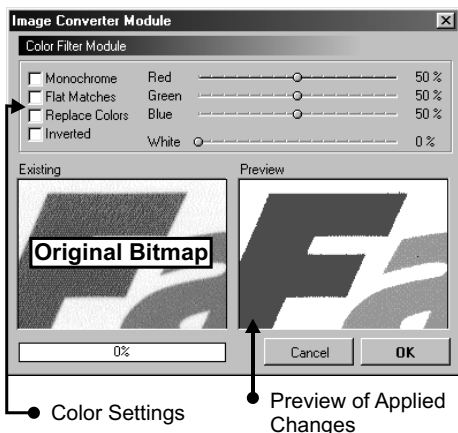


The problem with this situation is, what does the program actually trace? there would be little point attempting to trace each individual color, as you'd end up with literally tens if not hundreds of thousands of separate contours, which would be impossible to deal with.

To overcome this problem is quite simple using the advanced tools. However varying techniques may end up with a similar result, or better result; and you are encouraged to experiment with varying methods to develop your own techniques, to achieve the results you wish to obtain.

## 19.7 Color Filter Window

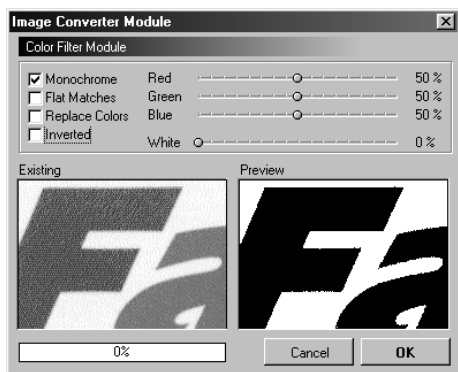
In the example “**FastSign**” the Color Filter Module is required to remove the excessive shades of colors that make up the logo. To do this, click on the “**Color Filter**” button, as shown on the previous page, and the Color Filter window will come up, as shown below.



This module has been designed to modify the Red, Green and Blue color settings of the original bitmap, to make it more suitable for tracing. When it is first loaded the Preview Window automatically displays the original bitmap in flat colors. What this means, is that all the colors of the original bitmap are converted to their closest pure Red, Green or Blue color. This is done so that they can be further modified by the operator in the colors that will be reloaded into the Tracing Module.

The module can automatically apply the following conversions to the original bitmap image a. Convert the image to Monochrome (Black & White), b. Convert the image to Flat Colors (Red, Green and Blue), c. Invert all the colors to their opposite Red, Green or Blue color, d. Convert any selected color into another color and e. Allow manual adjustment of Red, Green and Blue Colors; with each conversion explained as follows.

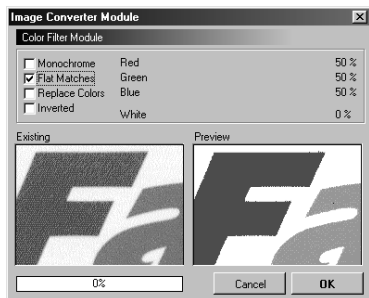
### 19.7.1 Convert to Monochrome



This conversion is used to convert a simple colored image, i.e. a monotone colored image like the “**FastSign**” example straight into a solid black and white bitmap, without the requirement of significant color preparation prior to tracing. Where maintaining the colors isn’t necessary, or where the traced image can be broken apart in VinylMaster Pro and then have the colors changed back to the original color scheme. This will entirely depend on the given artwork and the circumstances of the job itself. Note, converting a full color image into monochrome, may sometimes produce unwanted results.

To apply this conversion, click on the “**Monochrome**” check box, as shown on the left, and the Monochrome conversion will be applied in the preview window, also shown on the left.

### 19.7.2 Convert to Flat Matches

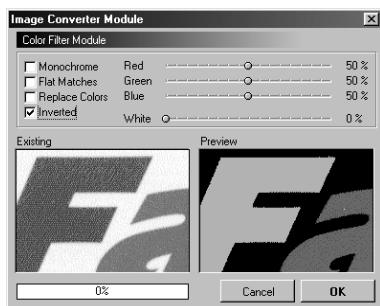


This conversion is automatically applied when first loading the Color Filter Module, except that when selected the Red, Green and Blue slider bars are removed, so that no changes to the colors percentages can be applied.

Although the Tracing module can trace a highly complex full color image i.e. a color drawing or photograph, it does not trace around bitmap images of less than 5 x 5 pixels, as these would be too difficult to cut out and work with. Most high resolution color photographs are made up of thousands of individually colored pixels that can not be successfully traced and cut out. This is where converting to flat matches assists, as it combines similar shades

of the same color to blocks of larger colors, which in most cases still represent the original artwork, only with a color reduction. This is also advantageous when cutting out, as less shades of color are easier and more practical to work with. To apply this conversion, click on the “**Flat Matches**” check box, as shown above, and the Flat Matches conversion will be applied in the preview window, as shown above.

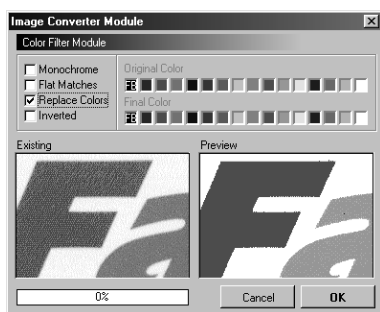
### 19.7.3 Invert Colors



This conversion is used to invert the original colors to their opposite in Red, Green and Blue, which can assist with removing fringing and spotting that occurs when scanning in colored artwork; and can be used in conjunction with the Replace Colors conversion tool.

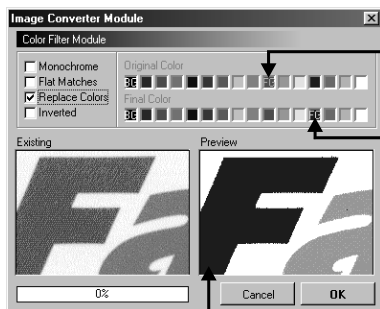
To apply this conversion, click on the “**Invert Colors**” check box, as shown on the left, and the Invert Colors conversion will be applied in the preview window, also shown on the left.

### 19.7.4 Replace Colors



This conversion is used to manipulate the image when fringing and other anomalies occur when scanning in color images. For example, in the “**FastSign**” example, shown on the left, the Red “**F**” has a yellow fringe around it. By converting (Replacing) all Yellow to Red, the fringe is removed and the “**F**” is more representative of the original; because if the Yellow was removed rather than replaced, parts or chunks of the “**F**” would be removed as a result. This would substantially effect the results of tracing the image.

Another example of this conversion is in the “**a**” of the “**FastSign**” example. It has several spots of Cyan throughout it and along its edges, once again by converting (Replacing) all Cyan to Green, the spots and fringing are removed.

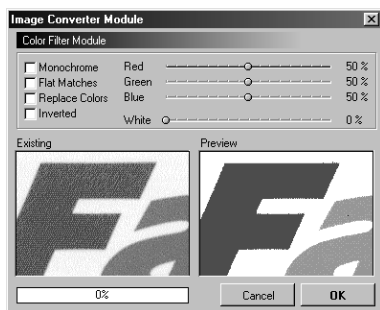


To apply this conversion, click on the “**Replace Colors**” check box, as shown on the left, and the Replace Colors conversion will come up, where the Red, Green and Blue Sliders were. Next, click on the original color that is required to be changed, then click on the color that is to be used to replace it, and the changes will automatically come up in the preview window, as shown in the example on the left.

● Original Color  
● Change to this Color

● Preview of Change

### 19.7.5 Red, Green and Blue Color Adjustment

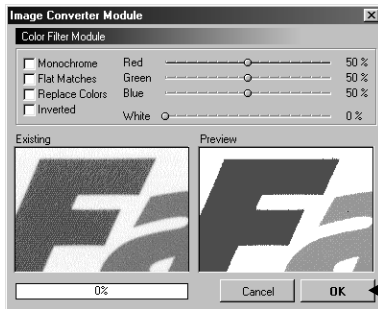


The Red, Green, Blue and White Color sliders are used to adjust the percentage or intensity of each color in the original bitmap image.

When used in combination they greatly assist when attempting to prepare color drawings and photographs for tracing, where the bitmap looks washed out or too dark. Sliding each Color either left or right will greatly effect the look of an image.

You are encouraged to load in a high color image and experiment with these sliders, to see first hand how they combine to create various effects on colored bitmap images.

### 19.7.6 Applying Conversions from the Color Filter

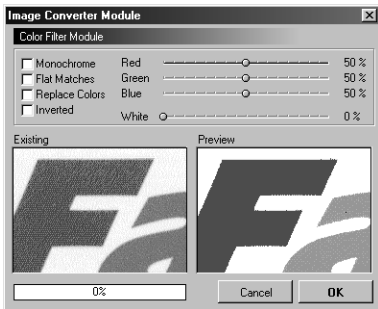


Once any conversions have been applied to the preview window of the Color Filter Module, click on the “OK” button, shown on the left and the specified conversions will be applied into the Tracing Module’s Preview Window, where any further modifications can be applied to the now converted bitmap image.

Note, the left hand side preview window of the tracing module continues to display the original bitmap image as it was prior to any conversions/modifications.

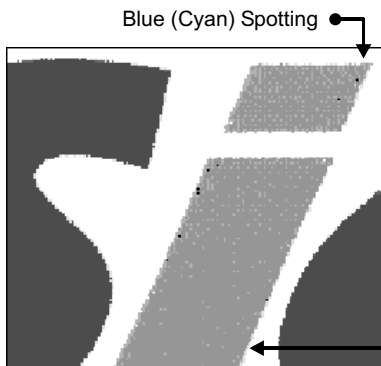
● Proceed with Applying Conversions

### 19.7.7 Applying Color Filter Module to Example



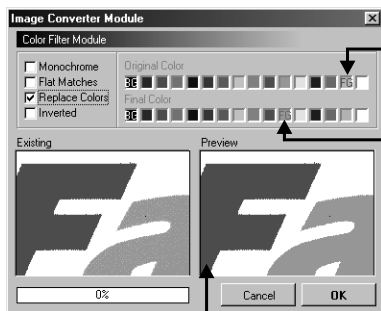
In the example “FastSign” we will assume that we wish to retain the colors of the original bitmap, and prepare it so that there are no multiple colored edges around the logo (fringing).

To do this, firstly load the Color Filter Module by clicking on the “Color Filter” button, as shown on page 19-6, and the Color Filter Module will come up as shown on the left.



Next, click on the “Flat Matches” check box, then click on the “OK” button, and the converted bitmap will be reloaded into the Tracing Module. At this stage the original bitmap has been converted to flat colors, but when zooming in on it, we can see that there is spotting and fringing throughout the image, as shown on the left.

To deal with this it must be removed prior to tracing. To do this reload the Color Filter Module. Next, click on the “Replace Colors” check box, as shown below on left.



Next, click on the first offending color, which in this case is “Cyan”, then, click on the correct color, which in this case is “Green”, then click on the “OK” button, and the converted image will be reloaded into the Tracing Module.

Follow the above and preceding steps and change “Yellow” to “Red”, and “Purple” to “Red” to remove the fringing around the Red items in the bitmap image.

● Select Cyan

● Change to Green

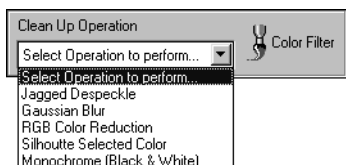
● Preview of Change



The next stage does not require the Color Filter Module, as it has converted what was approximately 50 shades of various colors into a Red and Green logo.

Although there is still some fringing around the Green characters and this could be removed by flood filling the characters with another color and reusing the Color Filter Module to remove it, there are other advanced tools available in the Tracing Module that will more quickly and easily obtain a similar result. These Clean Up tools are explained in the following sub-topic.

## 19.8 Clean Up Tools



The Clean Up Operation tools are used to remove unwanted pixels (dots), smooth out the edges of bitmap images and automatically color reduce where necessary.

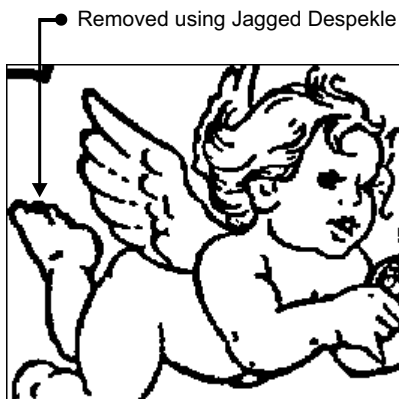
Each Clean Up Operation is explained as follows.

### 19.8.1 Jagged Despeckle

This tool is used to remove unwanted dots that usually form part of a shadow effect in a bitmap which is not cuttable, and/or as a result of fringing, and/or from scanner interpolation of colors where single (different colored) pixels are found along the very edge of a large grouping of pixels to form a particular shape.



Before



After

The example “**Before and After**” on the left, has been used to demonstrate the use of Jagged Despeckle:

Note, this sample can be found in the **Vmpro/Samples** folder under “**cheesebw.bmp**”.

To implement this tool, click on the “**Clean Up Operation**” drop down box, shown above, next click on “**Jagged Despeckle**” and the program will automatically carry out the operation.

### 19.8.2 Gaussian Blur

This tool is used to smooth out the edges of a bitmap image. It usually used for high color images where a more blended appearance is required, or where detail will be lost due to pixel areas being too small, which will be removed when traced. It can also be used for just printing out a bitmap.

This tool can be re-applied as many times as required (over sampling) to obtain the desired results.

The examples shown overleaf, have been used to demonstrate the use of Gaussian Blur:



Flat Matched Bitmap



1 x Guassian Blur



2 x Guassian Blur



3 x Guassian Blur

Note, this sample can be found in the **Vmpro/Samples** folder under “**clown.bmp**”. To implement this tool, click on the “**Clean Up Operation**” drop down box, shown on the previous page, next click on “**Guassian Blur**” and the program will automatically carry out the operation.

### 19.8.3 RGB Color Reduction

This tool is used to convert a colored image into its closet Red, Green and Blue equivalent.



It works best with simple monotone color images (solid color), or where a simplified version of a full color image is required, as shown in the examples on the left.



Original Bitmaps

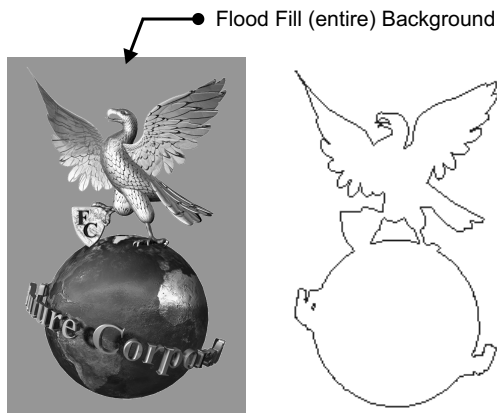


Reduced Down to RGB

To implement this tool, click on the “**Clean Up Operation**” drop down box, as shown on the previous page, next click on “**RGB Color Reduction**” and the program will automatically carry out the operation.

### 19.8.4 Contour/Sillouette Cut (Die Cut)

This tool is used to place an outline contour around a bitmap image primarily for large format digital printing and cutting, where a die cut effect is required to create stickers, as shown below. To implement this tool, you must initially flood fill the entire background of the image with a color that is not present in the bitmap image itself, for example bright yellow or green.



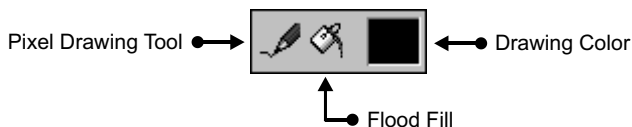
Original Bitmap Image with background color

Vector Outline of Image for Die Cutting

To do this click on the “**Drawing Colors**” box, shown overleaf, next select a color that does not appear in the bitmap image you wish to outline i.e. Cyan, then click on “**OK**”, next click on the “**Flood Fill**” button also shown overleaf and click on the background sections of the bitmap image to flood fill this area. Note, be sure to fill in all parts of the background.

Next, click on the “**Clean Up Operation**” drop down box, shown on the previous page, then click on “**Silhouette Selected Color**” and the program will prompt you to proceed, click on “**Yes**” and it will automatically carry out the operation, resulting in a solid background of the image being created, which when “**Traced**” and placed over the original bitmap back in VinylMaster Pro - then cut out, will form an outline around the original bitmap image, as shown on the left.

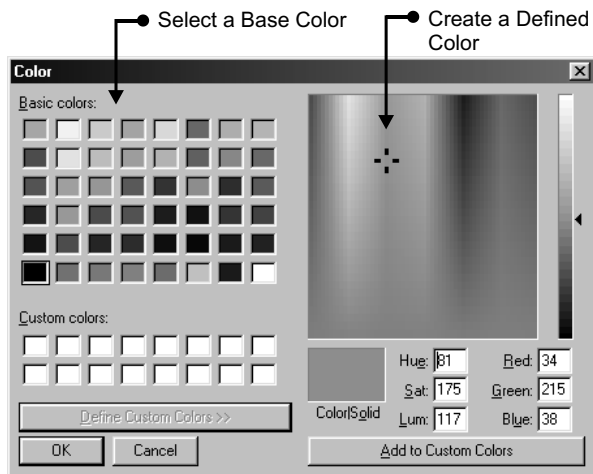
## 19.9 Drawing Tools



The Drawing Tools are used to add or remove individual pixels, and to change the color of groups of pixels, to assist in the overall shape of a bitmap image, prior to it being traced.



### 19.9.1 Pixel Drawing Tool

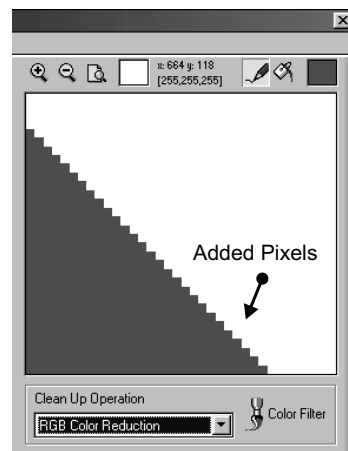
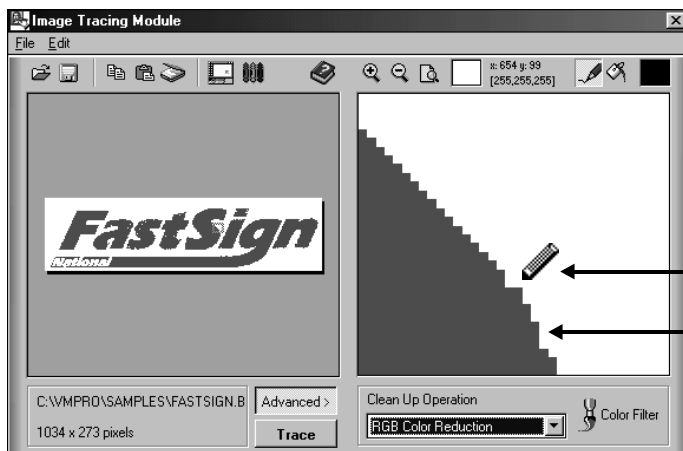


The Pixel Drawing tool is used to add or remove individual pixels of a specified color.

To implement this tool, you must first specify the Color of the pixels it will draw onto the bitmap image, to do this, click on the **“Drawing Color”** button, shown at top, and the **“Color Selector”** window will come up, as shown on the left.

Next, select the required **“Basic”** Color or create a **“Defined”** Color, as shown on the left, then press the **“OK”** button, also shown on the left, and the specified color will become the current Drawing Color, which will be displayed in the **“Drawing Color”** box, shown at top.

To apply or remove pixels using the Pixel Drawing tool, click on the area you wish to add a pixel to, or click on the right mouse button to remove a pixel, as shown below.



By holding down the **“Ctrl”** button on the keyboard, and holding down the left mouse button when using the Pixel Drawing tool, and moving either left or right, a single pixel width line can be created, assisting in filling in larger areas or cleaning up unwanted fringing in horizontal lines. Note, there is no **“Apply”** or **“OK”** button when using the Pixel Drawing tool, as pixels are created the operation is complete.





### 19.9.2 Flood Fill

The Flood Fill tool is used to change the entire color of groups of pixels. To implement this tool, you must first specify the Color of the pixels it will flood fill onto the bitmap image, to do this, click on the **“Drawing Color”** button, shown at top, and the **“Color Selector”** window will come up, as shown on the previous page.



Original Color



Flood Filled Color

Next, select the required **“Basic”** Color or create a **“Defined”** Color, then press on the **“OK”** button, and the specified color will become the current Drawing Color, which will be displayed in the **“Drawing Color”** box, as shown on the previous page. Next, click on the area of the bitmap that requires its color to be changed, and the group of pixels selected will automatically change to the specified color, as shown on the left.

### 19.9.3 Monochrome (Black & White)

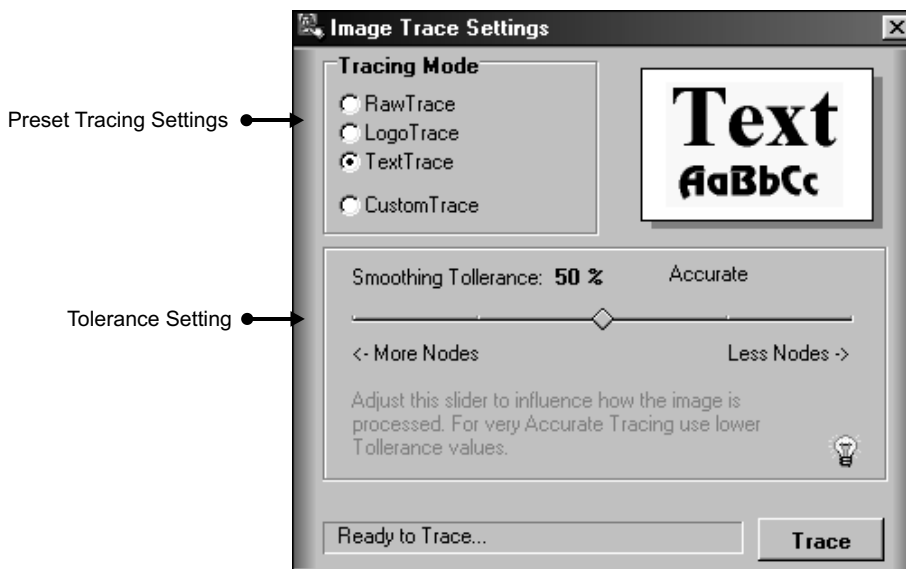
This tool is used to instantly change a colored bitmap image into a Monochrome (Black & White) bitmap image.

To implement this tool, click on the **“Clean Up Operation”** drop down box, shown on the page 19-10, next click on **“Monochrome (Black & White)”** and the program will automatically carry out the operation.

### 19.10 Raw Tracing the Bitmap Image

Once a bitmap image has been prepared for a tracing, the next step is to proceed with a Raw Trace. To do this, click on the **“Trace”** button, as shown on page 19-6, and the program will proceed to Raw Trace the image, which is an exact outline of the bitmap image. Next, the Image Trace Settings module will come up, as shown below.

At this point the preset **“Text”** and a slider adjustment of **“100%”** can be used to proceed with the final trace, this setting and procedure is explained on page 19-4, with the more advanced **“Custom Trace”** settings explained in the following topic.

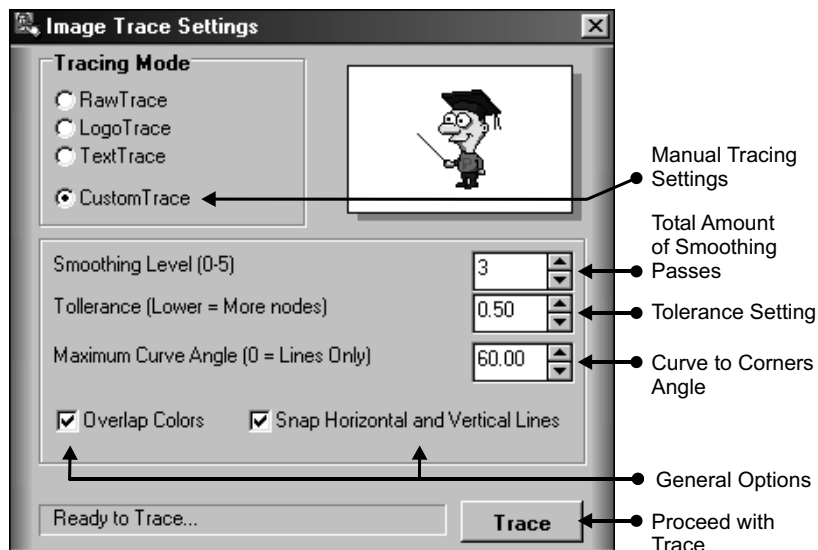


## 19.11 Custom Trace Setting

This setting is used when a particular Raw Trace has special requirements for its Final Trace.

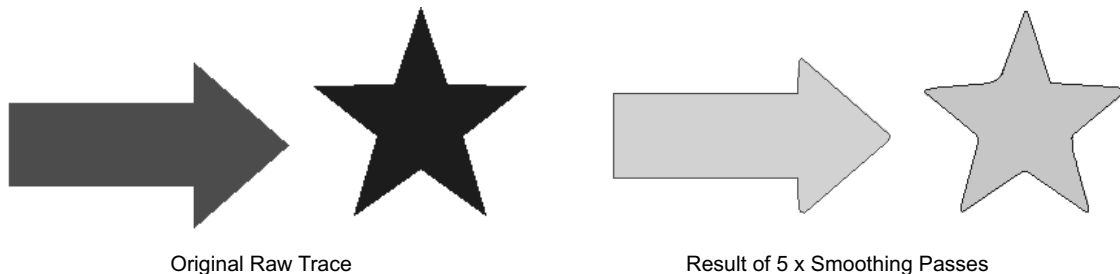
In most cases the preset trace settings are more than suitable, but in cases where the original bitmap image is of poor quality, or certain default settings that are used in the presets are not appropriate these can all be overridden and fine tuned (tweaked) using the Custom Trace Settings.

You are recommended to experiment with all these settings, as various artwork requires significantly different settings, to obtain the best results.



### 19.11.1 Smoothing Level

This setting tells the program how many times to smooth out curves as it traces around the Raw Trace. The more times the Raw Trace is smoothed out the less defined an image will appear.



This setting is usually used with logos and is not recommended on images that contain text or geometric shapes, as the corners and overall shape will be rounded or smoothed out, as shown in the examples above.

### 19.11.2 Tolerance Setting

This setting tells the program how accurately it should trace around the Raw Trace, from an exact copy to a very loose copy, adding more nodes to an **“Accurate”** Final Trace. This setting is the most influential setting and should

Image Type	Original Image Size	Tolerance Setting
Text	up to 120 pixels	0.75
Text	120 to 300 pixels	0.85
Text	over 300 pixels	1.00
Logo	up to 120 pixels	0.10
Logo	120 to 300 pixels	0.15
Logo	over 300 pixels	0.20

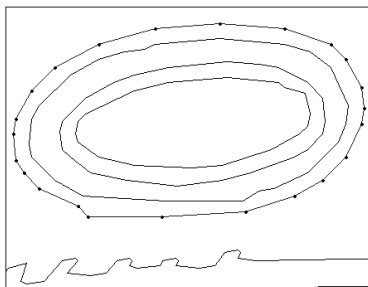
be used carefully to obtain the desired results. It only requires slight adjustment to completely change the look of an image. The table on the left is a guide to which tolerance settings should be used when tracing either text or logos.

Note, this is a guide only, you are encouraged to experiment with these settings to obtain the results you require.

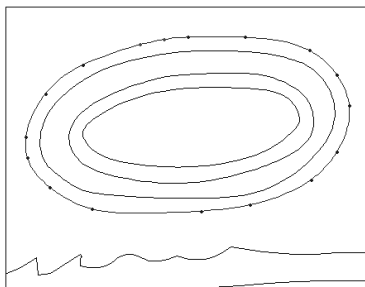
### 19.11.3 Maximum Curve Angle

This setting tells the program at which angle in degrees (360 degrees to a circle) to fit a curved corner to a point rather than a sharp corner. The greater the angle, the less sharp corners will be fitted to the Final Trace with more curves fitted instead; with the lesser the angle more sharp corners will be fitted to the Final Trace resulting in more lines.

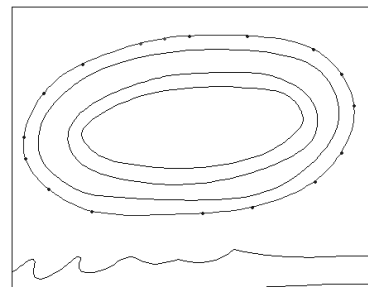
This setting is usually increased with logos and reduced with text, but this will depend on the type of logo and text, i.e. highly rounded text should have a higher curve angle, and accordingly a very squared off logo, should have a lower curve angle. A setting of 60.0 degrees will suit most applications, as shown below.



0 degrees (All Lines)



60 degrees (Lines & Curves)



190 degrees (Mostly All Curves)

### 19.11.4 Overlap Colors

This setting tells the program to overlap colors, rather than trimming each color from the next in the Final Trace. To have the Tracing Module overlap all the colors in an image, click on the “**Overlap Colors**” check box, as shown on the previous page, and when the Final Trace is performed all Colors will be automatically overlapped.

### 19.11.5 Snap Horizontal & Vertical Lines

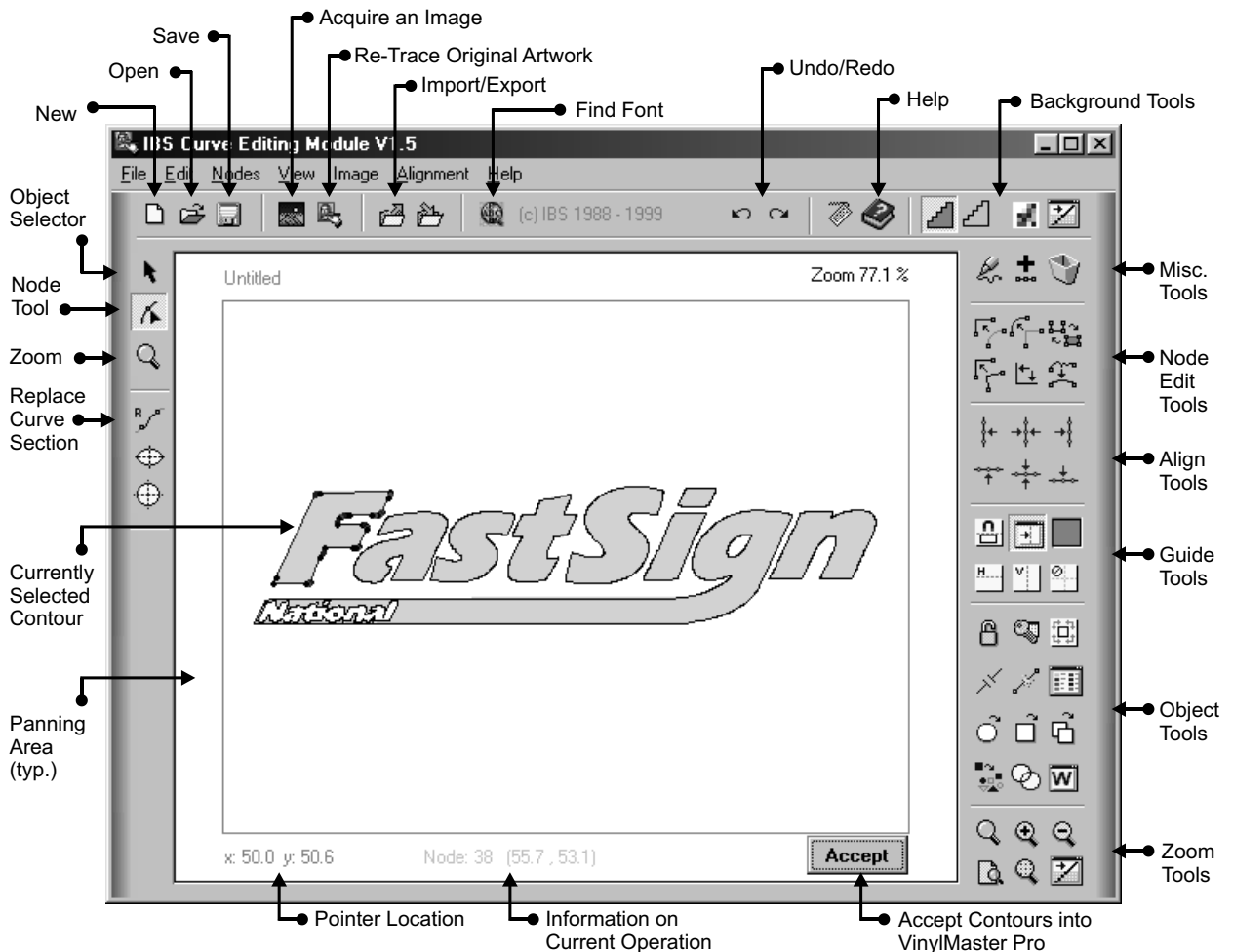
This setting tells the program to take any lines that are nearly horizontal or vertical, and make them actually horizontal or vertical accordingly. This feature has primarily been designed for text, where horizontal and vertical lines usually form text characters and are fundamental to the overall shape of these. However these setting can also apply to logos, depending on the logo design.

To have the Tracing Module snap horizontal and vertical lines in an image, click on the “**Snap Horizontal & Vertical Lines**” check box, as shown on the previous page, and when the Final Trace is performed all lines close to a horizontal or vertical line, will be automatically snapped to horizontal or vertical lines respectively.

### 19.12 Proceeding with the Final Trace

To implement any one of the 3 Custom Settings, click in the “**Number Box**” of the setting to be changed, as shown on the previous page, next type in the required value, then press the “**Tab**” key on the keyboard, and this will update the changed value. It is important to note that each setting does influence the next to some degree, especially the tolerance setting. Therefore you are encouraged to experiment with these settings to obtain the results you require.

Once all the settings are made to suit the particular image, click on the “**Trace**” button, as shown on the previous page, and the Tracing Module will proceed with the Final Trace, and once the original Raw Trace has been Re-Traced according to the new settings, the results are loaded into the Curve Editing Module which is automatically launched at this stage. The Tracing Modules are then automatically closed down, until required again. The Curve Editing Module has been specifically designed to deal with curve objects, focusing entirely on editing these with specific curve tools and features. This module can also be launched directly from VinylMaster Pro bringing in any selected curve objects, and can also be used to create new curve objects within itself, as shown overleaf.



As shown above, the traced curves are loaded into the Curve Editing Module in their respective colors. From here they can be further edited to obtain the best possible results, before they are sent to be cut out via VinylMaster Pro.

In most cases where the original artwork was of a reasonable size, i.e. 0.20" (5mm) or larger, and the artwork itself was of reasonable consistency, i.e. was not a fax or poor photocopy, and the scanning in of the artwork was carried out correctly - clean up is not necessary. In these cases click on the **"Accept"** button shown above, and the curves/contours will automatically be loaded into VinylMaster Pro. If clean up is required, the next step is to use the Curve Editing Module's tools and features. These are explained in detail in Topic 20 on page 20-1.

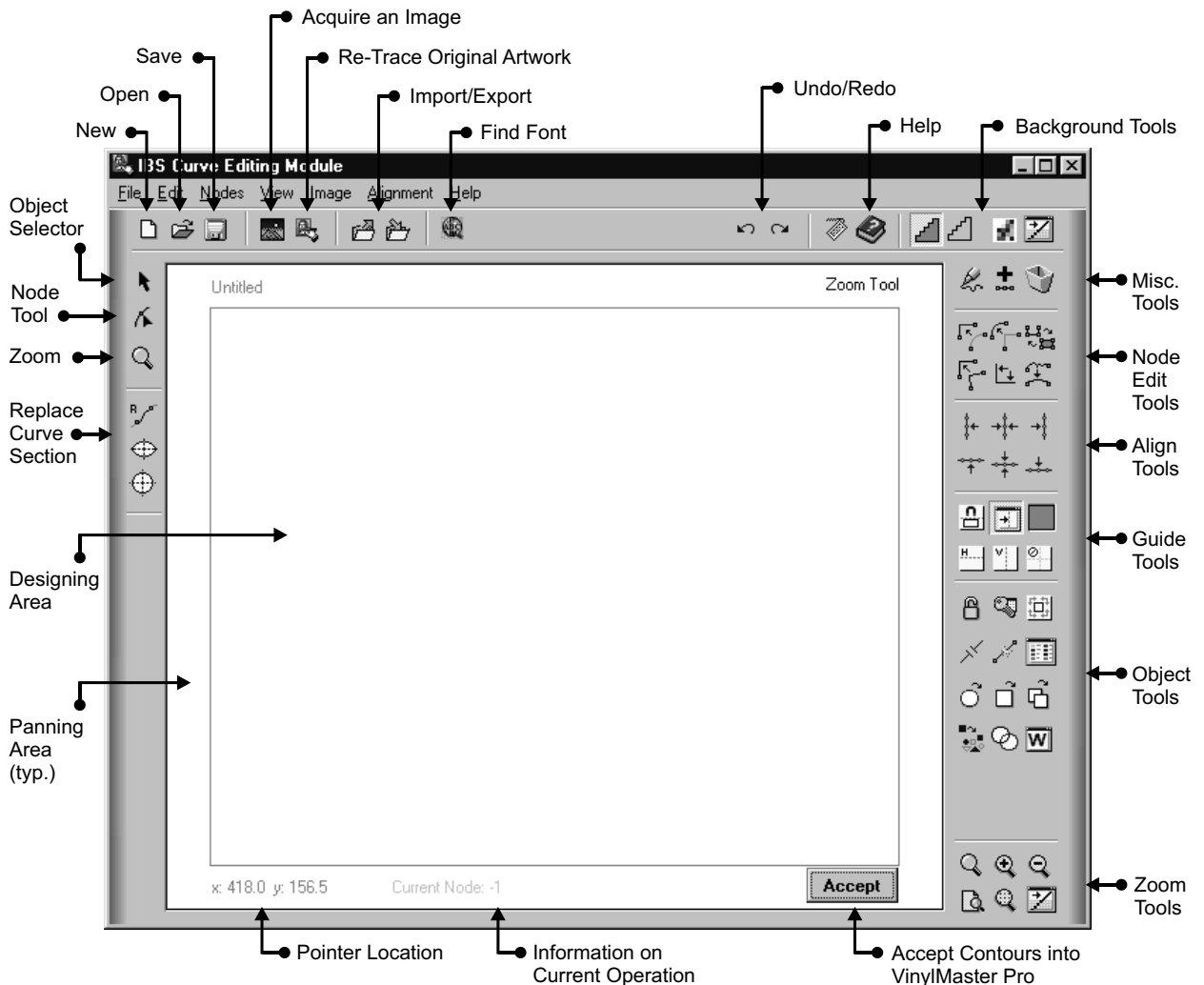
### 19.13 Tracing Module Menus and Shortcuts

Many of the tools, applications and items discussed in the proceeding topics can also be found in the Tracing Modules Menu, which can be found under **"File"** and **"Edit"** top left hand corner of the module, see page 19-1. To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Tracing Module these are:

Menu/Function	Shortcut Key/s
Open Bitmap	Ctrl+O
Save Bitmap	Ctrl+S
Copy Bitmap	Ctrl+C
Paste Bitmap	Ctrl+V



## 20.0 Curve Editing Module



### 20.1 Curve Editing Module Overview

VinylMaster Pro comes with 2 different types of curves and lines, that are handled in separate modules. The first type of curves are more for modeling purposes, and as a result are more suited to simple curve creation and editing. These curves are referred to as “VMP Curves”, and are fully explained in Topic 14 on page 14-1.

The second type of curves are unique, because the curve itself passes through each control point, which gives the user far greater control and accuracy, resulting in a very smooth curve. These type of curves are only available in the Curve Editing Module, shown above, and are referred to as “**Digitizer Curves**”. This module comes with a large range of speciality tools for more advanced curve editing. The Curve Editing Module also works in conjunction with the Tracing module as the final stage in presenting scanned in, then traced artwork back into VinylMaster Pro, for further processing, printing or cutting.

Note, you are strongly recommended to read through the Image Tracing Module topic from page 19-1, and the VinylMaster Pro Curves (VMP Curves) on page 14-1, prior to reading through this topic; to obtain a good understanding of how these topics are related to this more advanced section of the software.

## 20.2 Using The Curve Editing Module

To launch the Curve Editing Module click on the “**Curve Edit**” button, which can be found, in the main tools in VinylMaster Pro, under “**Shapes**”, under the “**Lines**” Tab, or Right Clicking on an item in VinylMaster Pro, going down the Power Menu and clicking on Edit Curves.



### 20.2.1 Object Mode

The Object Selector is used to select, resize & move curve objects. To implement this command, click on the “**Object Selector**”, shown above, and the program will go into Object Mode (see Topic 3).



### 20.2.2 Node Edit Mode

The Node Edit Tool is used to edit the Nodes of curve objects. To implement this command, click on the “**Node Edit Tool**”, shown above, and the program will go into Node Edit Mode.



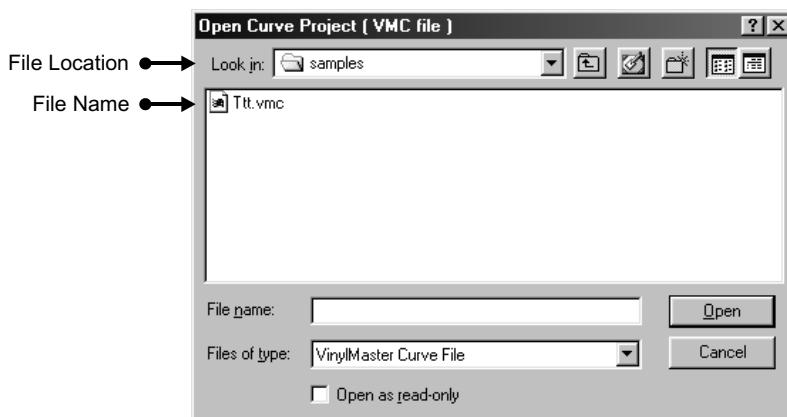
### 20.2.3 Start a New Project

This command is used to start a new curve editing project. To implement this command, click on the “**New Project**” button, shown above and the program will automatically start a new project, unless an existing project is open, in this case if it is unsaved the program will prompt you whether or not you wish to save the current project. If you do not wish to save the current document, click on the “**No**” button, and a new project will be started. If you wish to save the current project, click on the “**Yes**” button, and the “**Save**” window will come up, next, name the existing project and nominate a location to save it to, and click on the “**Save**” button, and the program will start a new project.



### 20.2.4 Open an Existing Project

This command is used to open an existing project. To implement this command, click on the “**Open Project**” button, shown above and the “**Open Curve Project**” window will come up, as shown below.



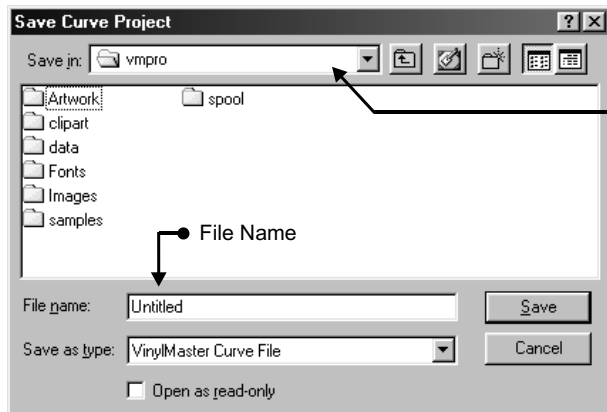
Next, click on the required “**File**”, then click on the “**Open**” button, as shown above, and the nominated File will automatically load into the Designing/Editing Area of the Curve Editing module.

Note, the Curve Editing Module’s File extension is “**.VMC**”, only these Files can be opened.



## 20.2.5 Saving a Project

This command is used to save an existing project.



File Location

To implement this command, click on the “**Save Project**” button, shown above and the “**Save Curve Project**” window will come up, as shown on the left.

Next, set a location to Save the File to, then click in the “**File Name**”, box, as shown on the left, and type in a new “**File Name**” then click on the “**Save**” button, also shown on the left, and the nominated File will automatically be saved to the nominated location.



## 20.2.6 Acquiring An Image

This command links to the Tracing Module by either opening it from scratch, where a bitmap image can be loaded, or bringing it up after a Raw and Final Trace has been carried out without success and where the bitmap image requires retracing.

To implement this command, click on the “**Acquire An Image**” button, shown above, and the “**Tracing Module**” will come up, either with an existing bitmap image from a previous trace, or without any bitmap image loaded.

Note, for information on how to use the Tracing Module and its components, see Topic 19 from page 19-1.



## 20.2.7 Retracing An Image

This command links to the Tracing Module’s Final Trace window where a Raw Trace has been recently carried out, so that another Final Trace can be done, which will then be loaded back into the Curve Editing Module.

Note, when Retrace is used, the current curve object that appears in the Curve Editing Module is deleted.

To implement this command, click on the “**Retrace Image**” button, shown above, and the “**Final Trace Module**” will come up with a copy of the original Raw Trace that was previously carried out.

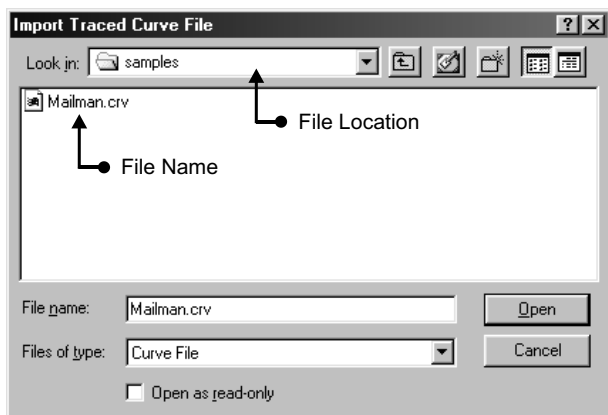
Note, for information on how to use the Tracing Module and its components, see Topic 19 from page 19-1.



## 20.2.8 Importing a Curve Object

This command is used primarily to import curves from previous versions of VinylMaster Pro and its predecessors, so that anyone with previously saved work from an obsolete module can still load this work into the Curve Editing Module.

To implement this command, click on the “**Import Curves**” button, shown above and the “**Import Traced Curve File**” window will come up, as shown overleaf.



Next, click on the required **“File”**, then click on the **“Open”** button, as shown on the previous page, and the nominated File will automatically load into the Designing/Editing Area of the Curve Editing module.

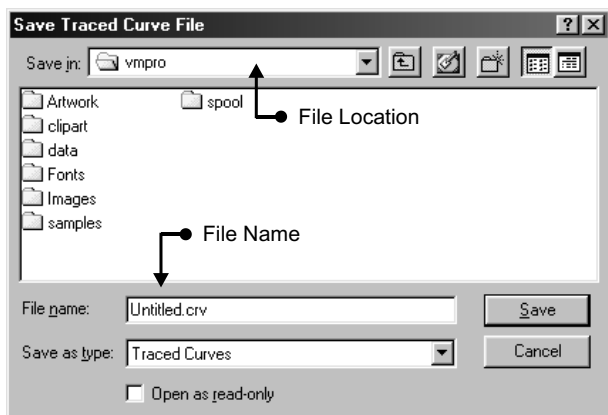
Note, the previous Traced Curves File extension is **“.CRV”**, only these Files can be imported.



### 20.2.9 Exporting Curves

This command is used to export curve objects as a **“.CRV”** file extension for use with obsolete VinylMaster Pro modules, and/or to files which can be later imported directly into VinylMaster Pro.

To implement this command, click on the **“Export Curves”** button, shown above and the **“Save Traced Curve File”** window will come up, as shown below.



Next, set a location to Save the File to, then click in the **“File Name”**, box, shown above, and type in a new **“File Name”** then click on the **“Save”** button, also shown above, and the nominated File will automatically be saved to the nominated location.



### 20.2.10 Search for Font

This command links to Font Detective when a monochrome (black & white) character is selected in object mode, so that it can be pasted into Font Detective in an attempt to search and find a matching font.

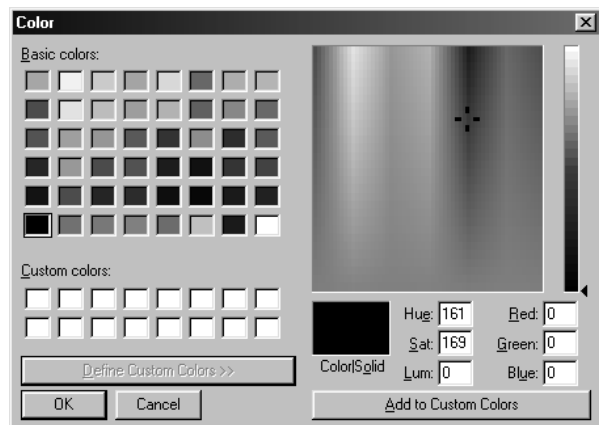
To implement this command, you must first have a curve object loaded and a character selected in **“Object Mode”** that either is, or has been converted into a monochrome image (as discussed overleaf), next click on the **“Search for Selected Font”** button, shown above, and Font detective will be automatically loaded.

Note, for information on how to use Font Detective and its components, see the Font Detective Manual page 1-1.



### 20.2.11 Changing the selected Curve Objects Color

A curve objects color can be changed from its existing color into any other color.



To do this, click on the **“Edit”** menu of the Curve Editing Module, next, go down and click on **“Change Color”**, and the **“Color Palette”** window will come up as shown on the left.

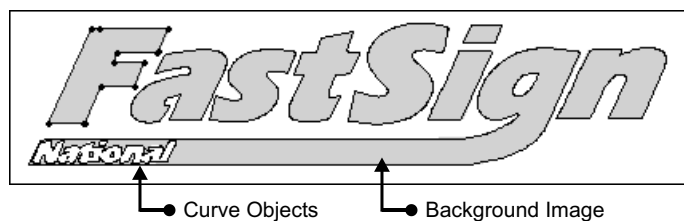
Next, click on an existing **“Color”** or create a new **“Color”**, that you wish the curve object to be changed to, then, click on the **“OK”** button, as shown above, and the selected curve objects Color will be changed to the new Color.

Note, to convert a selection to monochrome click on the **“Black”** color swatch and then click on the **“OK”** button, as shown on the left.

### 20.2.12 Display Background



The Display Background tools are used to display a dulled out solid version of the traced curves, as a visual guide when editing the curves on top of the background. Much the same as tracing paper is used when hand tracing a logo or some text. The Draw Background command, displays the background image behind the curve objects, as shown in the example below.



To implement this command, you must first have traced a bitmap image or loaded a pre-saved curve object that was obtained from a trace at one stage, next, click on the **“Draw Background”** button, shown above, and the background will appear under the traced curves, as shown on the left.

To turn Draw Background off, click on the **“Draw Background”** button once gain. Note, the Draw Background command is turned **“On”** as a default setting.

### 20.2.13 Wireframe Background

This command works much the same as Draw Background, except it only displays the background in Wireframe, rather than solid, as shown in the example below. To implement this command, click on the **“Wireframe**



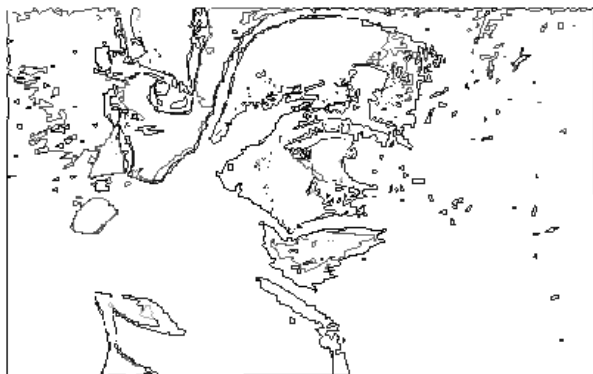
**Background”** button, shown above, and the background will appear under the traced curves in Wireframe, as shown above. To turn Wireframe Background off, click on the **“Wireframe Background”** button once again.

Note, the Wireframe Background will only operate with Draw Background turned **“On”**.



### 20.2.14 Display Traced Bitmap Image

The Display Traced Bitmap Image command is used to display a full color solid version of the original bitmap, that has been recently traced, as a visual guide when editing the curves on top of the background. Much the same as tracing paper is used when hand tracing a logo or some text, as shown in the example below.



Traced Curves, No Background



Traced Curves, with Bitmap Background

To implement this command, you must first have traced a bitmap image in this session, next, click on the **“Draw Bitmap Image”** button, shown at top, and the traced bitmap will appear in the background, under the traced curves, as shown above. To turn Draw Bitmap Image “Off”, click on the **“Draw Bitmap Image”** button once gain.

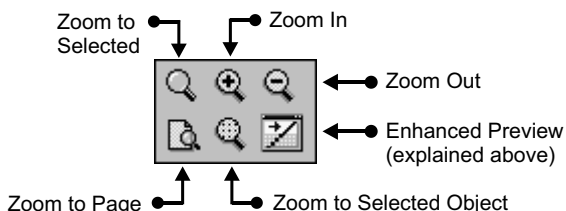


### 20.2.15 Enhanced Preview

The Enhanced Preview command is used to obtain a preview of how the current curve objects will appear once cut or printed out.



To implement this command, you must first have a curve object loaded in, next, click on the **“Enhanced Preview”** button, shown above, and the program will carry out an Enhanced Preview of the current Designing/Editing area.

### 20.2.16 Pan and Zoom Tools




The Zoom tools are used to closely examine areas of the curve objects for fine adjustment, or to view the entire curve object.

To implement any of the Zoom Tools (other than Zoom to Selected Area), click on the required **“Zoom Tool”** and the Zoom function selected will immediately follow.

To Zoom to a Selected Area, click on the **“Zoom to Selected Area”** button:  and the mouse pointer will change to a magnifying glass, like this:  next draw a **“Selection Box”** around the area you wish to Zoom to, by holding down the mouse button and drawing a rectangle over the area, and the program will immediately Zoom to this area, as shown on page 4-2.

Along with the standard type Zoom Tools, the Curve Editing Module also has interactive panning and zooming from all 4 boundaries around the Designing/Editing area of the module.

To Pan around this area, click and hold down the mouse button anywhere around the boundary when the “**Panning Hand**” appears, as shown here:  next, move around on the window and the program will automatically pan with the mouse cursor.

To interactively zoom in or out, click and hold down the mouse button on the “**Zoom Scale**” in the top right hand corner boundary, next, move the mouse cursor “**Up**” to zoom in, or “**Down**” to zoom out.

### 20.3 Digitizer Curve, Fundamentals

To obtain the best results when using curves in the Curve Editing Module you must have an understanding of how Digitizer curves function in this module. These curves are made up of vectors i.e a starting point with a direction (i.e. an arrow) that when combined together with a specialist mathematical equation create a curve, these curves are then further combined together to create a shape, text and/or logo etc.

Although sharing some similarities with VMP curves, Digitizer curves incorporate a different mathematical equation. This allows them to have some rather unique and highly beneficial features that are limited or not present with VMP curves.

These features include, the ability:

1. To interactively add Nodes anywhere along the curve.
2. To interactively slide Nodes along the curve.
3. To have pure elliptical and arc segments auto fitted.
4. To be broken at any point and rejoined.
5. To fit (like rubber) to practically any given shape with very high accuracy.

These features make these curves ideal for editing Raw Traced bitmap images, as they give the user complete control in adjusting the resultant curve objects to better represent the original artwork. Hence this module being used as the final editing stage of tracing bitmap images.

They are also ideal for editing existing shapes and/or text created or imported into VinylMaster Pro. This can be done by selecting on an item in VinylMaster Pro, right clicking on it to bring out the “**Power Menu**”, then, going down and clicking on “**Edit Curves**”, which automatically loads the selected item directly into the Curve Editing Module, which is also loaded as a result.

#### 20.3.1 Curve Order (Direction)

Curves must travel in a certain direction, this being either clockwise or anticlockwise. When a curve has been closed i.e. forms a solid shape, like a circle or square without any openings, this direction specifies whether the curve (shape) is a hole or a solid i.e. as in the letter “**O**” the outside curve (shape) is solid and is a clockwise curve, however the inside curve (shape) is a hole and is an anticlockwise curve.

The direction of a curve is not normally displayed as it would become too confusing for day to day applications. However to view a curve’s direction, it can be loaded into the Welding Module where the curves can be viewed by direction. This is possible because when instructed the Welding Module displays curve direction as a color, as follows:

1. Clockwise Curves - Curves that run in a clockwise direction and are colored Blue.
2. Anticlockwise Curves - Curves that run in an anticlockwise direction and are colored Red.

With Blue representing a solid curve (shape) and Red representing a hole or empty curve (shape), as shown on the following page.

abcdefghi



Normal Text and Clipart

Clockwise Curve (Solid)  
Displayed in Blue

Anticlockwise Curve (Hole)  
Displayed in Red

abcdefghi



Normal Text and Clipart with Curve Direction Highlighted

The direction of curves that form shapes is important to know especially when attempting to weld these to other shapes, as the results can be quite unexpected if the original direction is unknown, this subject is discussed in more detail in the Welding module on page 22-3. Note the Welding Module can be directly loaded from the Curve Editing Module.

If a curve does happen to be traveling in an undesired direction, this can be changed from the “**Edit**” menu under “**Reverse Curve Order**” or from VinylMaster pro by clicking on the “**Reverse Order**” button, as shown on page 14-2, both of which automatically turns a solid into a hole, or a hole into a solid, just depending on the original direction of travel.

### 20.3.2 Breaking Curves Apart & Combining Curves

Shapes that are already made up of curves are quite often combined. What this means is that VinylMaster Pro recognizes a group of curves as one curve, like in the example of the letter “**O**”, the outside and inside curves are combined so that when resizing, welding or changing color etc. the “**O**” remains as one curve object rather than two, this is done for consistency and ease of operator use.

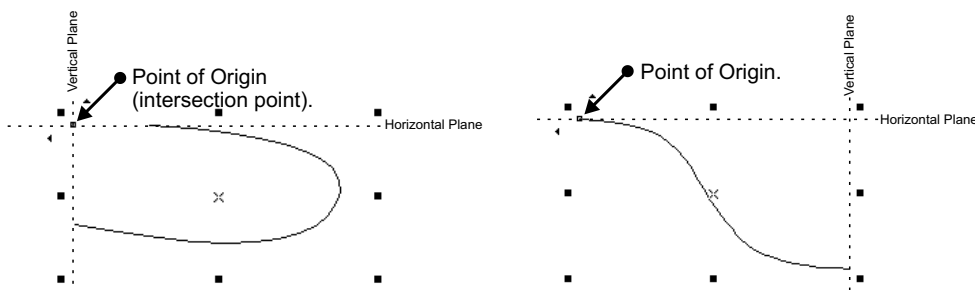
This is usually desired by the operator, however when editing a curve, shape or text in the Curve Editing Module, each contour is considered as a separate curve, and once finished returns the edited contours back into VinylMaster Pro as separate curve objects.

These curves once back in VinylMaster Pro, can then be recombined, by selecting them in “**Object Mode**”, then going up and clicking on the VinylMaster Pro “**Curve Edit**” menu, going down and clicking on “**Combine Curves**”, which will automatically combine the selected curves together.

### 20.3.3 Curve Origin

All VinylMaster Pro objects, text and curves etc. have an origin, which is a point of reference where the item’s position within the designing area is calculated from .

This origin is located in various positions for different types of objects. With Digitizer Curves, the origin is calculated from the top left hand corner of the page that they are drawn on, unless they are normalized. If they are normalized the origin is calculated from the horizontal plane of the most top point (node) of the curve, across to where it intersects with the vertical plane of the most left point (node) of the curve, as shown in the left example below.

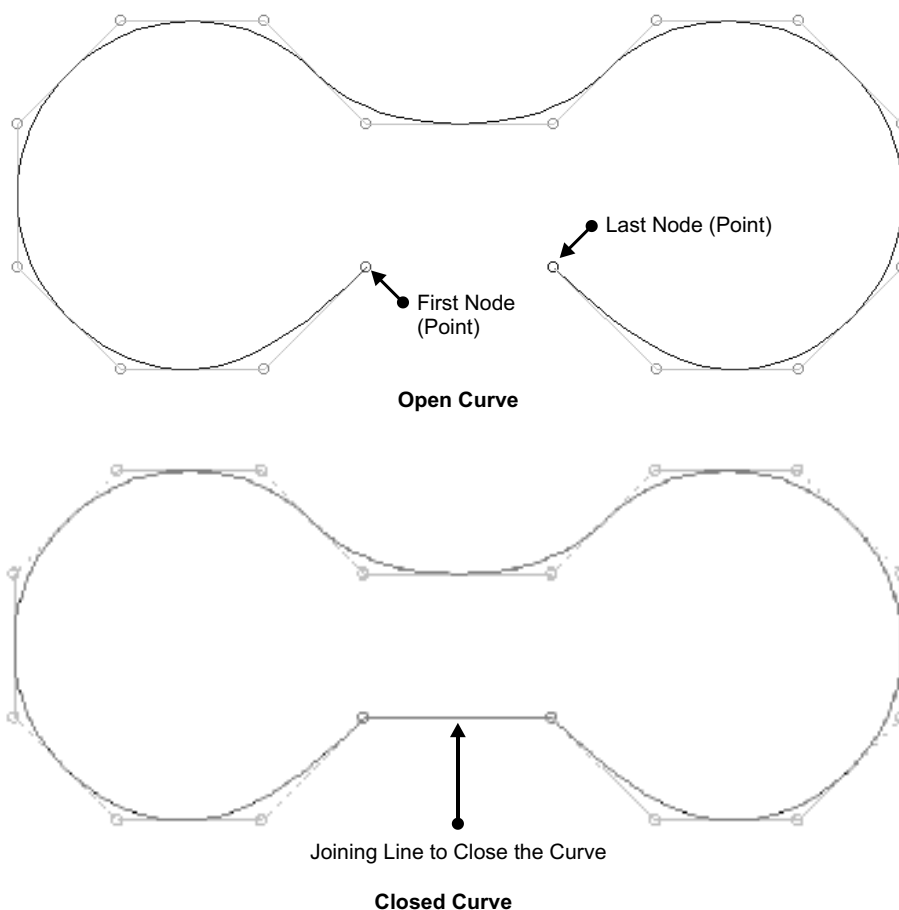


When the last (end) point of a curve is across to the right of the first point, and its vertical plane does not intersect with the horizontal plane of the first point e.g. a diagonal line, the curves point of origin once normalized, is set at the most top left corner of the curve, as shown in the example on the previous page.

Unlike VMP curves, Digitizer curves retain their origin when moved; however if a Digitizer curve object has been rotated or skewed, the origin is still being calculated from the original point, clicking on “**Normalize**”, as shown on page 14-2, will reset the origin back to the curve’s new position, either at the intersection point, or at the top left point, as shown in the example on the previous page.

### 20.3.4 Opening and Closing Curves

As curves are usually used to represent shapes and/or text, they must be closed i.e. have no openings, or join up, like in a circle or square shape etc., as shown below.



Newly created or existing open curves can be closed by clicking on the “**Open/Close**”, button, as shown on page 20-15, conversely closed or existing curve shapes can be opened by also clicking on the “**Open/Close**” button.

Note, when opening a closed Digitizer curve object in the Curve Editing Module, either or both of the start and end points may be a fixed line or a curve. This is known by the color of the Nodes themselves, as explained overleaf. If a Node starts or ends in a curve, this position is fixed and the Node can not be moved, however by “**Right Clicking**” on the Node it will become a line, which can then be moved into another position.

### 20.3.5 Node Types

To assist the user in identifying Node types the Curve Editing Module automatically colors Nodes according to their type, these are: Note, Nodes become Red when selected.

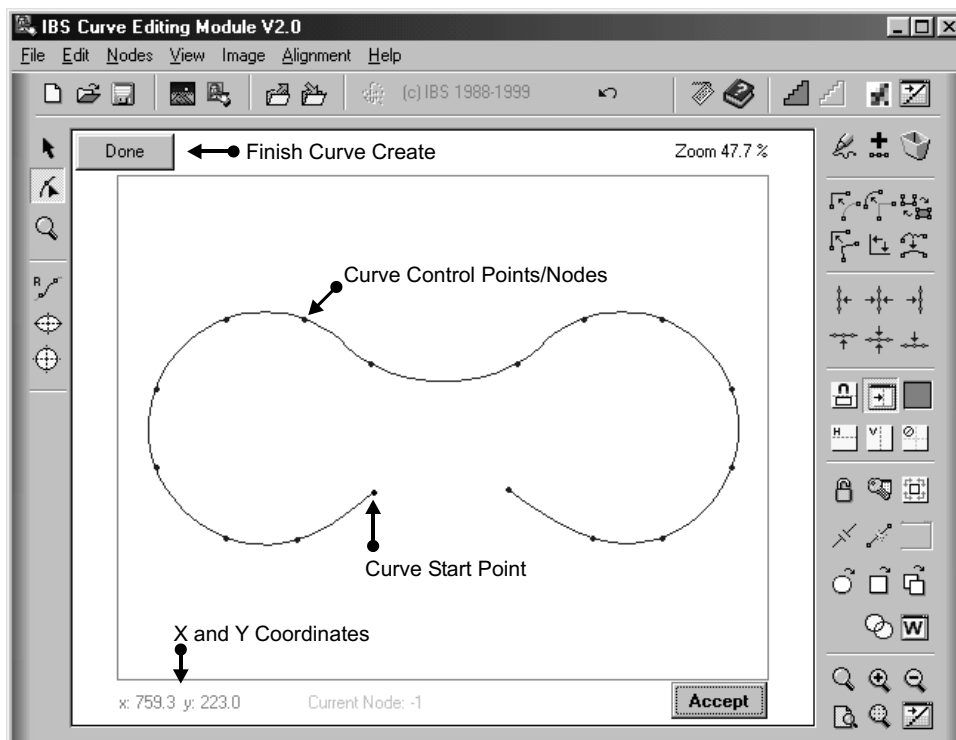
1. Blue - represents a curve point (rounded corner),
2. Black - represents a line point (sharp corner) and
3. Green - represents a clamped point. These points are useful when an area of a curve that is being modified inadvertently and/or unwantedly affects other parts of the curve. These points have effect lock or clamp any further changes away from the area which is being modified from their current position. However these points themselves can be moved about to give the user even greater control over their work.



### 20.4 Creating Curved Shapes

Curves can be created when in the Curve Editing Module, much the same as creating curves in VinylMaster Pro. However for exact Node positioning this is better done in VinylMaster Pro, with these curves later brought into the Curve Editing Module for fine adjustment.

To create a curve shape, click on the “**Create Curves**” button, shown above, next click once anywhere within the designing area, then go to another point where you wish the curve to pass through, and click once again, and a second point will be fixed and a Curve Created, repeat this step as many times as is required to create a Curved Shape, when you have finished you must “**Right Click**” or click on the “**Done**” button, to advise the program that you have finished creating your curve, as shown below.

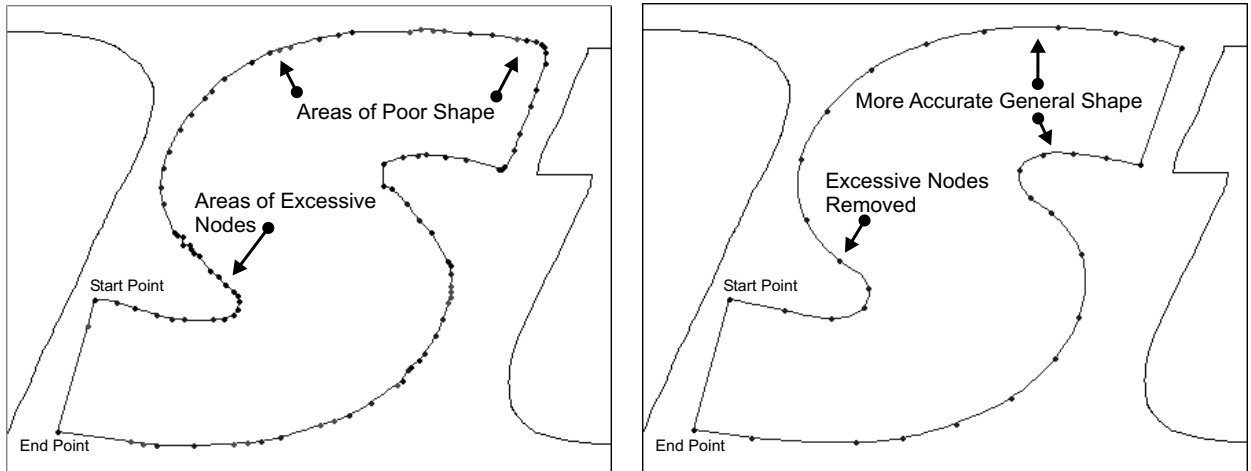


Note, by holding down the left mouse button when clicking to position the next point, you can move to any position and the curve will follow the mouse pointer, let go of the mouse button and the next point will be created there. Also by holding down the “**Shift**” key and using this method just mentioned, the next point will become a line rather than a curve, so that polygon shapes can be created.



## 20.5 Replace Curve Section

The Replace Section tool is used to replace any section of a curve object that may be a little rough or have too many Nodes, as shown in the left example below.



As can be seen in the above left example “S” there are too many Nodes, which are affecting the overall shape of the character.

The Replace Section tool has been designed to follow around the general shape of the contour interactively by the user, by using less Nodes and locating areas that can be used to generally represent the curve.

This is done by clicking on the curve object, in “**Node Edit Mode**”, next, click on the “**Replace Section**” button, shown above, then, click along the curve at the point the curve requires replacing “**The Starting Point**”, next, click on a “**Point**” along the curve where the next node should be, this point should be in an area that represents the general shape of the curve (avoid bumpy/uneven areas), but is not too close, nor too far from the first point, next, continue to go around the curve until the section that needs replacing is now fully replaced with the new curve section, and “**Right Click**” the mouse, or click on the “**Done**” button, and the old curve will be automatically replaced with the new.

As shown in the above right example the entire curve has been replaced. This was done in one operation, however it can be done in several. The direction (clockwise or anticlockwise) in which a curve section can be replaced does not matter and will make no difference to the result. The Replace Section tool can be applied as many times as is necessary to any curve object, and as always, practice makes perfect.

Note 1, the Replace Curve Section tool automatically snaps to the original curve object.

Note 2, by holding down the “**Shift**” key on the keyboard a sharp corner can be created while replacing a curve section. This is useful when replacing a corner of a character, or wherever a sharp point is required.

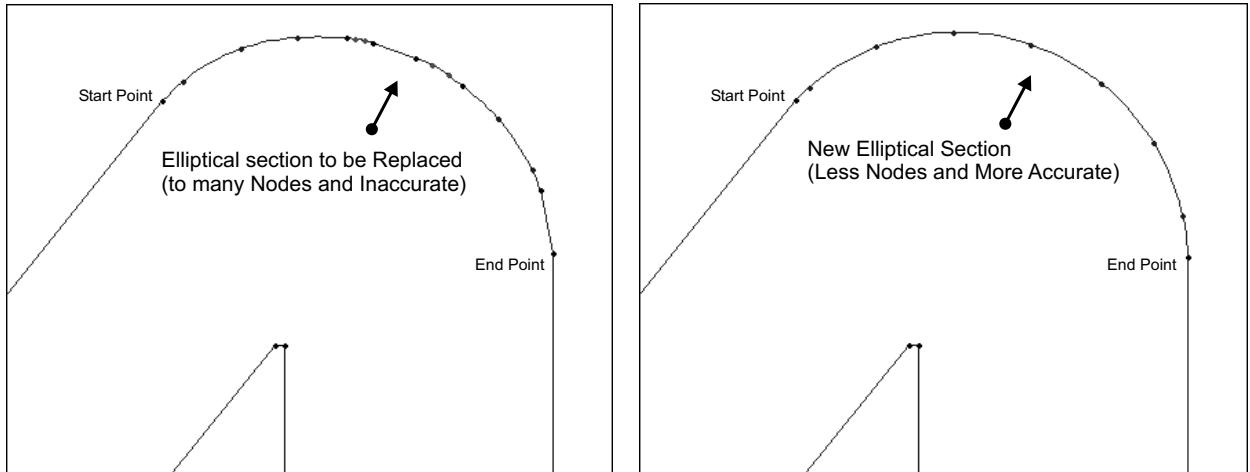
Note 3, also by holding down the “**Shift**” key on the keyboard and the mouse button at the same time, the current Node can be slid back and forth along the contour of the curve object.

**Tip:** whenever replacing a curve section of a curve object, use as little Nodes as possible, to replace the curve section.



## 20.6 Create/Replace Elliptical Corner Section

The Create/Replace Elliptical Corner Section tool is used to replace any elliptical section of a curve object that may be inaccurate or have too many Nodes, as shown in the left example below.



As can be seen in the above left example “M” there are too many Nodes, which are affecting the overall shape of the elliptical section at the top right hand corner of the character.

The Create/Replace Elliptical Section tool has been designed to follow around the general shape of a contour’s elliptical section, replacing it with a pure ellipse, interactively by the user.

This is done by clicking on the curve object, in “**Node Edit Mode**”, next, click on the “**Elliptical Corner**”, button, as shown above, then, click on the curve at the point where an elliptical section begins “**The Starting Point**”, next, click on a “**Point**” along the curve where the ellipse should end and hold down the mouse button, then slide the last point along the curve until the ellipse best fits the original section of the curve object, or until it looks visually correct, next, let go of the mouse button, and the original section of the curve object will be replaced with the new elliptical section.

As shown in the above right example the entire elliptical section has been replaced with an ellipse section. This was done in one operation, however it can be done in several. The direction (clockwise or anticlockwise) in which a curve section can be replaced does not matter and will make no difference to the result. The Replace Section tool can be applied as many times as is necessary to any curve object, and as always, practice makes perfect.

Note 1, the Create/Replace Elliptical Corner Section tool automatically snaps to the original curve object.

Note 2, the Create/Replace Elliptical Corner Section tool fits an ellipse to the section of curve, that it is replacing, that has the least number of Nodes, which on occasion may present an unwanted result. To overcome this situation, add more Nodes to the section to have an elliptical replacement fitted to it.

Note 3, the Create/Replace Elliptical Corner Section tool does not work with straight lines.

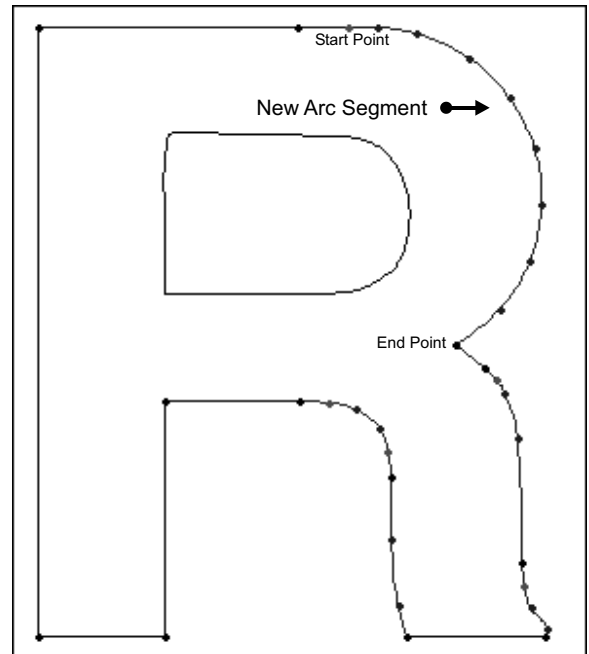
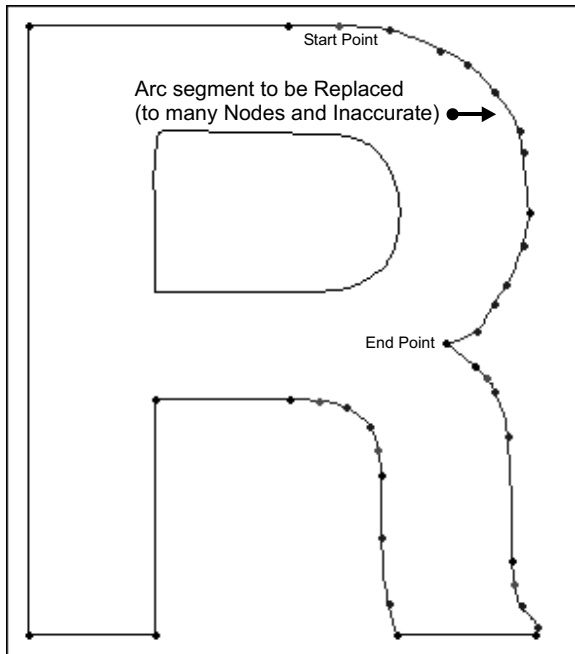
**Tip:** whenever replacing an elliptical section of a curve object, slide the mouse cursor back and forth along the curve after the second click down, to better view the finished elliptical section.





## 20.7 Create/Replace Arc Segment

The Create/Replace Arc Segment tool is used to replace any arc section of a curve object that may be inaccurate or have too many Nodes, as shown in the left example below.



As can be seen in the above left example “R” there are too many Nodes, which are affecting the overall shape of the arc segment at the top right hand corner of the character. The Create/Replace Arc Segment tool has been designed to follow around the general shape of a contour’s arc segment, replacing it with a pure circular arc, interactively by the user.

This is done by clicking on the curve object, in “**Node Edit Mode**”, next, click on the “**Arc Segment**”, button, as shown above, then, click on the curve at the point where an arc segment begins “**The Starting Point**”, next, click on a “**Point**” along the curve where the arc should end, and 2 dotted lines representing the radius from the start point and end point to the center of the arc will appear, next, click anywhere along these dotted lines and hold down the mouse button, next drag out an arc from around the center outwards - towards the edge of the original curve object, until the arc best fits the original section of the curve object, or until it looks visually correct, and let go of the mouse button, and the original section of the curve object will be replaced with the new arc segment.

As shown in the above right example the entire arc segment has been replaced with a pure circular arc. This was done in one operation, however it can be done in several. The direction (clockwise or anticlockwise) in which a curve section can be replaced does not matter and will make no difference to the result. The Replace Section tool can be applied as many times as is necessary to any curve object, and as always, practice makes perfect.

Note 1, the Create/Replace Arc Segment tool automatically snaps to the original curve object.

Note 2, the Create/Replace Arc Segment tool fits an arc to the section of curve, that it is replacing, that has the least number of Nodes, which on occasion may present an unwanted result. To overcome this situation, add more Nodes to the section to have an arc segment fitted to it.

Note 3, the Create/Replace Arc Segment tool does not work with straight lines.

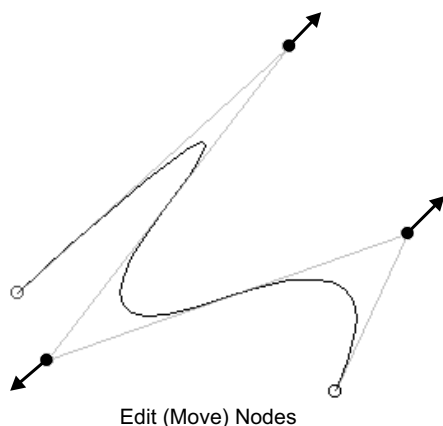
**Tip:** whenever replacing an arc segment of a curve object, in the last step push the arc segment beyond the original curve objects arc segment, then pull it back in for the most accurate arc segment fit.



## 20.8 Node Editing Curves

The Node Edit tool is used to change the shape of an existing curve object, by moving its Nodes (Points) to other positions.


To implement this tool, you must first have a curve object within the designing/editing area of the Curve Editing Module, next click on the “**Node Edit Tool**” button, shown above, and the module will go into Node Edit Mode, with the selected curve’s Nodes coming into view, next click and hold down the mouse button on the “**Node**” to be moved, then move it to the new location, and let go of the mouse button, and the Node will move to the new position with the curve following through it, as shown in the left example below.



Multiple Nodes can also be moved by following the above steps, except when clicking on the required Node to be moved, draw a “**Selection Box**” around the Nodes that are required to be moved and these will highlight in the color “**Red**”, next, click and hold down the mouse button on any one of the highlighted nodes, then move the mouse cursor to the new location and the selected Nodes will move to their new location.

Note, when moving multiple Nodes the selected Nodes will retain their relative positions to each other as if they were grouped.

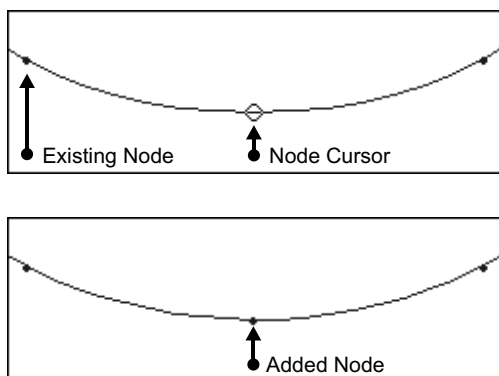
To delete a Node, click on the “**Node**” to be deleted, then press the “**Delete**” key on the keyboard, and the selected Node will be automatically deleted.

To undo any action carried out on a Node or group of Nodes, click on the “**Undo**” button, as shown here  and the last action will be automatically undone.

### 20.8.1 Adding and Removing Nodes



The Add and Remove Node tools are used to either add complexity to a curve shape or to remove it.

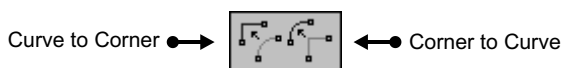


Note, unlike VMP curves in VinylMaster Pro, the curves in the Curve Editing Module allow the user to place a Node at any point along the curve .

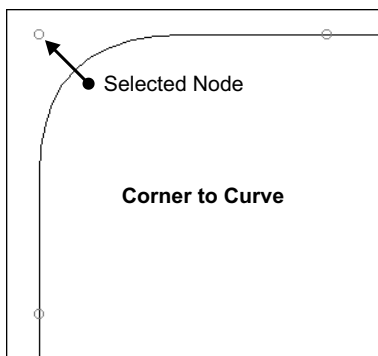
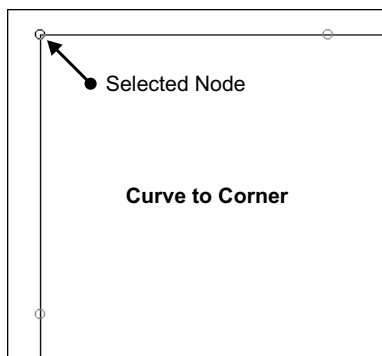
To implement Adding a Node, you must first be in “**Node Edit Mode**”, next click on the “**Add a Node**”, button, shown above, and the curve will have a circular cursor appear on it, which moves along with the mouse cursor, once this “**Node Cursor**” is in the correct position, “**Click Once**” with the mouse, and a Node will be added in the specified location. Alternatively select a curve in “**Node Edit Mode**”, then “**Click Once**” with the mouse on any point of the curve, and a Node will be added in the specified location, as shown on the left.

To delete a Node, click on the “**Node**” to be deleted, then press the “**Delete**” button, shown above, or “**Delete**” key on the keyboard, and the selected Node will be automatically deleted.

## 20.8.2 Corner to Curve and Curve to Corner Tools



The Corner to Curve and Curve to Corner tools are used when a curve object requires curved areas to become sharp corners, and conversely sharp corners to become curved corners, as shown in the examples below.



To implement either the Curve to Corner or Corner to Curve tool, you must first have a curve object within the designing area of the program and be in **“Node Edit Mode”**, next click on the required **“Node”** to be changed, then, click on the required **“Curve to Corner or Corner to Curve Tool”**, as shown above, and the nominated change will be automatically applied to the selected Node.



## 20.8.3 Open/Close Curve

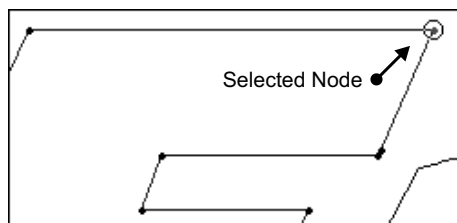
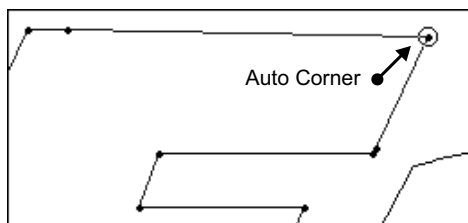
This tool is used to turn curves from a group joining lines into a closed shape (solid) i.e. no openings, like a circle or square. Note, to close a curve the program will automatically join a line between the first and last Nodes of the curve, which will close the curve.

To implement this tool, you must first be creating a curve, as explained on page 20-10, and also have created at least one Node after the starting point of the curve, next, click on the **“Close Curve”** button, shown above and the program will automatically join the first and last Nodes of the curve with a line, to close it.



## 20.8.4 Auto Corner Tool

The Auto Corner tool is used to fit a corner to a curve object, taking into consideration any existing angles any lines may already be on, and retaining these as shown below.



To implement the Auto Corner tool, you must first be in **“Node Edit Mode”**, next click on the required **“Node/s”** to have a corner fitted to it/them, then, click on the **“Auto Corner”** button, shown above, and a corner will be automatically fitted, retaining any preexisting angles, where possible, as shown above.

Note, the Auto Corner tool can also be implemented by pressing the **“T”** key on the keyboard. Pressing twice on this key will also snap the lines to the closest horizontal and/or vertical line within approximately 5 screen pixels.



### 20.8.5 Snap Horizontal & Vertical Lines

The Snap tool is used to fit (snap) a straight horizontal and/or vertical line to lines that are already close horizontal and/or vertical.

To implement the Snap tool, you must first be in “**Node Edit Mode**”, next click on the required “**Node/s**” that are on a line or at the end of a line, that is already close to horizontal and/or vertical, next, click on the “**Snap**” button, shown above, and the line will be snapped either to a horizontal and/or vertical line.

Note, the snap tool only works with straight lines, not curves.

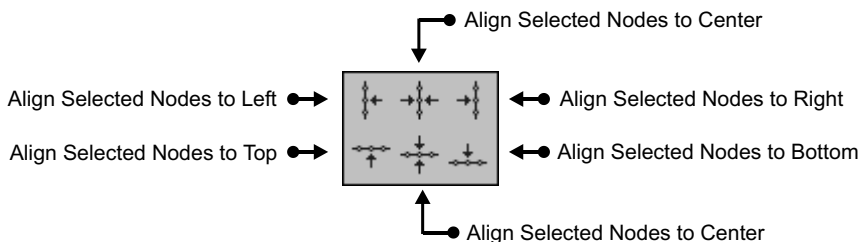


### 20.8.6 Reduce Nodes Tool

The Reduce Nodes tool is used to remove unwanted Nodes along straight lines (Noise), where their presence makes no noticeable difference to the curve object.

To implement the Reduce Nodes tool, you must first be in “**Node Edit Mode**”, next click on the required “**Curve Object**” to have its unwanted Nodes in straight lines removed, next, click on the “**Reduce Nodes**” button, shown above, and any unnecessary Nodes in straight lines will be automatically removed.

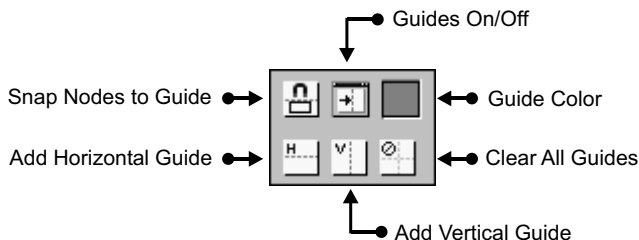
### 20.8.7 Aligning Nodes



To implement any one of the Alignment commands, you must first be in “**Node Edit Mode**”, next select the “**Nodes**” to be Aligned, by drawing a selection box over them which will highlight them in the color “**Red**”, next, click on the required “**Alignment**” button, as shown above, and the selected Nodes will automatically align as instructed.

Note, when aligning Nodes, the extreme Node position is used as the alignment guide i.e. the most right Node in a curve object would be used as the point where the remainder of selected Nodes would align to, if Align Right was implemented etc.

### 20.9 Guides



To assist with editing curve objects, the Curve Editing Module comes with guides. These can be added and removed at will and are explained as follows.

### 20.9.1 Guides On/Off

This command sets the display to show guides or not to show guides, and is set to **“On”** by default. To implement this command, click on the **“Guides On/Off”** button, shown on the previous page, and any guides will be removed from view. To redisplay the guides, click back on the **“Guides On/Off”**, button.



### 20.9.2 Clear Guides

This command sets the display to remove any existing guides. To implement this command, click on the **“Clear Guides”** button, shown above, and any guides will be permanently removed from view.



### 20.9.3 Guide Color

The Guide Color command allows the user to change the color of the guides.

To do this, click on the **“Guide Color”** button, shown above, and the **“Color Palette”** window will come up as shown on page 20-5. Next, click on an existing **“Color”** or create a new **“Color”**, that you wish the Guide Color to be changed to, then, click on the **“OK”** button, as shown above, and the current Guide Color will be changed to the new Guide Color.



### 20.9.4 Fit Horizontal Guides

This command fits Horizontal Guides to curve objects within the Curve Editing Module.

To implement this command, you must first select a curve object and be in **“Node Edit Mode”**, next click on a Node to where a Horizontal Guide will be fitted, next click on the **“Add Horizontal Guide”** button, shown above, and a Horizontal Guide will be fitted to the curve object, as shown in the example at the bottom of the page.

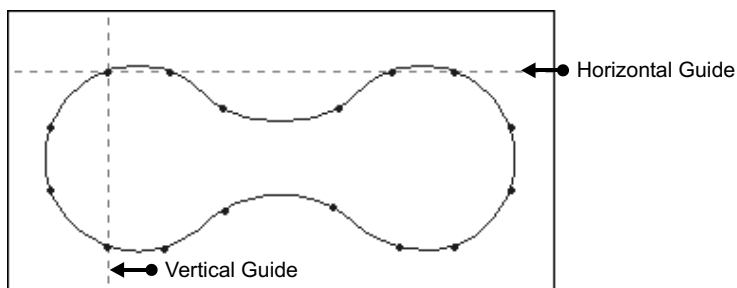
Note, a horizontal guide can also be fitted in **“Object Mode”**, however this will be at the closet point along the curve object to the top of the editing area.



### 20.9.5 Fit Vertical Guides

This command fits Vertical Guides to curve objects within the Curve Editing Module. To implement this command, you must first select a curve object and be in **“Node Edit Mode”**, next click on a Node to where a Vertical Guide will be fitted, next click on the **“Add Vertical Guide”** button, shown above, and a Vertical Guide will be fitted to the curve object, as shown in the example shown below.

Note, a vertical guide can also be fitted in **“Object Mode”**, however this will be at the closet point along the curve object to the left edge of the editing area.

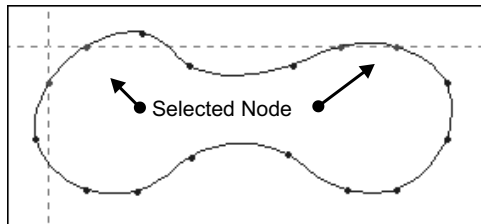


Note, once a guide has been fitted to a curve object, it can then be moved by clicking on it and holding down the mouse button, then sliding it either Up or Down or Left to Right, to move the guide accordingly.



## 20.9.6 Snap to Guides

This command snaps selected Nodes within a preset tolerance to their closest guide/s.



To implement this command, you must first select a curve object and be in **“Node Edit Mode”**, next select the Node/s to be snapped to their closest Guides, next click on the **“Snap to Guide”** button, shown above, and the selected Nodes will automatically snap within a given tolerance to their closest guides, as shown on the left.



## 20.10 Lock Curve Objects

This command locks any selected curve objects into position, so that they can be seen but not edited until unlocked. To implement this command, select the curve object/s to be locked, next, click on the **“Lock Selected”** button, shown above, and the selected curve objects will be automatically locked into position until unlocked, as explained below.



### 20.10.1 Unlock All Curve Objects

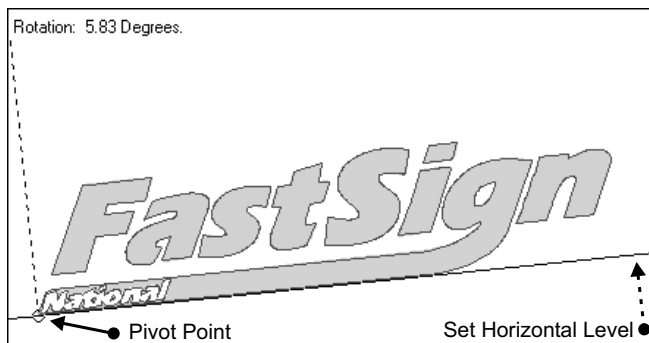
This command unlocks any curve objects, so that they can be edited as per normal. To implement this command, click on the **“Unlock All”** button, shown above, and the selected curve objects will be automatically unlocked.



### 20.10.2 Rotate to Horizontal

The Rotate tool is used to rotate the current curve objects to horizontal. To implement this tool, you first must have a curve object loaded into the Curve Editing Module, next, click on the **“Rotate”** button, shown above, and the Interactive Rotate Tool will appear as a cursor on the editing area of the Curve Editing Module, next, click on the point you wish to rotate/pivot the curve object from, and a line will appear, next, move this line either up or down, by clicking on the screen and holding down the mouse button, and moving the mouse cursor either up or down and the line will follow, this line will become the new horizontal level on which the curve object will follow, as shown below.

Note, when locating the Pivot Point the mouse button can be held down and the cursor moved into an exact position prior to setting the horizontal level.



Original Curve Object - To be Rotated



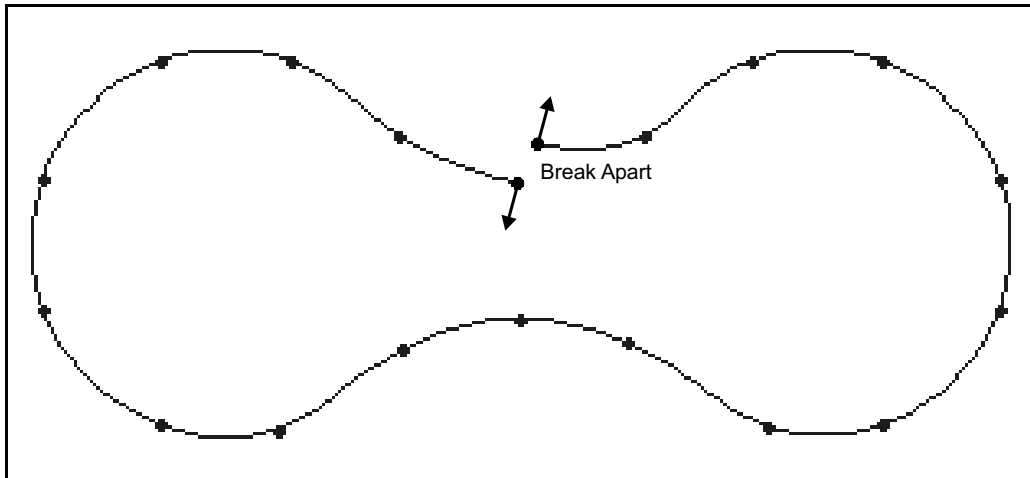
Result of Rotation



### 20.10.3 Break Apart Curve at Node

The Break Apart tool is used to separate a selected curve at a selected Node.

To implement this tool, you must first select a curve object and be in “**Node Edit Mode**”, next click on the “**Break Apart**” button, shown above, then, click on the “**Node**” where you wish to break the curve apart, and the curve will automatically be broken apart at the selected Node, as shown below.

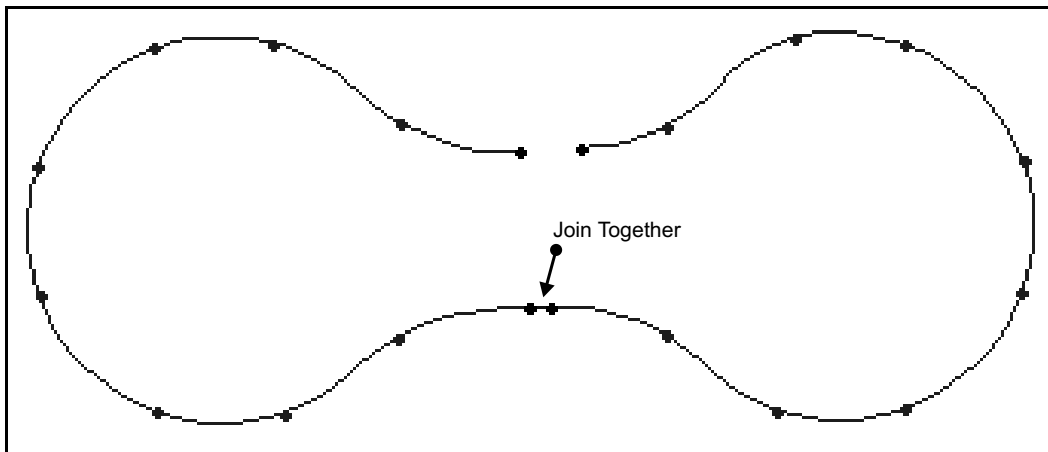


### 20.10.4 Join Together

The Join Together tool is used to join two separate curves together at their closest Nodes.

To implement the Join Together tool, you must first have two separate curve objects that you wish to join close to each other, next, select either one of the curve objects in “**Node Edit Mode**”, next click on the “**Join Together**” button, shown above, and the curve objects will automatically join together at their closest point, as shown below.

Note, a closed curve can not be joined to another open or closed curve.





### 20.10.5 Change Curve Object Color

The Change Color command allows the user to change the color of the curve objects.

To do this, click on the Curve Object that needs to be changed, next, click on the “**Change Color**” button, shown above, and the “**Color Palette**” window will come up as shown on page 20-5. Next, click on an existing “**Color**” or create a new “**Color**”, that you wish the curve object to be changed to, then, click on the “**OK**” button, as shown on page 20-5, and the selected curve object color will be changed to the new Color.



### 20.10.6 Make Circle

The Make Circle tool is used to change any existing curve object into the shape of a circle, taking into consideration the original curve objects width by height ratio and physical size.

To implement the Make Circle tool, you must first select the curve object to be changed in any mode, next click on the “**Make Circle**” tool, shown above, and the selected curve object will automatically change into a Circle Shape, taking into consideration the original curve objects width by height ratio and size.



### 20.10.7 Make Square

The Make Square tool is used to change any existing curve object into the shape of a Square, taking into consideration the original curve objects width by height ratio and physical size.

To implement the Make Square tool, you must first select the curve object to be changed in any mode, next click on the “**Make Square**” tool, shown above, and the selected curve object will automatically change into a Square Shape, taking into consideration the original curve objects width by height ratio and size.



### 20.10.8 Select by Color

The Select by Color tool is used to multiply select objects of the same color with the click of one button.

To implement the Select by Color tool, you must first select the curve object of the required color in “**Object Mode**”, next click on the “**Select by Color**”, button, shown above, and all the other curve objects of the same color as the originally selected curve object, will all become automatically selected.

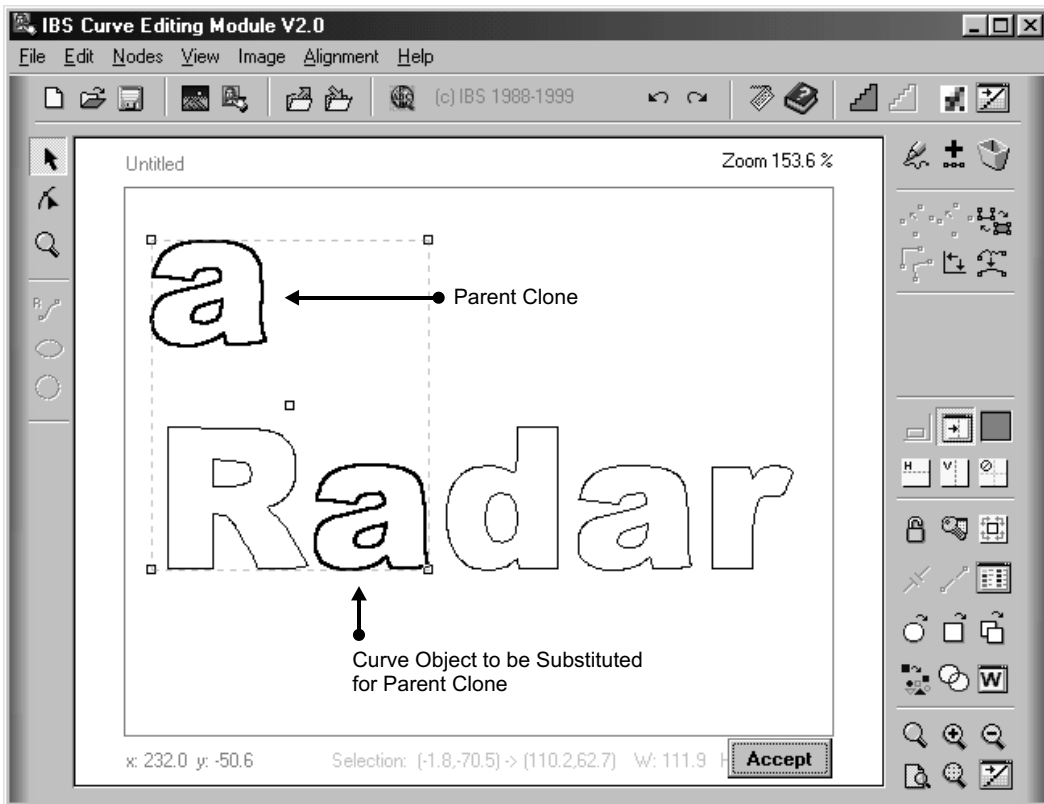


### 20.10.9 Clone Curve Object

The Clone Curve Object tool is used to make an exact copy of a selected curve object out of other existing curve objects. This tool is useful for when text has several copies of the same character throughout it, as only one character has to be edited and then used as the clone to change all the other characters. Note, the curve object to be used as the parent clone must be located at the closest point to the top of the editing area, so as the program can recognize it as the parent clone.

To implement the Clone Curve Object tool, make a duplicate of the parent clone by clicking on it in “**Object Mode**” and pressing the “**+**” key on the keyboard, then move the duplicate up to the top left hand corner of the editing area, next, edit the curve object if not already done, then, select it and the curve object to be cloned to it in “**Object Mode**”, next click on the “**Clone Shape**” tool, shown above, and the Parent Clone will be copied to the other selected curve object, as shown overleaf.





Note, the parent can be cloned to any selected curves, changing them all to its shape and dimensions.



#### 20.10.10 Weld Selected

The Weld Selected tool is used to join two or more separate curves together, removing any overlapping contours.

To implement the Weld selected tool, you must first have 2 or more overlapping curve objects selected in “**Object Mode**”, next, click on the “**Weld Selected**”, button, shown above, and the selected curve objects will automatically be weld together.



#### 20.10.11 Launch Welding Module

The Launch Welding Module button, loads any selected curve objects directly into the Welding Module, where they can be further edited there.

To implement the Launch Welding Module feature, you must first have two or more overlapping curve objects selected in “**Object Mode**”, next, click on the “**Launch Welding Module**”, button, shown above, and the selected curve objects will be automatically loaded into the Welding Module.

Note, once the curve objects have been welded and/or edited in the Welding Module, click on the “**Accept**” button of the Welding Module, and the curve objects will be automatically reloaded into the Curve Editing Module.

## 20.11 Curve Editing Module Menus and Shortcuts

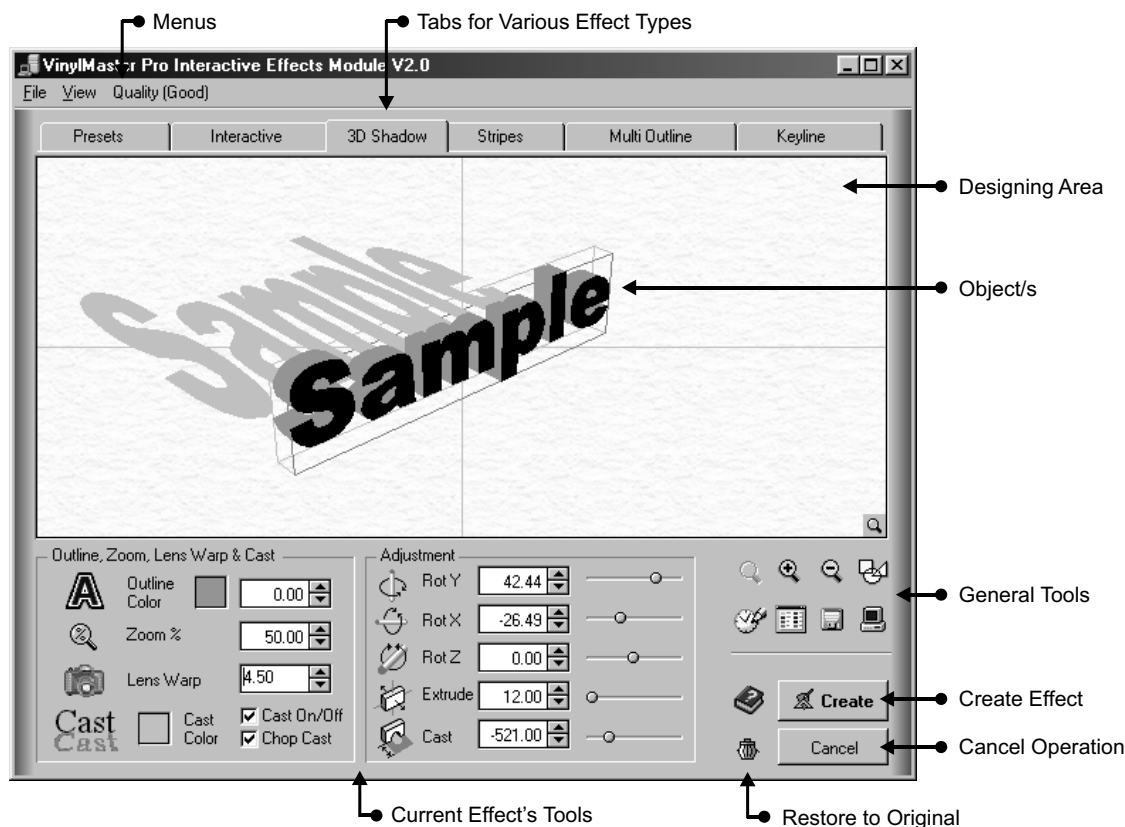
The majority of tools, applications and items discussed in the proceeding topics can also be found in the Curve Editing Modules Menus, which can be found under “**File, Edit, Nodes, View, Image, Alignment and Help**” in the top left hand corner of the module, see page 20-10.

To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Curve Editing Module these are:

Menu/Function	Shortcut Key/s	Menu/Function	Shortcut Key/s
<b>File</b>		<b>View</b>	
Open File	Ctrl+O	Zoom	F2
Save File	Ctrl+S	Zoom In	F3
Import Curves	Ctrl+I	Zoom Out	F4
Export curves	Ctrl+H	Zoom to All	F5
<b>Edit</b>		Zoom to Selected	F6
Copy Selected	+	Show/Hide Background	F9
Reduce Nodes	D	Show/Hide Bitmap	B
Snap Horzntl & Vertical	P	Enhanced Preview	F10
Extrapolate Corners	Ctrl+E		
Open/Close	O	<b>Alignment</b>	
Join Curves	J	Align to X Center	X
Break Apart	K	Align to Y Center	Y
Weld Selected	Ctrl+W	Add Horizontal Guide	H
Undo	Ctrl+Z	Add Vertical Guide	V
Redo	Shift+Ctrl+Z	Snap Nodes to Guide	G
<b>Nodes</b>			
Auto Corners	T		
Add Node	A		
Average Selected Nodes	S		
Circular Section	Q		
Elliptical Section	E		
Replace Section	R		
Make into Corner	N		
Make into Curve	C		



## 21.0 Interactive Effects Module



### 21.1 Interactive Effects Module Overview

VinylMaster Pro comes with a comprehensive Effects Module that is truly Interactive. A virtually limitless amount of effects can be created using this module from the very simple to the highly complex, all quickly and easily, but most importantly interactively.


To further assist you in rapidly developing your work, the Interactive Effects Module comes with a good range of Preset Designs, which you can instantly adapt to your text and/or objects with a couple of mouse clicks. Before using this module it is highly recommended to read over the how to use this module section, which you'll find next. This is important, because the way this module works must be known to achieve the best results.

### 21.2 Using the Interactive Effects Module

To use the Interactive Effects Module, you firstly must have an object and/or text to apply an effect to and then launch the module, as shown in the example above.

To do this, select the text and/or objects in “**Object Mode**” within the designing area of VinylMaster Pro, and either.

1. Right click on the objects and/or text, go down the menu and click on “**Outline/Shadow**” and the “**Interactive Effects Module**” will come up with the selected objects and/or text, or, (continued overleaf)

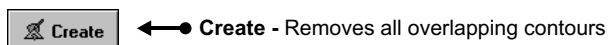
2. Click on the **“Welding/Outlining”** button, as shown here:  next click on the **“Interactive Effects Module”** button, as shown on the previous page and the **“Interactive Effects Module”** will come up, with the selected objects and/or text.

Next, by clicking on the **“Effect”** tabs, as shown on the previous page, you can go from one Effect to another and apply various effects to the objects within the module, as discussed in the following pages.

Note, the objects and/or text, can already have the full range of distortions and/or colors etc. applied to them prior to being loaded into the Interactive Effects Module, to effectively add one effect to the next and so on.


After trying various Effects, you can Restore the Object/s back to their original state by clicking on the **“Restore to Original”** button, as shown on the previous page.


### 21.2.1 Creating an Effect




Throughout the Interactive Effects Module section in this manual you will be instructed how to apply different tools and techniques to achieve all kinds of effects to object/s and/or text brought into the module.

But rather than explaining how to actually Create an Effect once the general layout has been achieved every time a tool's use is explained, the following explains how to do this once you are satisfied with the results you have achieved, using any one or combination of the Interactive Effects Module's tools.

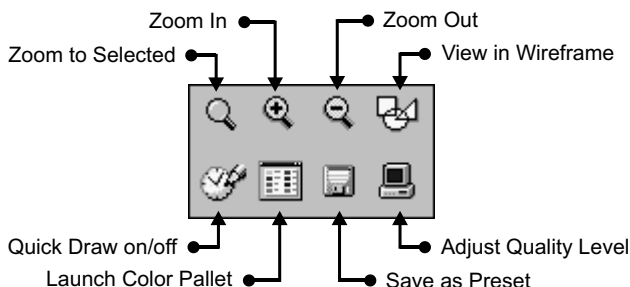
Once the effect is satisfactory, click on the **“Create”** button, shown here:  and the program will create the effect with the results displayed in the Designing Area of the module.

If the results are satisfactory, click on the **“Accept”** button, shown here:  and the Effect will be placed into VinylMaster Pro.

If the results are unsatisfactory, click on the **“Cancel”** button, shown here:  and you will be returned to the editing stage of the effect.

Note, Although you can not combine the 5 Major type of effects together at the same time, you can however, create an effect, then accept it - so that it is loaded back into VinylMaster Pro, then bring it back into the Interactive Effects Module to add even more effects to it, and so on.

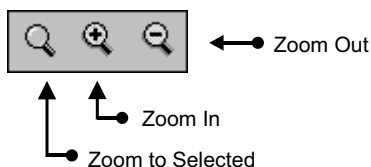
### 21.3 General Tools




The Interactive Effects Module comes with a range of general tools that stay present regardless of which effect is in current use.

These tools are used for viewing and changing aspects of the objects and/or text within the module, as listed on the left.

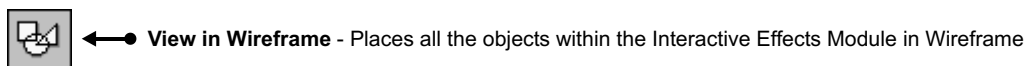
### 21.3.1 Zoom Tools



The Zoom Tools are used to view the objects within the Interactive Effects Module. To implement the Zoom to Selected tool, click on the “**Zoom to Selected Area**” button, as shown above and the mouse pointer will change to a magnifying glass, like this:  next draw a “**Selection Box**” (Marquee) around the area you wish to Zoom to, by holding down the mouse button and drawing a rectangle over the area, and the program will immediately Zoom to this area.

To implement either the Zoom In or Zoom Out tools, click on the required “**Zoom Tool**” and the Zoom function selected will immediately follow.

### 21.3.2 View in Wireframe



The Wireframe mode is used to view all the objects within the Interactive Effects Module without any fill color or shade, only the very outline. To implement this mode, click on the “**View in Wireframe**” button, shown above, and all the objects within the Interactive Effects Module designing area will be redrawn in Wireframe Mode.

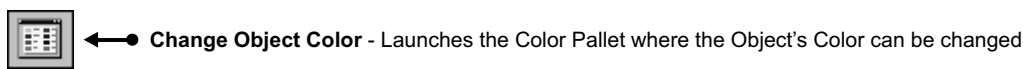
### 21.3.3 Quick Draw On/Off



The Quick Draw mode only previews a rectangular box as the effect when it is moved around using the mouse pointer when in Interactive or 3D mode, instead of a full preview of the item/s forming apart of the effect when being moved.

This feature is used to save on computer resources, as extra processor time is required to move an item/s around the screen in full preview. It is highly recommended for computer systems with a CPU speed running at or less than 200Mhz to use this feature permanently to significantly increase designing time. To implement this mode, click on the “**Quick Draw On/Off**” button, shown above, and Quick Draw will be turned “**On**”, click on it once again to turn Quick Draw “**Off**”.

### 21.3.4 Change Object Color



The Change Object Color tool is used when the existing object and/or texts color requires to be changed.

To do this, click on the “**Change Object Color**” button, shown above, and the Color Pallet Module will come up, select the required color and click on the “**OK**” button and the Object’s Color will automatically change to the new Color, see Topic 11 on Page 11-1.

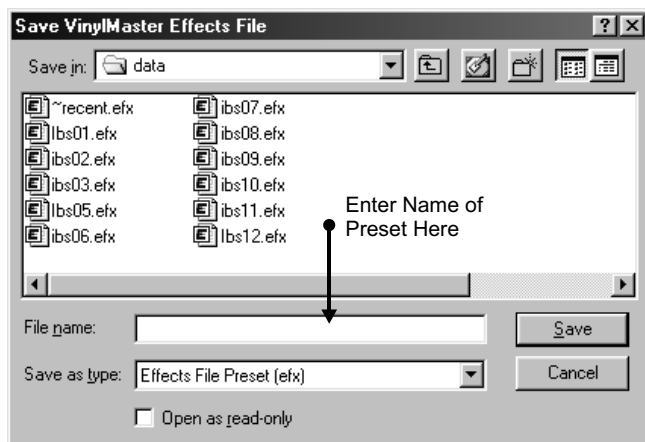
### 21.3.5 Save Preset



← ● **Save Preset** - Saves the Current Effect as a Preset

The Save Preset tool is used when a particular type of effect is required on a regular basis, or for regular work, where the effect may remain the same but the text or particular object may change.

To implement the Save Preset tool, click on the “**Save Preset**” button, shown above, and the “**Save VinylMaster Effects File**” window will come up, as shown below.



Next, type in the “**Name**” you wish to call the Preset, as shown above, select the location to “**Save**” it to (it is recommended for .efx files to be saved in (Main Drive, usually **C:\**) in the Vmpro Folder under the Data Directory), next, click on the “**OK**” button, as shown above, and the Effect will be saved as a Preset.

Note, the program will automatically go to the correct directory the first time, and remain going there unless a new path is chosen.

**Tip:** If you have a lot of clients all with their own individual presets, make a separate folder for each one, so that your presets don't get mixed up, and are easy to find when required.

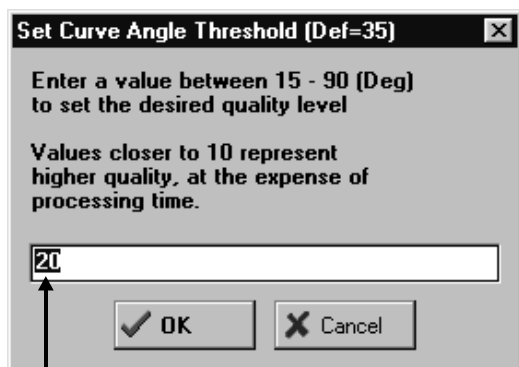
### 21.3.6 Quality Setting



← ● **Quality Setting** - Launches the Set Curve Angle Threshold Module.

The Quality Setting tool is used to set the accuracy of the effect where tight tolerances are required on the finished work.

To implement the Quality Setting tool, click on the “**Quality Setting**” button, shown above, and the “**Set Curve Angle Threshold**” module will come up, as shown below.



● Enter Value of Quality Level here

Next, type in the “**Value**” for the Quality Level as shown above, next, click on the “**OK**” button, also shown above, and the nominated Value will be used when the Effect is Created.

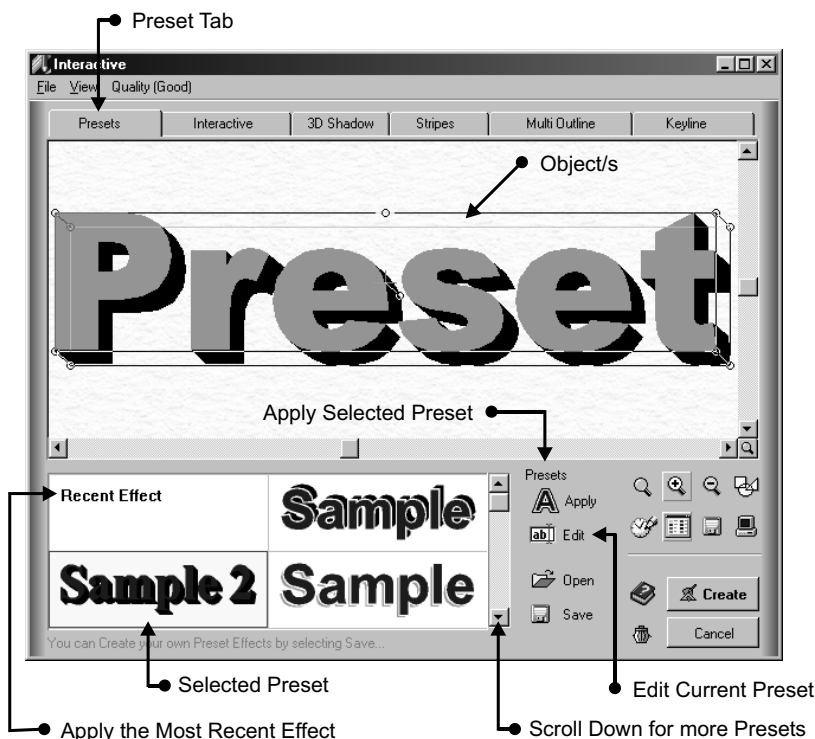
Note, the quality setting should only be changed when absolutely necessary, as the greater the quality, the longer it will take to create the effect. This will be lessened by faster computer's i.e. computers with a C.P.U. clock speed of more than 400Mhz will not be noticeably affected.

**Tip:** When using the Multiple Outline effect with 3 or more Outlines change the Quality Setting to 15 for better results, for those with a C.P.U. clock speed of more than 500Mhz and at least 128Mb of memory try the setting at 10 for the best results.

## 21.4 Presets

The Interactive Effects Module comes with a varied range of Preset designs for your convenience.

These Presets can be applied to any objects and/or text brought into the module for rapid effect development. They can also be edited for particular applications, and saved off under another name to be reused later - for reoccurring work. To use a Preset provided with the module, click on the **“Preset”** Tab, as shown below.



Next, select the required **“Preset”** by either 1. double clicking on it, or 2. clicking on it once so that a **“Red Square”** appears around it, as shown on the left, then click on the **“Apply”** button, also shown on the left, and the Selected Preset will be applied to the Object/s in the designing area of the module, as shown here.

### 21.4.1 Editing a Preset

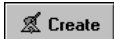
Any Preset can be edited by clicking on the **“Edit”** button, shown on the left, which will place it, in its appropriate Effect Tab, where it can then be edited as a normal effect.


### 21.4.2 Recent Effect

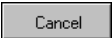
The Preset section of the Interactive Effects Module also lets you apply the most recent effect created, to any new object/s brought into the module, much the same as a normal Preset, but only for the last effect created.

To use the recent effect, click on the **“Recent Effect”** square, as shown above, and then click on the **“Apply”** button, also shown above, and the last effect created will be applied to the object/s in the designing area of the module.

### 21.4.3 Creating the Preset/Effect

Once the effect is satisfactory, click on the **“Create”** button, shown here:  and the program will create the effect with the results displayed in the Designing Area of the Module.

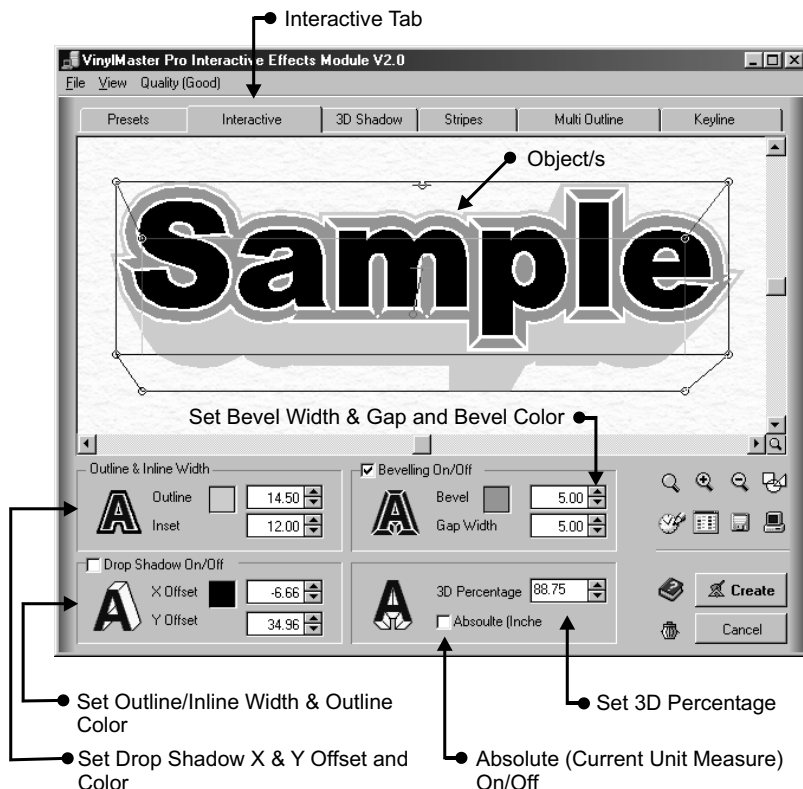
If the results are satisfactory, click on the **“Accept”** button, shown here:  and the Effect will be placed into VinylMaster Pro.

If the results are unsatisfactory, click on the **“Cancel”** button, shown here:  and you will be returned to the editing stage of the effect.

**21.4.4 Saving a Preset** To save an edited Preset see the previous page.

## 21.5 Interactive

The Interactive section of the Interactive Effects Module allows you to set an Outline, an Inset, a Bevel Width, a Bevel Gap, a Drop Shadow and a Block Shadow along with setting the 3D aspect of the Shadow, and setting any color scheme to suit, as shown below.

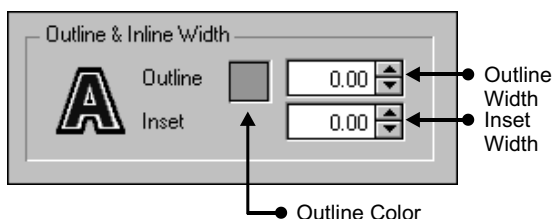


You are also given 2 methods in which to apply the desired effects, the first is by the traditional number box method, that allows you to type in a specific value and apply it to the effect, the second is purely interactive using your mouse. Naturally you can use combinations of both to achieve the desired results.

To implement these tools is quite simple, but you'll need to spend some time learning different techniques and developing your own, and as always "Practice Makes Perfect"

Each effect is discussed in the following pages.

### 21.5.1 Outline & Inset



The Outline and Inset tools are used to create a parallel line around the outer edge of the objects that have been brought into the Interactive Effects Module, commonly referred to as a solid Outline or Contour. The Inset is also a parallel line following this edge, however it is clear and is designed to create a barrier (gap) between the objects themselves and the Outline, as shown in the example below:





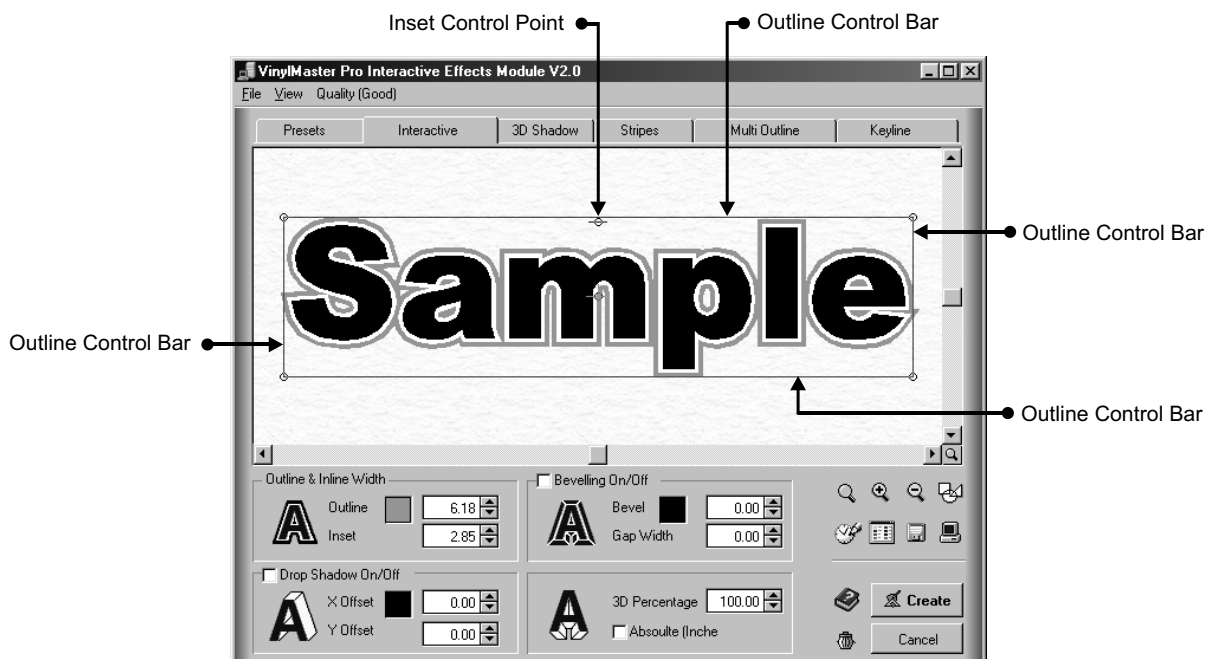
Along with being able to set the outline and inset width, the outline's color can also be changed.

To do this, click on the **“Outline Color”** box, as shown below, and the Color Pallet Module will come up, select the required color and click on the **“OK”** button and the Outline's Color will automatically change to the new Color, see Topic 11 on Page 11-1.

To set the Outline Width numerically (by the current unit measure) click in the **“Absolute”** check box, as shown below, this will set all number boxes to work in the current unit measure (Imperial or Metric) rather than as a percentage of the Object's Height, next, click in the **“Outline Width”** box, also shown below, and type in the required Outline Width value and press **“Enter”** on your keyboard, and the nominated value will be automatically applied as an Outline around the Object/s.

To set the Inset Width, click in the **“Inset Width”** box, as shown below, and type in the required Inset Width value and press **“Enter”** on your keyboard, and the nominated value will be automatically applied as an Inset around the Object/s and between the Outline.

Note, if the inset width is set wider than the outline, the outline will be obscured by the inset.

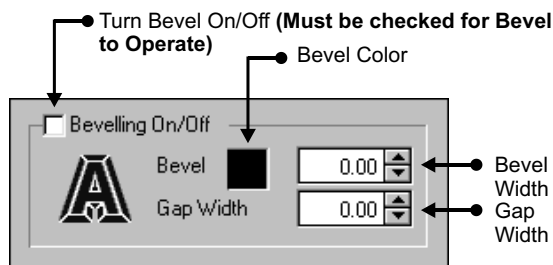


To set the Outline Width Interactively (using your mouse), click anywhere along the **“Outline Control Bar”**, as shown above, where you'll see the mouse cursor on the screen change from a **“Hand”** to a **“Double Pointed Arrow”** hold down the mouse button and move the mouse either up or down, or left to right to increase or decrease the Outline's Width.

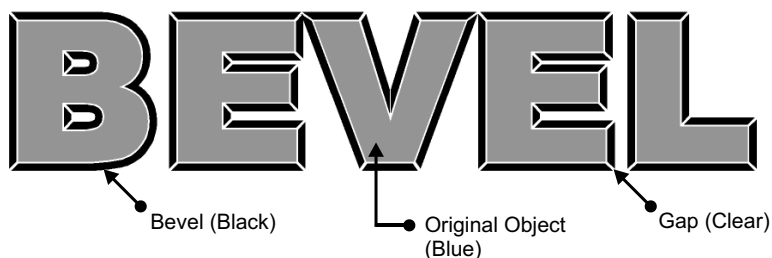
To set the Inset Width Interactively (using your mouse), click on the **“Inset Control Point”**, as shown above, where you'll see the mouse cursor on the screen change from a **“Hand”** to a **“Double Pointed Arrow”** hold down the mouse button and move the mouse either up or down, or to increase or decrease the Inset's Width.

Note, as the outline and/or inset values are increased or decreased the changing values are displayed in the number/value boxes at the base of the module's screen.

### 21.5.2 Bevel & Gap



The Bevel tool is used to create a parallel line around the outer edge of the objects that have been brought into the Interactive Effects Module, commonly referred to as a solid Outline or Contour, while at the same time creating a Miter Joint in each corner. The Gap is also a parallel line following this edge along with the Miter Joint in each corner, however it is clear and is designed to create a barrier (gap) between the objects themselves, the Outline and the Miters, as shown in the example below.



Along with being able to set the Bevel and Gap width, the Bevel's color can also be changed.

To do this, click on the "**Bevel Color**" box, shown above, and the Color Pallet Module will come up, select the required color and click on the "**OK**" button and the Bevel's Color will automatically

change to the new Color, see Topic 11 on Page 11-1.

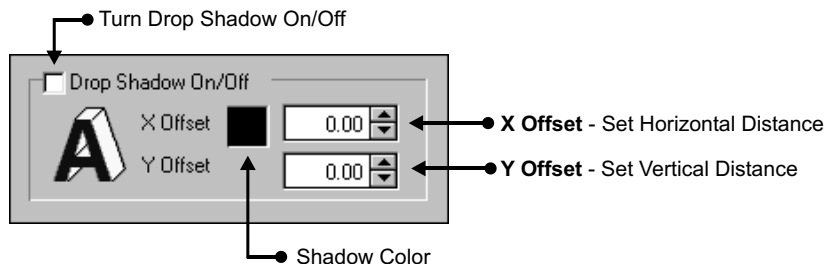
To set the Bevel Width numerically (by the current unit measure) click in the "**Absolute**" check box, as shown on previous page, this will set all number/value boxes to work in the current unit measure (Imperial or Metric) rather than as a percentage of the Object's Height, next, click in the "**Bevel Width**" box, as shown above, and type in the required Bevel Width value and press "**Enter**" on your keyboard, and the nominated value will be automatically applied as a Bevel around the Object/s.

To set the Gap Width, click in the "**Gap Width**" box, as shown above, and type in the required Inset Width value and press "**Enter**" on your keyboard, and the nominated value will be automatically applied as a Gap around the Object/s, Bevel and Miters .

Note, if the gap width is set wider than the bevel, the bevel will remain outside of the gap.

**Tip:** You can add outline and inset to objects that have had bevel and gap applied, for even more effects.

### 21.5.3 Block & Drop Shadow



The Block and Drop Shadow tools are used to create a shadow effect behind the objects that have been brought into the Interactive Effects Module, as shown in the examples overleaf.

# Shadow Shadow

Block Shadow

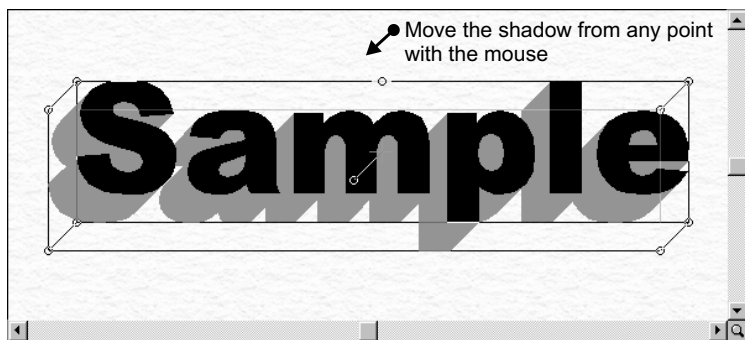
Drop Shadow

To switch to a Drop Shadow from a Block Shadow click on the “**Drop Shadow**” check box, and only a Drop Shadow will appear, click on the check box again to return to a Block Shadow.

To change the Shadow’s Color, click on the “**Shadow Color**” box, as shown on the previous page, and the Color Pallet Module will come up, select the required color and click on the “**OK**” button and the Shadows’s Color will automatically change to the new Color, see Topic 11 on Page 11-1.

To set either the Block or Drop Shadow’s X & Y positions numerically (by the current unit measure) click in the “**Absolute**” check box, as shown on page 21-7, this will set all number boxes to work in the current unit measure (Imperial or Metric) rather than as a percentage of the Object’s Height, next, click in the “**X Offset**” box, as shown on the previous page, and type in the required Horizontal position and press “**Enter**” on your keyboard, and the nominated value will be automatically applied as a Horizontal Shadow from behind the Object/s. Follow the same steps for the “**Y Offset**” to set the Vertical position.

Note, using a “ - ” (minus) before the required value will move the shadow up and to the left.

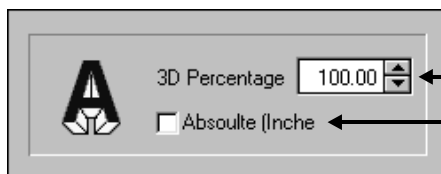


To set the Horizontal and Vertical Drop or Block Shadows Interactively (using your mouse), go to any point in the “**Designing Area**” of the module, until you see the mouse cursor on the screen change from a normal arrow to a “**Hand**”, hold down the mouse button and move the mouse either up or down, or left to right to increase, decrease or move the Shadow effect.

Note, as the horizontal and vertical values are increased or decreased the changing values are displayed in the number boxes at the base of the module’s screen.

**Tip:** You can add outline and inset to objects that have had a Shadow applied, for even more effects.

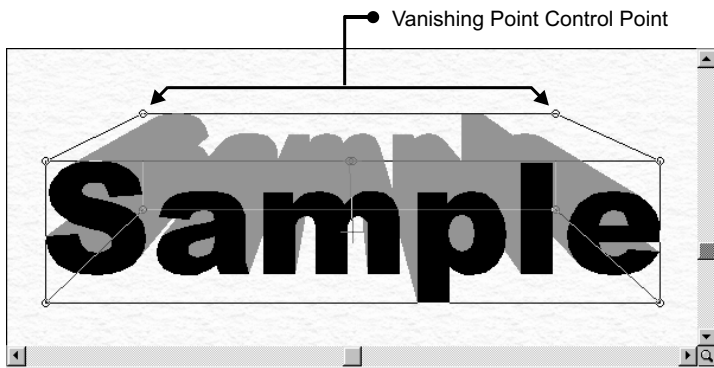
## 21.5.4 3D Percentage



3D Percentage

Absolute On/Off (Off = Percentage of Height for Outline, Inset, Bevel, Gap & Shadows, when using typed values)

The 3D Percentage tool is used to set a vanishing point for a Block Shadow to give a perspective view, as shown in the example overleaf.



The percentage itself represents the percentage of the object/s width i.e. a percentage of 50 would represent half the object/s width, as in the example on the left.

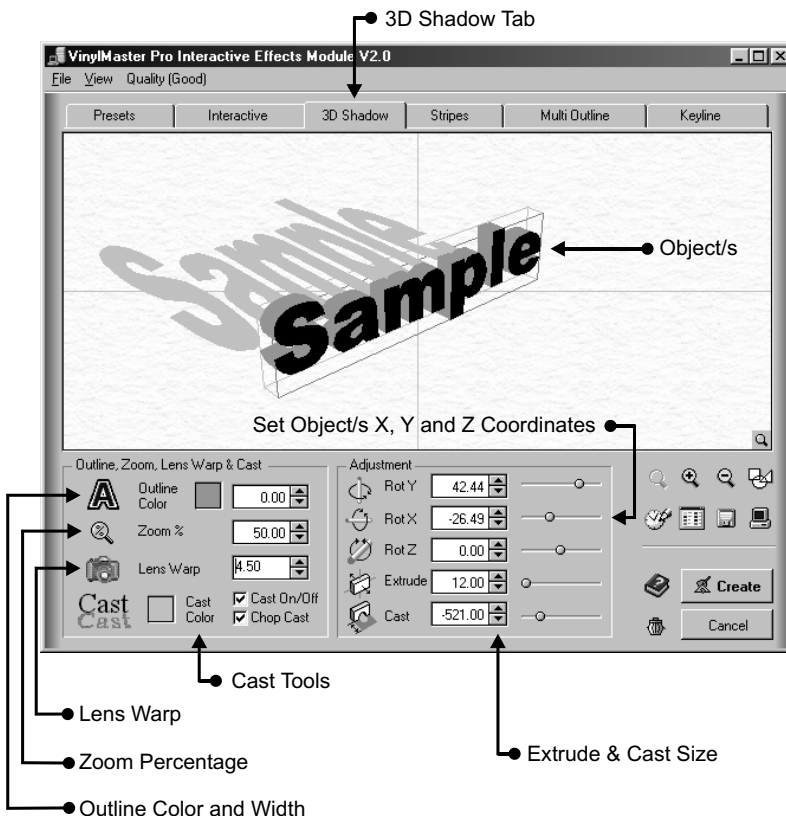
To position the Vanishing Point, go to any point in the “**Designing Area**” of the module, until you see the mouse cursor on the screen change from a normal arrow to a “**Hand**”, hold down the mouse button and move the mouse either up or down, or left to right.

To enlarge or reduce the Vanishing Point by percentage, click in the “**3D Percentage**” box, as shown on the previous page, and type in the required % value and press “**Enter**” on your keyboard, and the Vanishing Point will automatically change to nominated percentage.

To enlarge or reduce the Vanishing Point interactively, click on anyone of the “**Vanishing Point Control Points**” as shown above and hold down the mouse button, then move the mouse cursor either up or down, or left to right, to change the Vanishing Point’s size.

## 21.6 3D Shadow

The 3D Shadow section of the Interactive Effects Module allows you to set the object/s themselves in true 3D Perspective, along with fitting an Outline, an Extrusion and a Cast Shadow, it also lets you adjust the camera view to warp the lens for that special effect.

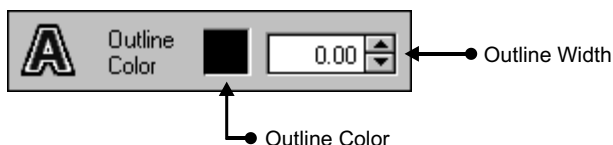


You are also given 2 methods in which to apply the desired effects, the first is by the traditional number/value box method, that allows you to type in a specific value and apply it to the effect, the second is purely interactive using your mouse. Naturally you can use combinations of both to achieve the desired results.

To implement these tools is quite simple, but you’ll need to spend some time learning different techniques and developing your own, and as always “Practice Makes Perfect”

Each effect is discussed in the following pages.

### 21.6.1 Outline



The Outline tool is used to create a parallel line around the outer edge of the objects that have been brought into the Interactive Effects Module, commonly referred to as a solid Outline or Contour, as shown in the example below.

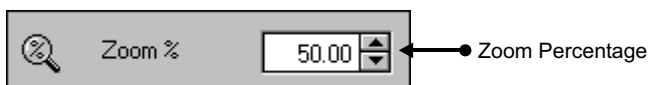


Along with being able to set the outline width, the outline's color can also be changed.

To do this, click on the **"Outline Color"** box, shown above, and the Color Pallet Module will come up, select the required color and click on the **"OK"** button and the Outline's Color will automatically change to the new Color, see Topic 11 on Page 11-1.

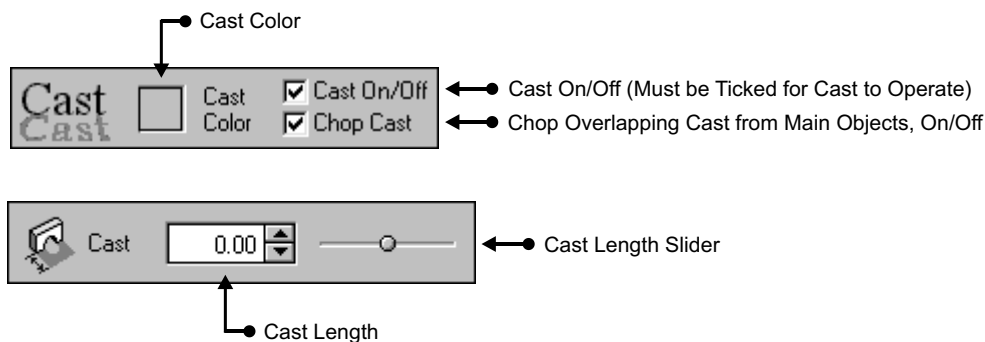
To set the Outline's Width, which in this section is set as a percentage of the Object's Height, click in the **"Outline Width"** box, as shown above, and type in the required Outline Width value and press **"Enter"** on your keyboard, and the nominated value will be automatically applied as an Outline around the Object/s.

### 21.6.2 Zoom



The 3D Shadow Zoom tool is used to zoom in or out by percentage rather than to selected. To use the Zoom Tool, click in the **"Zoom Percentage"** box, shown above and type in the required Zoom In or Out Percentage, and the object/s will be viewed at the nominated size.

### 21.6.3 Cast



The Cast feature is used to create a shadow around the object/s as if they were in direct sunlight casting a shadow, as shown in the examples on the following page.



Back Cast



Forward Cast

Along with being able to set the cast length, the cast color can also be changed.

To do this, click on the “**Cast Color**” box, shown on the previous page, and the Color Pallet Module will come up, select the required color and click on the “**OK**” button and the Cast

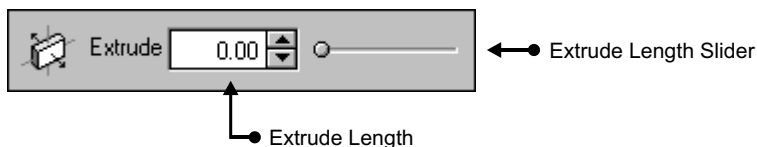
Color will automatically change to the new Color, see Topic 11 on Page 11-1.

To set the Cast Length, either click in the “**Cast Length**” box, as shown on the previous page, and type in the required Cast Length value and press “**Enter**” on your keyboard, and the nominated value will be automatically applied as the Cast Length from the Object/s, or click on the “**Cast Length Slider**” also shown on the previous page, hold down the mouse button and drag the Slider either left or right to increase or decrease the Cast Length.

Note, when creating a cast shadow behind the main object/s you have the choice of removing any of the overlapping areas between the cast itself and the object/s.

To do this, click on the “**Chop Cast**” check box, as shown on the previous page, and when the effect is created the overlapping areas between the cast and object/s will be welded out and removed.

### 21.6.4 Extrude



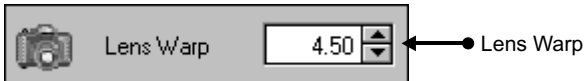
The Extrude feature is used to create an extrusion from the object/s as if they were made from a solid block, as shown in the examples below.



Along with being able to set the Extrude length, the Extrude color can also be changed via the Outline tool. To do this see Topic 11 on Page 11-1.

To set the Extrude Length, either click in the “**Extrude Length**” box, as shown above, and type in the required Extrude Length value and press “**Enter**” on your keyboard, and the nominated value will be automatically applied as the Extrude Length from the Object/s, or click on the “**Extrude Length Slider**” also shown above, hold down the mouse button and drag the Slider either left or right to increase or decrease the Extrude Length.

### 21.6.5 Lens Warp



The Lens Warp tool is used to set the view point of the object/s at varying camera angles to achieve a lens warp effect, as shown in the examples on the following page.

# Sample

Lens Warp 1.50

# Sample

Lens Warp 4.50

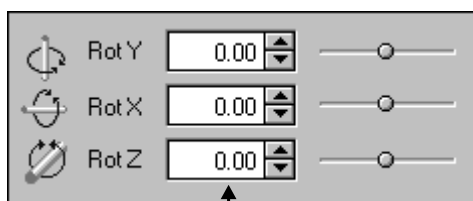
# Sample

Lens Warp 10.00

To change the Lens Warp, click in the “**Lens Warp**” box, as shown on the previous page and type in the required Lens Warp, and the object/s will be viewed at the nominated angle.

Note, the minimum lens warp is 1.50 with the maximum 10.0, as shown in the example above.

## 21.6.6 Rotate Objects



Rotation Angles

← Rotate Y Slider

← Rotate X Slider

← Rotate Z Slider

The Rotate tools are used to rotate the object/s around, in the designing area of the module through the X, Y and Z axes, as shown in the examples below.

# Sample Sample

# Sample Sample

To set any one of the Angle's of Rotation, either click in the required “**Rotation Angle**” box, as shown above, and type in the required Angle value and press “**Enter**” on your keyboard, and the nominated value will be automatically applied as the Angle of Rotation to the Object/s, or click on the required “**Rotate Slider**” also shown above, hold down the mouse button and drag the Slider either left or right to increase or decrease the Rotated Angle.

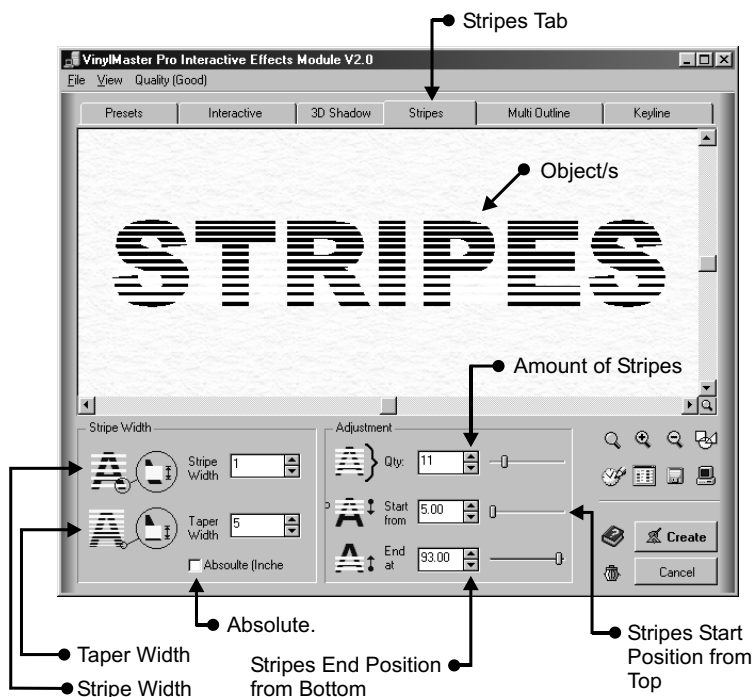
To set any one of the Angle's of Rotation Interactively (using your mouse), go to any point in the “**Designing Area**” of the module, until you see the mouse cursor on the screen change from a normal arrow to a “**Hand**”, hold down the mouse button and move the mouse either up or down, or left to right to rotate the object/s.

Note, as the angle of rotation values are increased or decreased the changing values are displayed in the number boxes at the base of the module's screen.

**Tip:** You can add the full range of 3D Shadow effects to rotated object/s, for even more effects.

## 21.7 Stripes

The Stripes section of the Interactive Effects Module allows you to apply clear stripes through the object/s in the module, which are then punched out when the effect is created.



The stripes can be set to varying widths and number and can also be set to taper from a set starting width - up or down in size to a set ending width. Along with these options the position of where the stripes begin and end over the object/s can also be set.

To use your current unit measure (Imperial or Metric), click in the “**Absolute**” check box, shown on the left and the current unit measure will be used whenever typing in values, otherwise the module will convert all applied values as a percentage of height.

To set the Amount (Quantity) of Stripes, click in the “**Amount of Stripes (Qty)**” box, shown on the left, and type in the required Amount of Stripes, and this figure will be applied as the total Amount of Stripes.

To set the Width of the Stripes, click in the “**Stripe Width**” box, shown above, and type

in the required Width of the Stripes, and this figure will be applied as the Width of the Stripes.

To Taper the Stripes from thick to thin, click in the “**Taper Width**” box, shown above, and type in the required Taper Width, and this figure will be applied as the Taper Width to the Stripes at the base of the object/s.

Note, if the taper width is set as a small number than the stripe width, the stripes will go from thick at the top to thin at the bottom. Setting the taper width wider than the stripe width will set the stripes to go thick from the bottom to thin at the top, as shown in the above example.

To set the Stripes Starting Position from the Top, either, click in the “**Stripes Start Position from Top**” box, as shown above, and type in the required Starting Position, and the Stripes will be positioned to the nominated start point, or click on the “**Stripes Start Position from Top**” slider bar, also shown above, hold down the mouse button and slide it to the left or right to move the Stripe start point either up or down, as shown in the example below.



To set the Stripes Starting Position from the Bottom, either, click in the “**Stripes Start Position from Bottom**” box, shown on the previous page, and type in the required Ending Position, and the Stripes will be

positioned to the nominated end point, or click on the “**Stripes Start Position from Bottom**” slider bar, also shown on the previous page, hold down the mouse button and slide it to the left or right to move the Stripe end point either up or down, as shown in the example overleaf.



# STRIPES



Bottom Starting Position at 50%

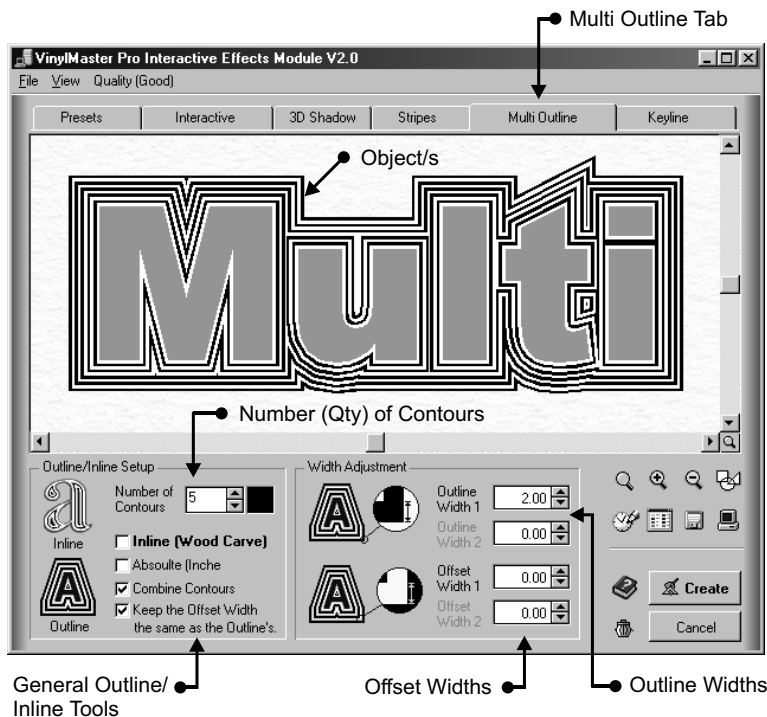
These settings can be combined to create many effects, as shown below.

# STRIPES

**Tip:** As there is a limit to how thin a stripe can be cut, small object/s and text can only have a limited amount of stripes and taper.

## 21.8 Multi Outline

The Multi Outline section of the Interactive Effects Module allows you to apply multiple parallel outlines around the outside, or inside of the object/s in the module.



The Outlines/Inlines and their Offsets can be set to varying widths and numbers/quantities and can also be set to taper from a set starting width - up or down in size to a set ending width.

To use your current unit measure (Imperial or Metric), click in the **"Absolute"** check box, shown on the left and the current unit measure will be used whenever typing in values, otherwise the module will convert all applied values to a percentage of height.

To set the module to Inline the object/s instead of Outlining them, click in the **"Inline"** check box, shown above and all the settings will be applied as Inline, see overleaf.

To set the Number (Quantity) of Contours (Outlines/Inlines), click in the

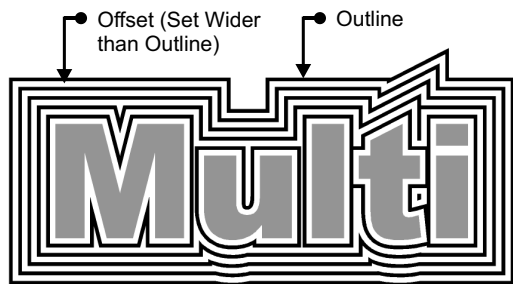
**"Number of Contours"** box, shown above, and type in the required Number of Outlines/Inlines, and this figure will be applied as the total Number of Outlines/Inlines. To set the Width of the Outlines/Inlines, click in the **"Outline Width 1"** box, shown above, and type in the required Width of the Outline/Inline, and this figure will be applied as the Width of the Outline/Inline, where no taper effect is being used.

Note, taper effects are explained on the following page.

To set the Offset Width between the Outlines/Inlines (the gap between each contour (outline/inline)), click in the **"Offset Width 1"** box, shown on the previous page, and type in the required Width of the Offset, and this figure will be applied as the Offset Width between the Outline/Inline, where no taper effect is being used.

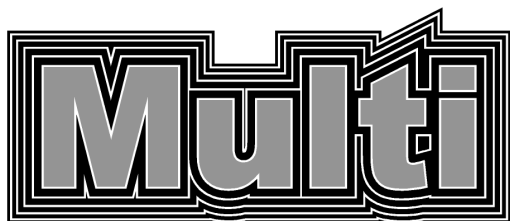
Note, the module defaults to “**Keeping the offset width the same as the outline/inline width**” which simply means that any outline or inline will have a clear (displayed in white) contour of the same width between itself and the object/s and any more outlines or inlines.

If this option is checked “**Off**” no offset will apply unless an offset value is typed into the “**Offset Width 1**” box, as shown on the previous page, and in the example below.

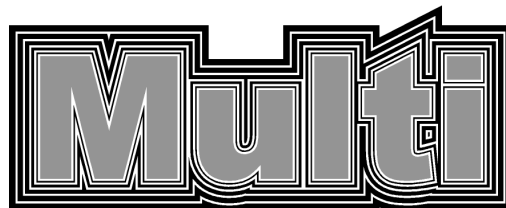


Keep the Offset Width the same as the Outlines  
**Checked Off**

To set a taper effect (thicker width down to a thinner width or vice versa), the above option “**Keep the Offset Width the same as the Outlines**” must be checked “**Off**”, next click in the “**Outline Width 2**” box, as shown on the previous page and type in a value which is greater or less than the value currently in the “**Outline Width 1**” box, also shown on the previous page, to create a taper effect between the first Outline/Inline to the last Outline/Inline, as shown in the examples below.



Thick to Thin Taper, with same Offset



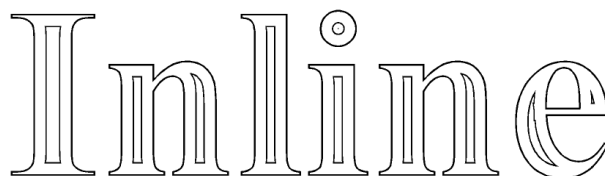
Thin to Thick Taper with same Offset

Note, both “**Outline 1**” and “**Offset 1**” refer to the first contour and offset around the object/s, with “**Outline 2**” and “**Offset 2**” referring to the last contour and offset around the object/s regardless of how many contours or offsets are applied to the object/s.

### 21.8.1 Multi Inline The following are various Inline Effects as listed.



2 Contours Tapering Inwards



2 Contours Tapering Inwards, with a narrow Offset



4 even Contours with an even Offset

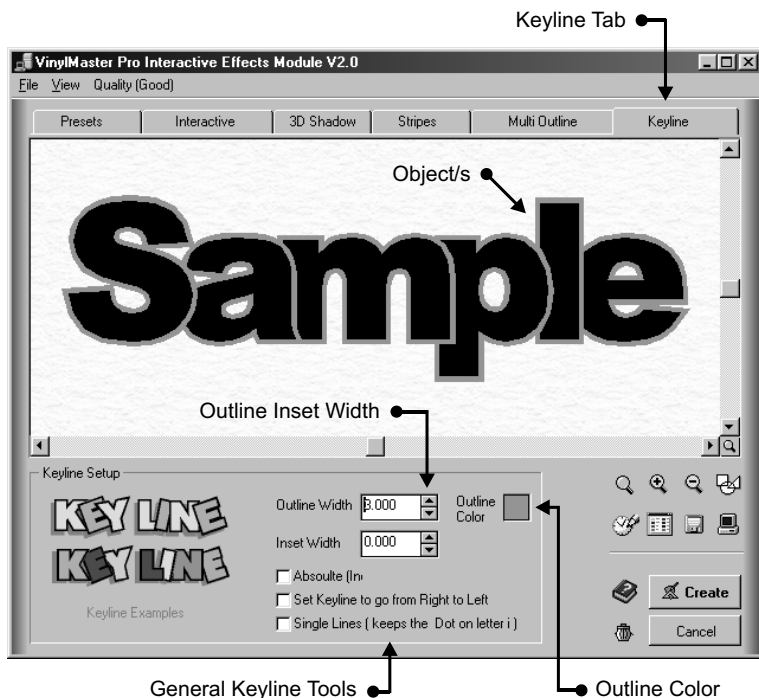


5 even Contours with a narrower but even Offset

Note, after creating an Inline effect, the original object/s and/or text are placed over (brought to front) of the effect itself, to view the full effect send the original object/s to the back, see Topic 2.12 on page 2-11.

## 21.9 Keyline

The Keyline section of the Interactive Effects Module allows you to separate each letter of text so that each letter goes over the next, either from the left hand side across to the right or vice versa.



To obtain the best results using Keyline it is recommended to place a different colored outline to an appropriate width, around the text to better distinguish each letter going over the next, as shown in the example on the left.

Along with being able to set the outline width, the outline's color can also be changed.

To do this, click on the **"Outline Color"** box, shown on left, and the Color Pallet Module will come up, select the required color and click on the **"OK"** button and the Outline's Color will automatically change to the new Color, see Topic 11 on Page 11-1.

To set the Outline Width numerically (by the current unit measure) click in the **"Absolute"** check box, as shown above,

this will set all number boxes to work in the current unit measure (Imperial or Metric) rather than as a percentage of the Object's Height, next, click in the **"Outline Width"** box, as shown above, and type in the required Outline Width value and press **"Enter"** on your keyboard, and the nominated value will be automatically applied as an Outline around the Object/s.

Note, the Keyline module defaults to overlap each letter from Left to Right, to change this to go from Right to Left, click on the **"Set Keyline to go from Right to Left"** check box, as shown above, and the Keyline effect will automatically change to go from the Right to the Left, as shown in the examples below.

Sample

Keyline Set to go from Right to Left

Sample

Inset Only (No Outline)

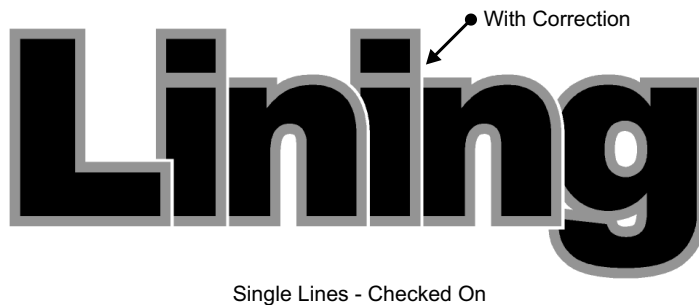
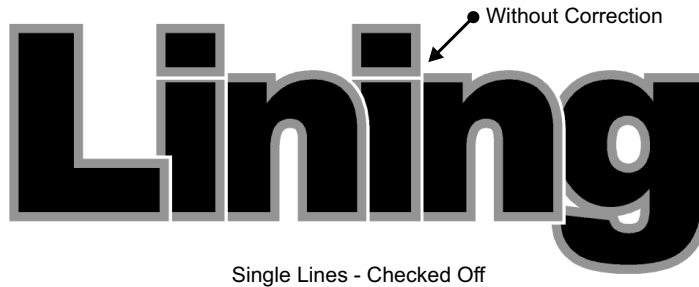
Sample

Inset and Outline

To set the Inset Width click in the “**Inset Width**” box, as shown on the previous page, and type in the required Inset Width value and press “**Enter**” on your keyboard, and the nominated value will be automatically applied as an Inset around the Object/s, where they overlap, as shown in the examples below.

As some characters i.e. the lower case letter “i” overlap incorrectly, it is recommended to use the “**Single Lines**” feature.

To do this, click in the “**Single Lines**” check box, as shown on the previous page, and characters such as the lower case letter “i” will be automatically corrected, also shown in the examples below.



Note, Single Lines does not work successfully on multiple lined text.

## 21.10 Interactive Effects Module Menus & Shortcuts

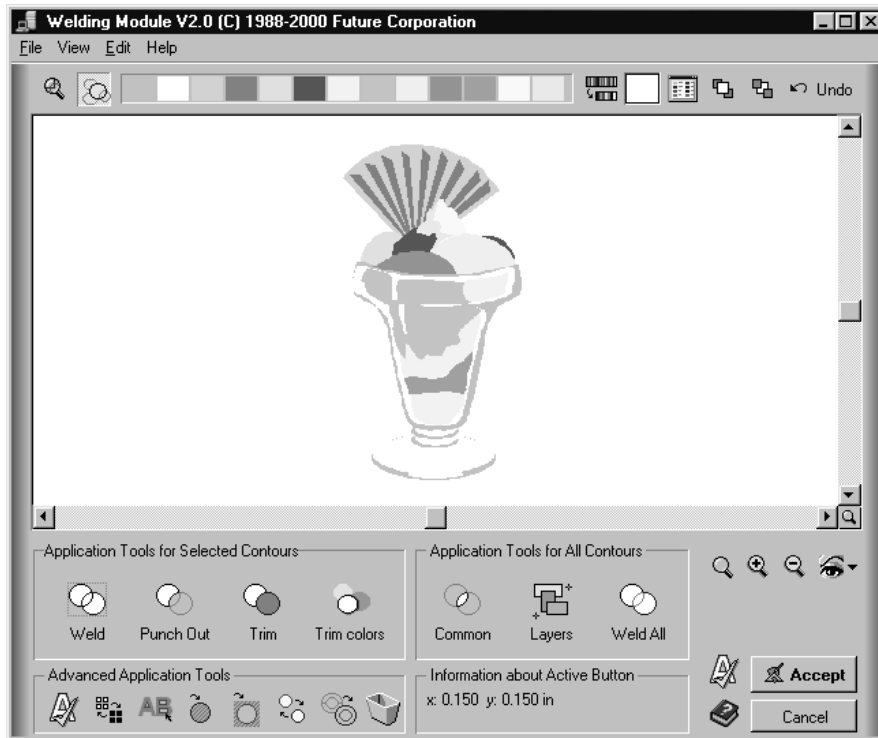
Several of the tools, applications and items discussed in the preceding topics can also be found in the Interactive Effective Module Menus, which can be found under “**File, View and Quality**” and in the top left hand corner of the module, see page 21-1.

To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Interactive Effects Module these are:

Menu/Function	Shortcut Key/s	Menu/Function	Shortcut Key/s
Zoom to All	F5	Load Preset	Ctrl+O
Zoom In	F3	Save Preset	Ctrl+S
Zoom Out	F4	Edit Preset	Ctrl+E
Zoom	F2		
Wireframe	F21		



## 22.0 Welding Module



Window that displays when the "Welding Module" button is clicked, as shown at Top

### 22.1 Welding Module Overview

VinylMaster Pro comes with a comprehensive Welding Module that gives you great flexibility and control over all your welding requirements, also known as combining or shaping.

With this module you can easily carry out all the normal operations such as Weld, Punch Out, Weld Common, Trim and even Trim by Color. Along with these standard tools the Welding Module also allows you to Layer your work. What this means is, all those highly complex full color clipart images that you'd like to cut out of vinyl, can now be easily cut out with just a few clicks of the mouse, and with superior results.

Before using this module it is highly recommended to read over the Welding Fundamentals section of this topic which starts below. This is important because the way the Welding Module handles Outside and Inside Contours (Solids and Holes) possibly a little or completely differently to what you've used in the past.

### 22.2 Welding Fundamentals

To obtain the best results from the Welding Module you must have an understanding of how Curves function to represent an image or fonts. This is so your work comes out the way you intend it to. Simply, there are 2 types of Curves that represent an object or fonts, these are:

1. Clockwise Curves - Curves that run in a clockwise direction and are colored Blue.
2. Anticlockwise Curves - Curves that run in an anticlockwise direction and are colored Red.

The Blue Curves represent Solid (Filled In) areas of the object or font, with the Red Curves representing Holes (Empty) areas of the object or font, as shown in the example overleaf.

abcdefghi



Normal Text and Clipart

Clockwise Curve (Solid)  
Displayed in Blue

Anticlockwise Curve (Hole)  
Displayed in Red

abcdefghi



Normal Text and Clipart with Curve Direction Highlighted

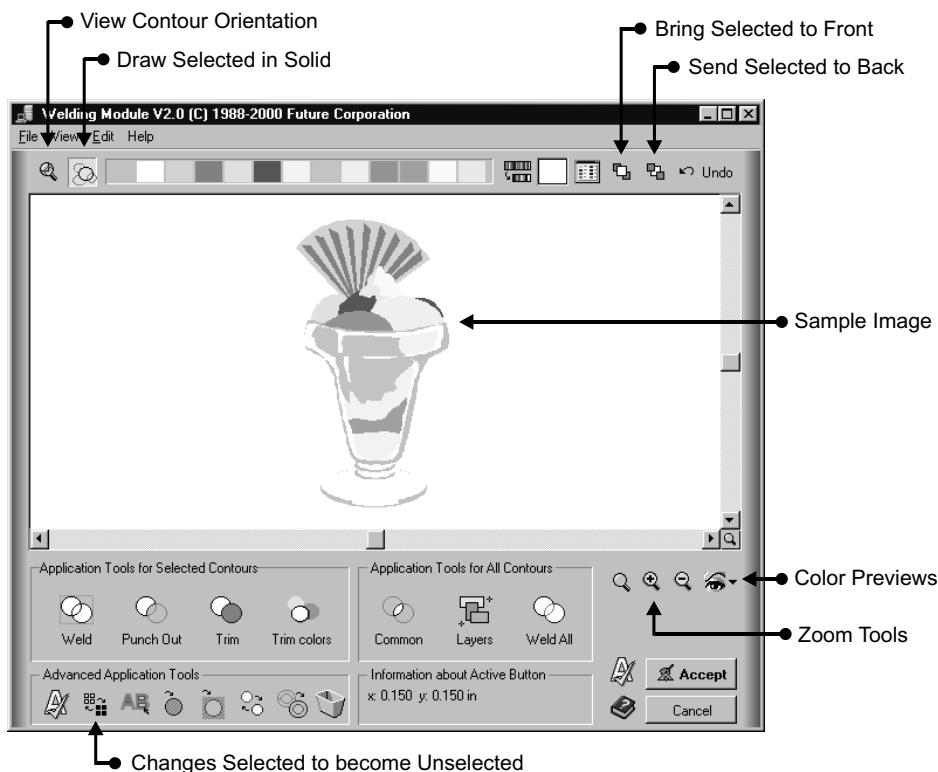
It is important to understand this concept whenever using the Welding Module, especially whenever welding 2 or more objects together that have a combination of Solid and Hole areas, because the results will entirely depend on the amount of Solids versus the amount of Holes.

There are 5 Ground Rules that apply to Welding Multiple Objects together, these are:

1. A Solid + Solid = A Solid (Weld)
2. A Hole + Hole = Nothing (Remove/Delete)
3. A Solid + Hole = Only Solid Area Remains (Punch Out)
4. Whenever overlapping more Solids over Holes = A Solid Remains
5. Whenever overlapping more Holes over Solids = A Hole Remains

By experimenting with the Welding Module you will quickly learn these simple rules.

## 22.3 Welding Module Display Modes



The Welding Module allows the operator to view the Contours within it in various Display Modes to assist in accurately Welding the Contours, as follows.

### 22.3.1 View Contour Orientation



←● **View Contour Orientation** - Displays All Contours in Direction of Travel

This mode is used to view all the contours in their direction of travel as they have been brought into the Welding Module i.e. Blue for clockwise (a Solid Shape) and Red for anticlockwise (a Hole Shape) see Topic 22.2 on the previous page.

To implement this mode, click on the “**View Contour Orientation**” button, shown above, and all the Contours will be displayed in their Orientation by Color.

**Tip:** You can easily change the contours direction of travel, see Topic 22.14.6 on page 22-13.

### 22.3.2 Draw Selected in Solid



←● **Draw Selected in Solid** - Displays any Selected Contours in their Solid Color

This mode is used to view any selected contours in solid preview in color. To implement this mode, click on the “**Draw Selected in Solid**” button, shown above, and all the Contours will be displayed as Solid in their Color.

### 22.3.3 Color Previews



←● **Combined Colors** - Displays All Contours As Solid in their Color

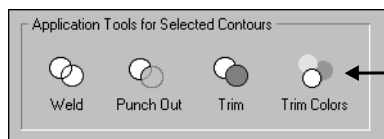
←● **Solid Shapes** - Displays All Solid Contours in their Color

←● **Colored Z Order** - Displays All Contours in their Color according to their Current Z Order (position relevant to above and behind other objects)

These modes are used to view all contours according to their orientation and z order. To implement any one of these modes, click on the “**Color Preview**” drop button, shown above, and the “**Preview Color Menu**” will drop down, next click on the required viewing mode and the contours will display in the selected mode.

## 22.4 General Welding Functions for Selected Contours

**Note:** Contours are any Curves and Lines that form Shapes



←● **Trim Colors** - Removes any Contours that Overlap the Selected Color's Contours without effecting the other colors

←● **Trim** - Removes any Contours that Overlap the Selected Contours and Welds the remaining Contours together

←● **Punch Out** - Removes any Contours that Overlap the Selected Contours Including removing the Selected Contours

←● **Weld** - Combines any Selected Contours together and removes all Internal Solid Contours to form one shape.

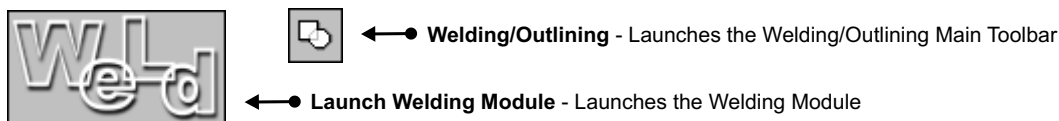
**Note:** Holes remain as Holes when Welding Contours.

These Tools are used for general welding operations on selected contours.

To implement any one of these tools, the original contours to be welded must be brought into the Welding Module via the main designing area of VinylMaster Pro, see Topic 2.9 on page 2-10.

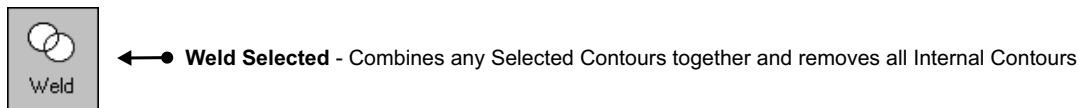
To do this, select on the text and/or objects to be welded in **“Object Mode”**, next either:

1. Right click on the selected objects and go down the Power Menu to the **“Welding Module”** and click on it, or,
2. Click on the **“Welding/Outlining”** button of the **“Main Tools”** as shown below, then click on the **“Welding Module”** button - to Launch it, also shown below, and the selected text and/or objects will appear in the Welding Module, ready to be welded as required.



Once the Original Contours are in the Welding Module they are ready to have various operations carried out on them, as discussed in the following pages.

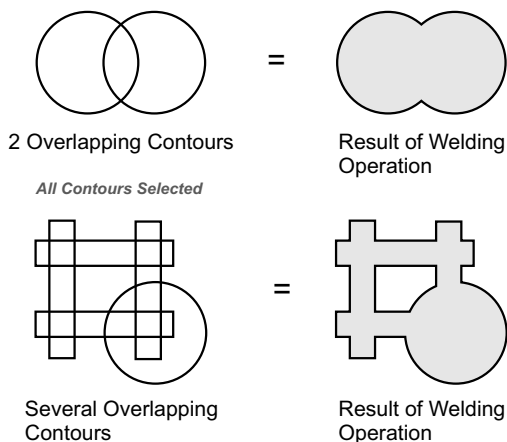
## 22.5 Weld Selected Contours





This feature is used when 2 or more objects are required to form 1 new shape without any internal contours.

To implement this tool, select on the first **“Contour”** to be Welded by clicking on it, next hold down the **“Shift Key”** on the keyboard and click on the remainder of Contours to be Welded to the first Selected Contour. You will notice that as you select each Contour it will highlight, according to the current Display Mode you are in, next click on the **“Weld”** button as shown above, and the Selected Contours will automatically Weld together, as shown in the examples below.

Note, you can also select multiple Contours by drawing a selection box over the required Contours with a mouse.



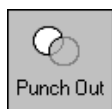
If the results are satisfactory, click on the **“Accept”** button, shown here:  and the results will automatically be placed in the Designing Area of VinylMaster Pro.

If the results are unsatisfactory, click on the **“Undo”** button, shown here:  and the Contours will be returned to their original state prior to Welding.

**Tip:** If by accident you click on Accept when you did not mean to, you can also Undo the Welding operation back in the Designing Area by clicking on Undo there.



## 22.6 Punch Out Selected Contours

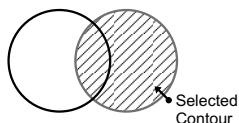


← **Punch Out Selected** - Removes any Contours that Overlap the Selected Contours Including removing the Selected Contours themselves

This feature is used when selected contours are required to be removed altogether including any contours they overlap, effectively cutting or punching them out from the remaining contours.

To implement this tool, select on the first **“Contour”** to be Punched Out by clicking on it, next (only if required) hold down the **“Shift Key”** on the keyboard and click on the remainder of Contours to be Punched Out. You will notice that as you select each Contour it will highlight, according to the current Display Mode you are in, see Topic 22.3 on page 22-3. Note, you can also select multiple Contours by drawing a selection box over the required Contours using your mouse

Next, click on the **“Punch Out”** button as shown above, and the Selected Contours will automatically be removed along with any Contours they overlapped, as shown in the examples below.




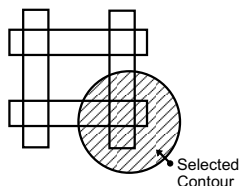
2 Overlapping  
Contours

=



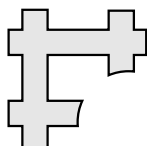
Result of Punch Out  
Operation

If the results are satisfactory, click on the **“Accept”** button, shown here:  and the results will automatically be placed in the Designing Area of VinylMaster Pro.

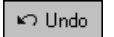


Several Overlapping  
Contours

=

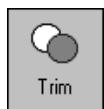


Result of Punch Out  
Operation

If the results are unsatisfactory, click on the **“Undo”** button, shown here:  and the Contours will be returned to their original state prior to Welding.

**Tip:** If by accident you click on Accept when you did not mean to, you can also Undo the Welding operation back in the Designing Area by clicking on Undo there.

## 22.7 Trim Selected Contours

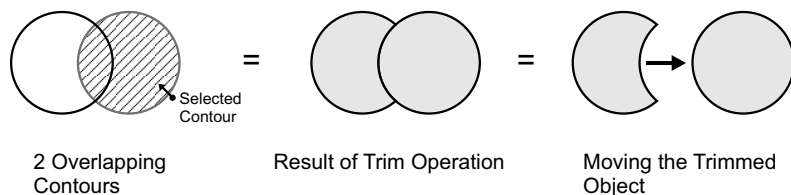



← **Trim Selected** - Removes any Contours that Overlap the Selected Contours and Welds the remaining Contours together, retaining the Selected Contours as they were


This feature is used when the selected contours are still required at the completion of the operation, with any overlapping contours removed and/or welded to any other existing contours.

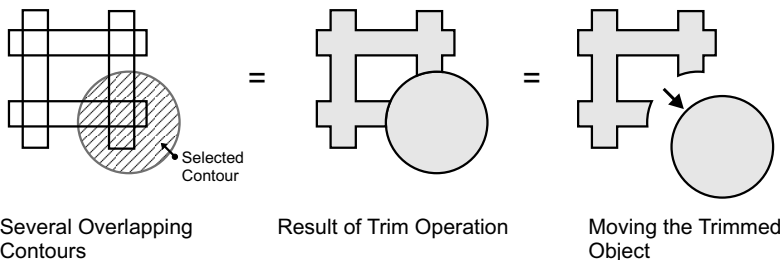
To implement this tool, select on the first **“Contour”** to be Trimmed by clicking on it, next (only if required) hold down the **“Shift Key”** on the keyboard and click on the remainder of Contours to be Trimmed. You will notice that as you select each Contour it will highlight, according to the current Display Mode you are in, see Topic 22.3 on page 22-3. Note, you can also select multiple Contours by drawing a selection box over the required Contours using your mouse

Next, click on the **“Trim”** button as shown above, and the Selected Contours will automatically be Trimmed from any overlapping Contours, as shown in the examples overleaf.



If the results are satisfactory, click on the **“Accept”** button, shown here:  and the results will automatically be placed in the Designing Area of VinylMaster Pro.

If the results are unsatisfactory, click on the **“Undo”** button, shown here:  and the Contours will be returned to their original state prior to Welding.



**Tip:** If by accident you click on Accept when you did not mean to, you can also Undo the Welding operation back in the Designing Area by clicking on Undo there.

## 22.8 Trim Selected Contours by Color

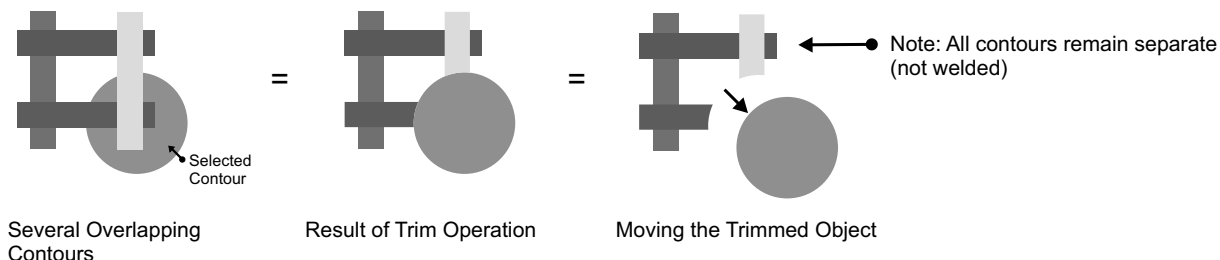


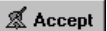
← **Trim Selected** - Removes any Contours that Overlap the Selected Color's Contours without effecting any other Color's Contours, except those that Overlap


This feature is used when the selected color's contours are still required at the completion of the operation, with any overlapping contours removed without effecting or welding any of the remaining contours, effectively leaving them as they were prior to trimming the selected color.

To implement this tool, select on the first **“Contour”** to be used as the Trim object, next (only if required) hold down the **“Shift Key”** on the keyboard and click on the remainder of Contours to be Trimmed by Color. You will notice that as you select each Contour it will highlight, according to the current Display Mode you are in, see Topic 22.3 on page 22-3. Next, click on the **“Trim Colors”** button as shown above, and the Selected Colored Contours will automatically be Trimmed from any overlapping Contours, as shown in the example below.

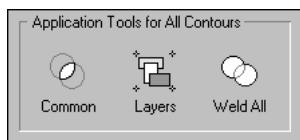
Note, you can also select multiple Contours by drawing a selection box over the required Contours with a mouse.



If the results are satisfactory, click on the **“Accept”** button, shown here:  and the results will automatically be placed in the Designing Area of VinylMaster Pro.

If the results are unsatisfactory, click on the **“Undo”** button, shown here:  and the Contours will be returned to their original state prior to Welding.

## 22.9 General Welding Functions for All Contours



← **Weld All** - Combines All Contours together and removes all Internal Solid Contours to form one shape

**Note:** Holes remain as Holes when Welding Contours

← **Layers** - Separates All Contours by Color removing any Overlapping areas with several options for laying out the finished work

← **Common** - Combines all Overlapping areas of All Contours and removes any Internal Contours within this area

These Tools are used for general welding operations on all contours. To implement any one of these tools, the original contours to be welded must be brought into the Welding Module via the main designing area of VinylMaster Pro, see Topic 2.9 on page 2-10.

To do this, select on the text and/or objects to be welded in “**Object Mode**”, next either:

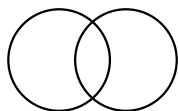
1. Right click on the selected objects and go down the Power Menu to the “**Welding Module**” and click on it, or,
2. Click on the “**Welding/Outlining**” button of the “**Main Tools**” as shown on page 22-1, then click on the “**Welding Module**” button - to Launch it, also shown on page 22-1, and the selected text and/or objects will appear in the Welding Module, ready to be welded as required. Once the Original Contours are in the Welding Module they are ready to have various operations carried out on them, as discussed in the following pages.

## 22.10 Weld All Common (Overlapping) Contours



← **Weld All Common Contours** - Combines all Overlapping areas of All Contours and removes any Internal Contours within this area

This feature is used when all the overlapping (common) areas of the contours in the Welding Module are required as the final shape/s. As this Tool effects all the Contours within the Welding Module regardless of the current Display Mode see Topic 22.3 on page 22-3, all that is required to implement it, is to click on the “**Common**” button, as shown above, and All Contours will automatically have their Common areas welded together, as shown in the examples below.

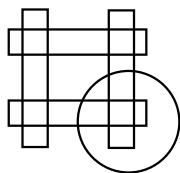


2 Overlapping  
Contours

=

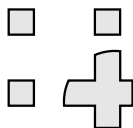


Result of Weld Common  
Operation





Several Overlapping  
Contours

=



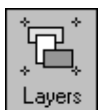
Result of Weld Common  
Operation

If the results are satisfactory, click on the “**Accept**” button, shown here:  and the results will automatically be placed in the Designing Area of VinylMaster Pro.

If the results are unsatisfactory, click on the “**Undo**” button, shown here:  and the Contours will be returned to their original state prior to Welding.

**Tip:** If by accident you click on Accept when you did not mean to, you can also Undo the Welding operation back in the Designing Area by clicking on Undo there.

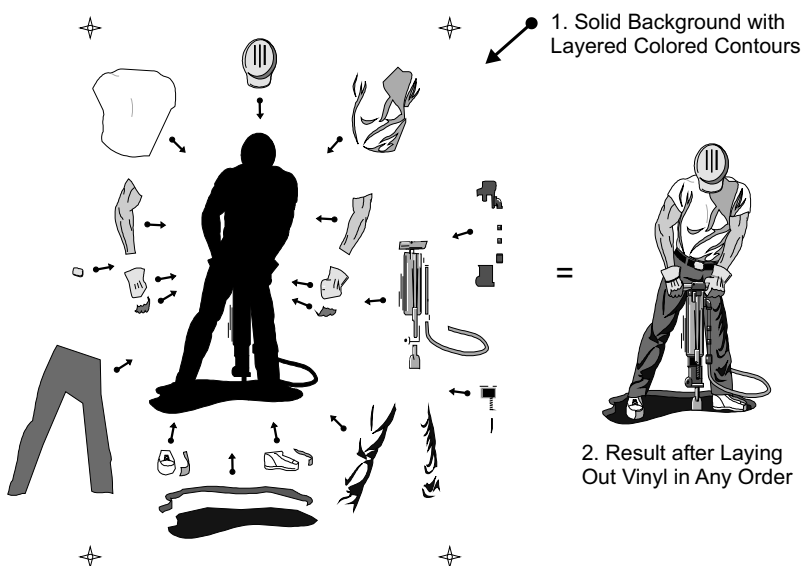
## 22.11 Create Color Layers



← **Create Color Layers** - Separates All Contours by Color removing any Overlapping areas with several options for laying out the finished work

This feature is used when multi colored objects such as complex clipart, need to have all their overlapping contours removed to form solid blocks of color, that do not overlap each other at any point, so that they can then be laid out in any order of color after being cut out of vinyl, to create the desired shape.

This feature has several options that come up once it is selected. These options allow you to create a background template in any one of the objects colors with crop (registration) marks at each corner, that are used as a layout guide as each individual color is laid out onto the work, as shown in the example below.

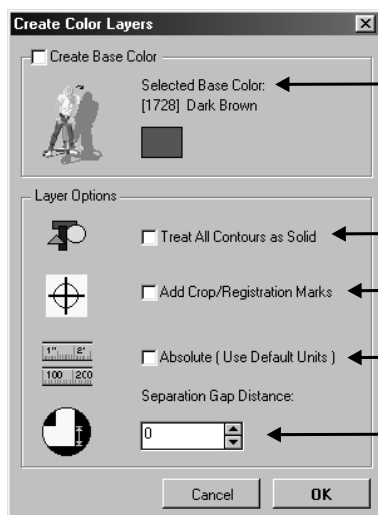


This example

1. displays all the contours after any overlaps have been removed (welded out) as they would appear if laid out on a workbench before being applied to the work, with example,

2. displaying the completed job.

The crop (registration) marks can also be cut out onto the vinyl with each color. By simply lining up each color's crop marks and laying down the vinyl, each color can easily be laid out without any chance of making a mistake; because each color's crop marks - coincides with each other color, so they line up perfectly resulting in high quality workmanship.



← Places a Solid Background behind the image in any one of its Colors, Selected by the Operator

← Turns All Holes into Solid Shapes

← Places Crop Marks in Each Corner for Each Color

← Sets Separation Gap between % of Height and Currently Used Units (Imperial or mm)

← Sets Separation Gap between Contours from 0% of Height or 0.00 Units (Butting Up) up to any Thickness to create an Outline Effect

As this Tool effects all the Contours within the Welding Module regardless of the current Display Mode see Topic 22.3 on page 22-3, all that is required to implement it, is to click on the "**Layers**" button, as shown at top, and the "**Create Color Layers**" window will come up, as shown on the left.

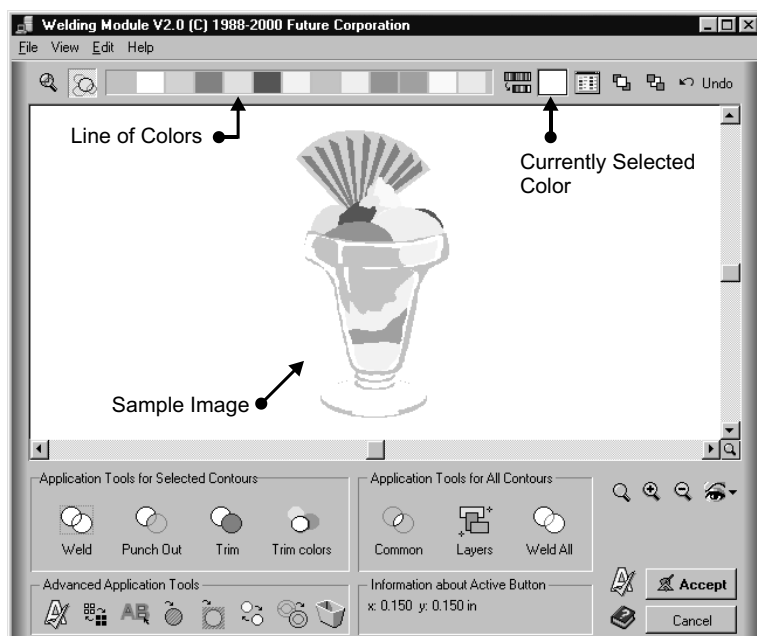
From here you are presented with several options that can be used in any combination to create the required result, as follows.

### 22.11.1 Create Base Color

This feature is used for 2 main reasons:

1. To create a solid base, so that all other colors can be laid out over the solid base as a guide, to greatly aid in lining up.
2. To create a solid base, that when used in combination with gap separation the solid base remains visible around all the edges of the preset gap distance, effectively creating an outline/inline effect around all the solid colors of the image.

To implement this feature, a color from the image must first be selected prior to clicking on the **“Layers”** button, shown on the previous page. To do this click on the required **“Color”** to form the Solid Base from the image itself or from the **“Line of Colors”** representing the image, as shown in the example below.



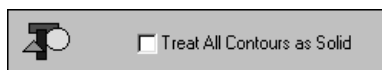
If another Color is required to form the Solid Base Color, other than a Color already in the Image, select a **“Color”** that can be changed i.e. a small Contour or an existing Background Color, next click on the **“Color Pallet”** button, shown on the left and the Color Pallet will come up, select the required **“Color”** and click on the **“OK”** button see Topic 11 on Page 11-1, and the Selected Color will change to the newly Selected Color, which can then be used to form the Base Color.

Note: if the image contains too many Colors, these can be reduced down to a more appropriate amount, see Topic 22.12 on page 22-11.

Once the Base Color has been selected, click on the **“Layers”** button, shown above and the **“Create Color Layers”** window will come back up. Next Click in

the **“Create Colors”** check box, as shown on the previous page, click on and set any other required options (as discussed in the following pages), then click on the **“OK”** button, as shown on the previous page and the program will automatically create a Base Color and remove all Overlapping Contours. If the results are satisfactory click on the **“Accept”** button and the Welded Image will be returned back to VinylMaster Pro, if not satisfactory click on the **“Undo”** button and try again.

### 22.11.2 Make All Contours Solid

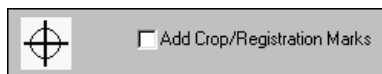


← Turns All Holes into Solid Shapes

This feature is used to ensure that any holes are not automatically removed from the image while being welded, by turning all these into solid shapes. This feature is recommended to be used with all foreign clipart images i.e. Clipart from any other source

other than from VinylMaster Pro or Future Corporation. Where these images may have the contours traveling in the wrong direction portraying holes when in fact they should be solids. To implement this feature, click in the **“Treat All Contours as Solid”** check box, as shown above, and this feature will automatically be applied after clicking on the **“OK”** button of the **“Create Color Layers”** module as shown on the previous page.

### 22.11.3 Add Crop/Registration Marks



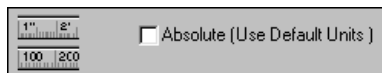
←● Places Crop Marks in Each Corner for Each Color

When used, this feature automatically creates a set of 4 crop marks in each corner of the image after it has been layered for each individual color, in exactly the same position as all the other crop marks.

Which greatly assists in laying out each individual color, as the operator only has to simply place each set of crop marks over the last set, which automatically places each color in perfect position, to form the image.

To implement this feature, click in the “**Add Crop/Registration Marks**” check box, as shown above, and this feature will automatically be applied after clicking on the “**OK**” button of the “**Create Color Layers**” module as shown on page 22-8.

### 22.11.4 Use Absolute or % of Height

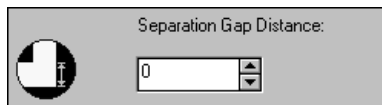


←● Sets Separation Gap between % of Height and Currently Used Units (Imperial or mm)

This feature is used to switch between using the current measurement units (imperial or metric) or the % of height when using a separation gap when using the create color layers feature.

To implement this option, click in the “**Absolute (Use Default Units)**” check box, as shown above, and the Current Measurement Units will be applied to any Separation Gap Nominated, if left unchecked any Value typed in the “**Separation Gap Distance**” will be calculated as a Percentage of the Height i.e. if 22 was typed in and the Image was 22 inches (250mm) high the Gap distance would be set at 22% of this value which would be 1 inch (25mm).

### 22.11.5 Separation Gap Distance



←● Sets Separation Gap between Contours from 0% of Height or 0.00 Units (Butting Up) up to any Thickness to create an Outline Effect

This feature is used to set a gap distance (width) between all the contours of the image.

Used in combination with a solid base color an outline/inline effect can be created around each individual color of the image.

To implement this feature, click in the “**Separation Gap Distance**” box, as shown above, and type in the “**Value (Distance/Width)**” required. Note, this value will depend on whether or not the “**Absolute**” check box had been checked or not, see Topic above. Once the Value has been set it will be applied after clicking on the “**OK**” button of the “**Create Color Layers**” module as shown on page 22-8.

Note, if no Separation Gap Distance is nominated the Contours of the Image will Butt Up to each other without any Gap.

**Tip:** As this feature will greatly effect your results, as an experiment to see how this feature works, set the Separation Gap Distance to 0.5% (Do not have Absolute checked) and use a dark Solid Base Color, then click on the OK button, if you don't like the result click on Undo and try a different setting.

## 22.12 Reduce Colors

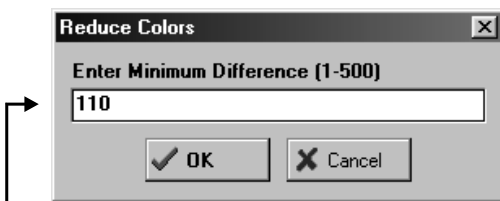


← ● **Reduce Colors** - Reduces the Quantity of Colors that represent a Group of Contours within the Welding Module

This feature is used when too many colors are being used to form an image, making it unnecessarily complex, and difficult to produce.

The reduce colors tool considers all the colors it is presented with and is given a reduction factor by the operator, to divide these evenly down by. It minimizes any major differential between the original colors representing the contours and the new colors used. All contours are retained as they were, only their colors are marginally reduced.

To implement this feature, click on the “**Reduce Colors**” button, shown above, and the “**Reduce Colors**” window will come up, as shown below.



→ ● Reduction Factor

Reduction Factor: 25 Colors will be reduced down to:

500	2
400	2
300	4
200	6
220	13
75	18
50	23
1	No Change

Next, type in a “**Value**” between “**1 and 500**” as the Reduction Factor and the Colors will automatically be reduced by this factor.

Note, the Reduction Factor used to reduce the amount of colors, depends on the amount of original colors and whether or not they are similarly shaded or starkly contrast. As a guide, if you had say - a Contour with 25 starkly contrast colors, you would expect the above right color reduction:

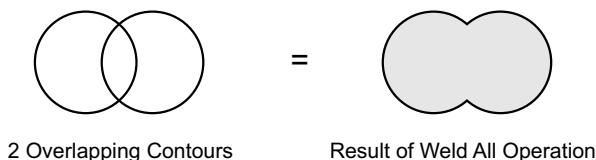
## 22.13 Weld All Contours



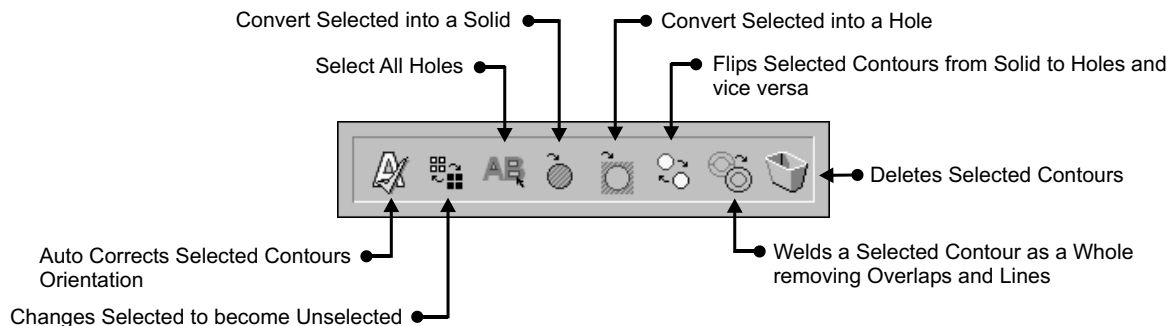
← ● **Weld All Contours** - Combines All Contours together and removes all Internal Solid Contours to form one shape

This feature is used when all the contours in the Welding Module are required to be combined together removing any internal overlapping contours.

As this Tool effects all the Contours within the Welding Module regardless of what contour is or isn't selected. It works exactly the same way as “Weld Selected Contours” as explained on page 22-4. To implement “Weld All Contours”, click on the “**Weld All**” button, as shown above, and All Contours will automatically be combined (Welded) together, as shown in the example below, and on page 22-4.



## 22.14 Advanced Application Tools



The Welding Module comes with Advanced Application Tools that are easy to use, as shown above. These tools assist in rapidly selecting contours and changing these to suit a particular application, as follows.

### 22.14.1 Auto Correct Orientation



← **Auto Correct Selected Orientation** - Automatically Corrects the Selected Contours Orientation

This feature is used to instantly correct any selected contour's orientation i.e. a letter "O" with an outside contour traveling anticlockwise (a Hole) would have this contour automatically reversed to clockwise to become a solid.

Generally this feature is only used with foreign clipart images i.e. Clipart from any other source other than from VinylMaster Pro or Future Corporation. Where these images may have the contours traveling in the wrong direction portraying holes when in fact they should be solids.

To implement this feature, select the Contours to be corrected and click on the "**Auto Correct Selected Orientation**" button, shown above, and the selected Contours if incorrect will be automatically corrected.

Note, this tool also appears next to the Accept button, as shown on page 22-1, regardless whether or not any contours are selected. If clicked on from here all contours will automatically be corrected, selected or not.

**Tip:** Whenever importing clipart from another source it is recommended to use the Auto Correct Orientation Tool.

### 22.14.2 Invert Selected



↑ **Invert Selected** - Changes Selected to become Unselected

This feature is used to select or unselect contours.

To implement this feature, click on the "**Invert Selected**" button, shown above and any selected contours will become unselected while at the same time any unselected contours will become selected.



### 22.14.3 Select Anticlockwise Contours (Holes)



←● **Select Anticlockwise Contours (Holes)** - Selects All Holes

This feature is used to select all the anticlockwise contours (Holes). To implement this feature, click on the “**Select Anticlockwise Contours**” button, shown above and any anticlockwise contours will automatically be selected.

**Tip:** Use this feature to select all Hole Contours to easily Change to Solids.

### 22.14.4 Change to Solid



←● **Change to Solid** - Turns any Selected Contour into a Clockwise Contour (Solid)

This feature is used to change or keep any selected contours into a clockwise orientation (solid) contour. To implement this feature, click on the Contours to be kept and/or changed to a Solid Shape, next, click on the “**Change to Solid**” button, shown above and any Selected Contours will automatically be changed to a Clockwise Orientation (Solid).

### 22.14.5 Change to Hole



←● **Change to Hole** - Turns any Selected Contour into an Anticlockwise Contour (Hole)

This feature is used to change any selected contours into an anticlockwise orientation (hole) contour. To implement this feature, click on the Contours to be changed to a Hole Shape, next, click on the “**Change to Hole**” button, shown above and any Selected Contours will automatically be changed to an Anticlockwise Orientation (Hole).

### 22.14.6 Flip Solid/Hole



←● **Flip Solid/Hole** - Reverses any Selected Contours to the Opposite Orientation

This feature is used to reverse any selected contours orientation from its current direction to its opposite direction i.e. a clockwise contour would become an anticlockwise contour. To implement this feature, click on the Contours to have their orientation reversed, next, click on the “**Change to Hole**” button, shown above and any Selected Contours will automatically be changed to an Anticlockwise Orientation (Hole).

### 22.14.7 Self Weld Selected



←● **Self Weld Selected** - Welds a Selected Contour as a Whole removing Overlaps and Lines

This feature is used when a contour has unwanted overlaps or lines within itself that require automatic removal, without effecting any other contours once welded.

To implement this feature, click on the Contour/s to be Self Welded, next, click on the “**Self Weld Selected**” button, shown above and any Selected Contours will automatically be Self Welded.

**Tip:** This Tool is very useful when welding foreign clipart.

### 22.14.8 Delete Selected Contours



←● **Delete Selected Contours** - Deletes any Selected Contours.

This feature is used to delete unwanted contours brought into the Welding Module.

To implement this feature, click on the Contour/s to be Deleted, next, click on the **“Delete”** button, shown above and any Selected Contours will automatically be Deleted.

### 22.15 Crop Marks

The Welding Module has an automatic Crop Mark application tool, which places a Crop Mark in each corner of an object for each color that makes up the object/s.

This feature can be used to more easily locate complex work onto the substrate, as each color is automatically set in the correct position in relation to the other colors within the job.

To implement the Add Crop Mark's tool, click on the **“Edit”** menu of the **“Welding Module”**, go down and click on **“Add Crop Marks”** and the program will automatically add a crop mark for each color and in each corner around the current object/s within the welding module. Next click on the **“Accept”** button and the object/s will be placed into VinylMaster Pro with their crop marks.

### 22.16 Welding Module Menus and Shortcuts

The majority of tools, applications and items discussed in the preceding topics can also be found in the Welding Modules Menus, which can be found under **“File, View, Edit and Help”** in the top left hand corner of the module, see page 22-1.

Note, the Undo function of the Welding Module is limited to 3 x Undos. To return any contours brought into the Welding Module back to their original state at the time of launching the Module click on the **“File Menu”**, next go down and click on **“Restore to Original”** and the contours will automatically go back to their original state.

To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Welding Module these are:

Menu/Function	Shortcut Key/s	Menu/Function	Shortcut Key/s
Zoom to All	F5	Select Holes	Ctrl+H
Zoom In	F3	Invert Selected	Ctrl+I
Zoom Out	F4		
Zoom	F2	Delete Selected	Del
		Weld Selected	Ctrl+W
Solid Preview (Combined)	F9		
Solid Preview (Separate)	F22		
Undo	Ctrl+Z		
To Front	Page Up		
To Back	Page Down		
Select All	Ctrl+A		

## 22.17 Slicing/Dissecting Objects (Slice)

This procedure is used to separate parts of vector objects into smaller parts. There isn't a specific Slice Tool such as the **"Chop"** Tool (see Topic 6.3) rather a procedure that gives the user far greater control over slicing/dissecting objects. This is carried out in the Welding Module and VinylMaster Pro. To do this:



fig 1.



fig 2.

1. Have an object selected, such as the one shown in fig 1.

2 Draw a different colored polygon curve (line) or curve object over the area/s you wish to slice from the remainder of the object, as shown in fig 2. (see Topic 14),

3. Select All the objects and **"Right"** click on them, go down and select **"Welding Module"**, and the Welding module will come up, as shown in fig 3.

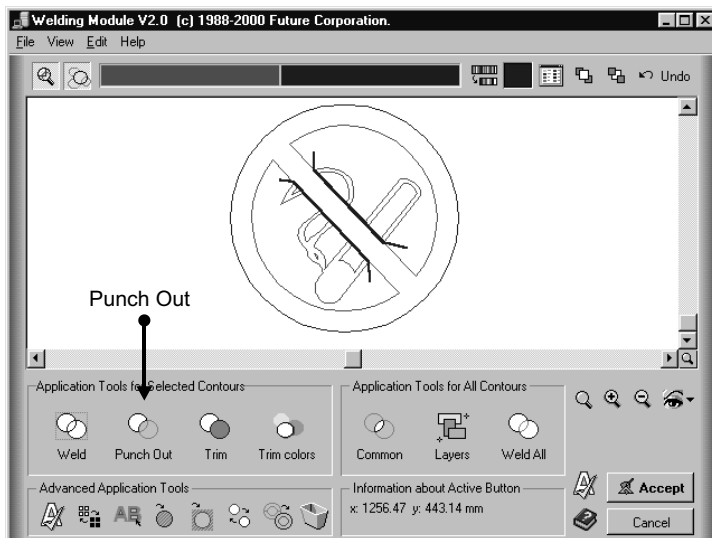


fig 3.



fig 4.

4. Select the polygon and/or curve objects by color in the Welding Module, as shown in fig 3. and click on the **"Punch Out"** button, and then on the **"Accept"** button also shown in fig 3. and the sliced/dissected objects will be loaded into VinylMaster Pro,

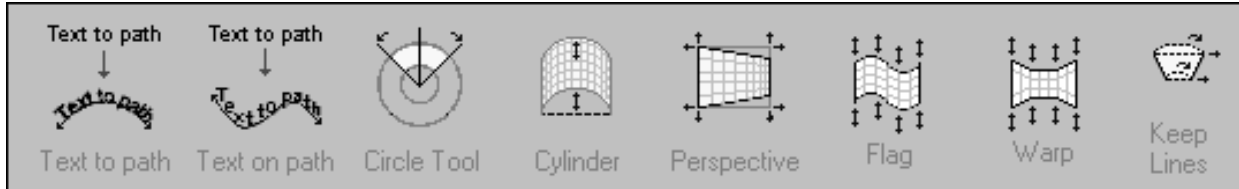
5. Next, click on the **"Break Apart"** button, that appears when working with curve objects as discussed in Topic 14. Next, select over the areas of the object that you wish to remain as one piece and click on the **"Curve"** menu go down and click on **"Combine Curves"** and the selected items will become a single piece,

6. Change the color of the curves or reposition to suit, as shown in fig 4.

Note, you may have to send items to the back or front before combining the curves and be sure not to select the wrong parts of the broken items. Working in **"Wireframe"** (F9) can assist significantly when working with complex curve objects.



## 23.0 Distortions



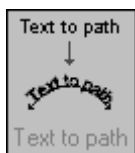
Buttons that display at the base of the Window when the "Distortion Tools Command" is clicked, shown at top

### 23.1 Distortions Overview

VinylMaster Pro comes with many useful distortions, which remain persistent and can be combined with each other along with outlining, beveling and inlining to create an infinite range of effects.

As these effects are practically limitless, we will only touch on the most common here, later you'll be able to experiment and create your own distortions and effects.

### 23.2 Text to path (Perpendicular)

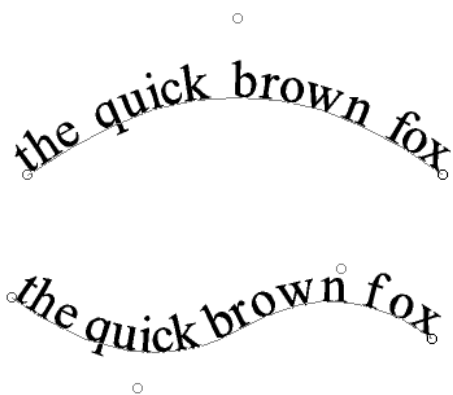


← **Text to Path (Perpendicular)** - Applies a rubber baseline to text or fits existing text to a selected curve object, i.e. a circle or ellipse, with the characters remaining perpendicular to the base line throughout

This feature allows you to:

1. Fit a rubber type base line to any line of text,
2. Fit text to a selected curve object of any shape or size.

1. To implement this command for a rubber base line, the text must be selected either in "**Object or Text mode**", then click on the button shown above. The program will automatically go into node edit mode and you will see nodes along the base line of the text. These can be moved about individually or in groups to create variations of text on a path, as shown in the samples below.



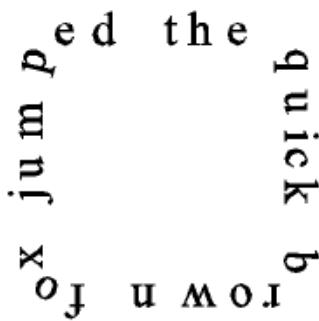
To change the shape of the base line, click on a "**Node**" and hold down the mouse button, then move the "**Node**" to another position, as you do this you'll be able to see the base line move about with the mouse cursor. Once you're satisfied with the new position, let go of the mouse button and the text will follow the new shape of the base line.

More nodes can be added to create different effects. Note, additional nodes can only be placed in between 2 existing nodes and then moved into position, the same as any other VMP Curve, see Topic 14.9.2 on Page 14-10.

To do this click on the "**Node**" you wish to add another "**Node**" to and between the next "**Node**" in line, next, press the "+" key next to the number pad on your keyboard (Note, do not use the **Shift** then "+" key) and a new node will be added, as shown in the bottom left example.



Text to Circle Curve



Text to Square Curve

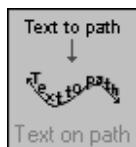
2. To implement this command for text to a curve object, the text and the curve you wish to fit it to, must be both selected in object mode.

Next click on the “**Text to Path**” button and the text will be fitted to the curve object.

Note: The text will be evenly distributed along the curve, and will be done so with the first character of the text starting from the first node of the curve, until the last character of the last node - effectively spacing the text to the length of the curve, as shown in the square example.

**Tip:** To fit text to an existing shape, the shape must be a curve, this includes any of the shapes from the shapes tools. You must convert these to curves before attempting to fit text to them Ctrl+Q.

### 23.3 Text on Path (Vertical)

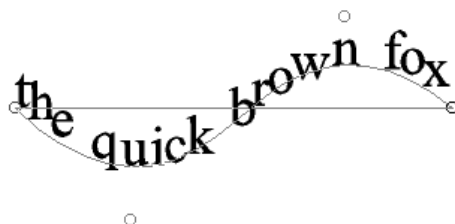


← **Text to Path (Vertical)** - Applies a rubber baseline to text or fits existing text to a selected curve object, i.e. a circle or ellipse, with the characters remaining vertical to the page

This feature allows you to:

1. Fit a rubber type base line to any line of text,
2. Fit text to a selected curve object of any shape or size.

1. To implement this command for a rubber base line, the text must be selected either in “**Object or Text mode**”, then click on the button shown above. The program will automatically go into node edit mode and you will see nodes along the base line of the text. These can be moved about individually or in groups to create variations of text on a path, as shown in the samples below:

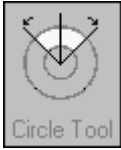


To change the shape of the base line, click on a “**Node**” and hold down the mouse button, then move the node to another position, as you do this you’ll be able to see the base line move about with the mouse cursor. Once you’re satisfied with the new position, let go of the mouse button and the text will follow the new shape of the base line.

More nodes can be added to create different effects. Note, additional nodes can only be placed in between 2 existing nodes and then moved into position, the same as any other VMP Curve, see Topic 14.9.2 on Page 14-10. To do this click on the “**Node**” you wish to add another “**Node**” to and between the next node in line, next, press the “**+**” key next to the number pad on your keyboard (Note, do not use the **Shift** then “**+**” key) and a new node will be added, as shown in the example above.

As this “**Text on Path (Perpendicular)**” distortion behaves identically to the Text to Path discussed on the previous page, please refer to it for fitting “**Text on Path**” to a curve object.

## 23.4 Circle Tool

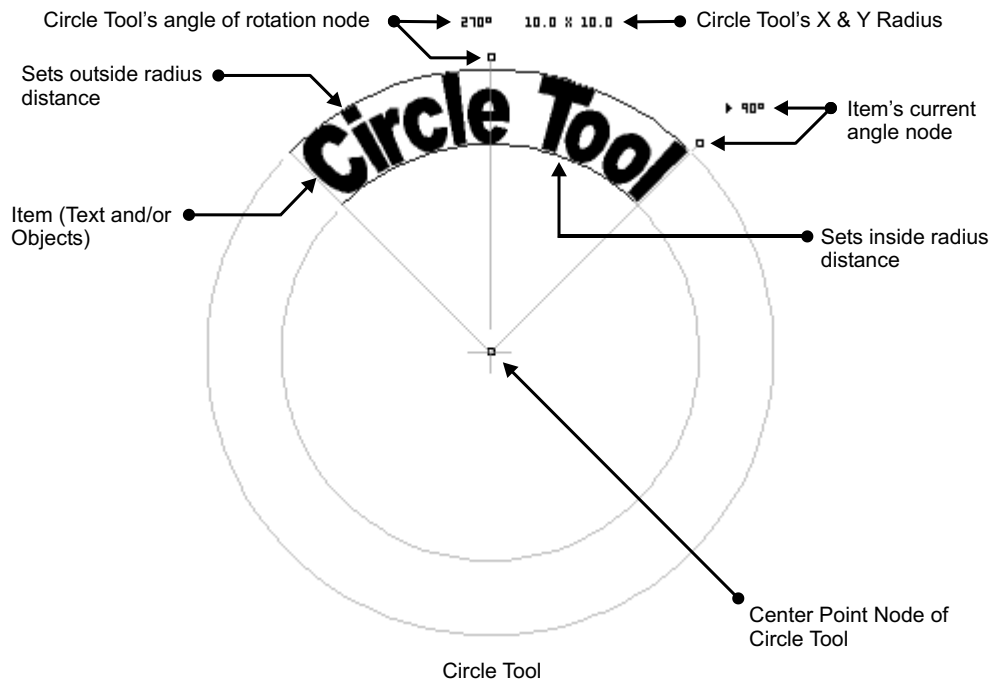


← ● **Circle Tool** - Fits selected text and/or object/s to a circle with several options

This is a highly diverse distortion that can be used to create a wide range of effects which can also be successfully combined with other distortions.

To implement this command have the “**Item/s**” you wish to fit to a circle selected, then click on the “**Circle Tool**” button, shown above.

The item/s will now be fitted to the circle tool and the program will automatically go into node edit mode, as shown below.



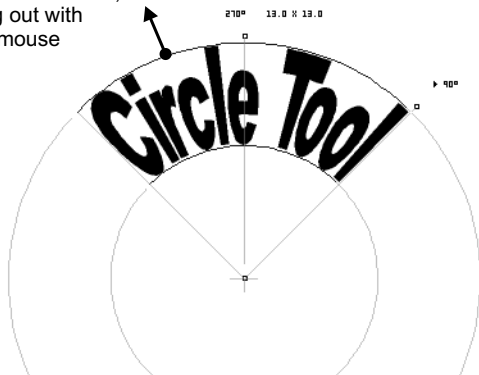
To modify an item within a circle tool distortion you must have the circle tool selected and be in node edit mode.

You can select 1 of 6 points to change the item within the distortion, these are:

1. The outside radius distance.
2. The inside radius distance.
3. The centerline angle of the item within the circle tool.
4. The outermost size of the item within the circle tool - measured in degrees, as an angle.
5. The item's upside down orientation.
6. The circle tool's physical position.

The following is a diagram of each of the abovementioned points with detailed information:

Click on this line, and drag out with the mouse



### 1. The outside radius distance.

To implement this command, you must select or be in node edit mode.

Next, select anywhere along the items outermost perimeter line, in this case between the “r” and the “l”, as shown.

Click on this line and hold down the mouse button, then drag it out to the required radius. You will notice the further you drag out this line the more distorted the item within becomes.

Note: The base line of the item remains fixed in position within the circle tool.

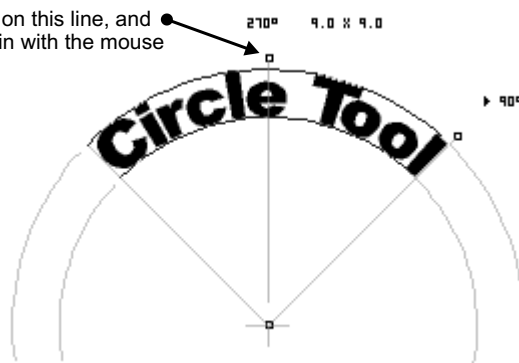
### 1. The outside radius distance continued

Along with increasing the outer perimeter’s radius, it can also be decreased as shown opposite.

You will notice the closer it is dragged inward the more squashed the item within appears.

As in the previous example, the base line of the item remains fixed in position within the circle tool.

Click on this line, and drag in with the mouse

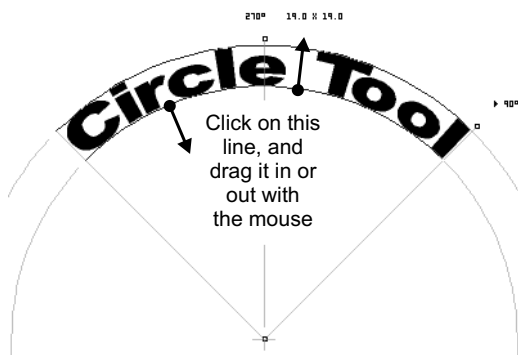


### 2. The inside radius distance.

To implement this command, you must select or be in node edit mode.

Next, select anywhere along the items innermost perimeter line, in this case between the “r” and the “l”, as shown.

Click on this line and hold down the mouse button, then drag it in or out to the required radius.

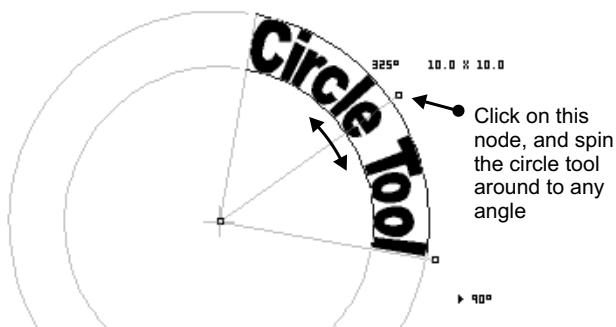


### 3. The centerline angle of the item within the circle tool.

To implement this command, you must select or be in node edit mode.

Next click on the centerline node and hold down the mouse button.

Then move it to the left or right to effectively spin the circle tool around, once in the correct position let go of the mouse button.

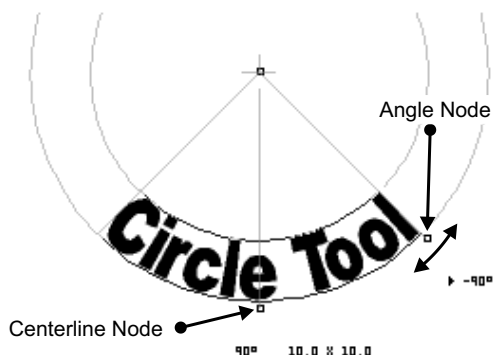
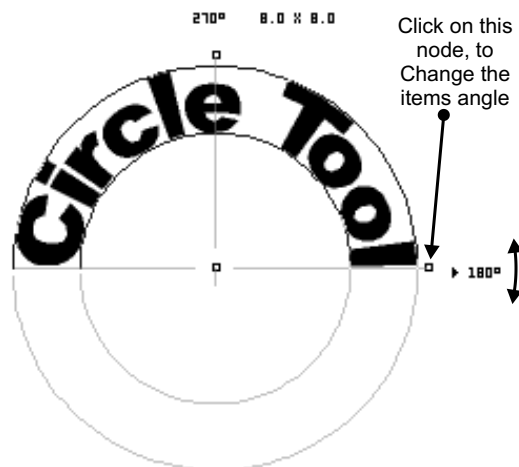


4. The outermost size of the item within the circle tool - measured in degrees, as an angle.

To implement this command, you must select or be in node edit mode.

Next click on the angle node and hold down the mouse button.

Then move it to the left or right to effectively squash or stretch the item within the circle tool, once in the correct position let go of the mouse button.



5. The item's upside down orientation.

To implement this command, you must select or be in node edit mode.

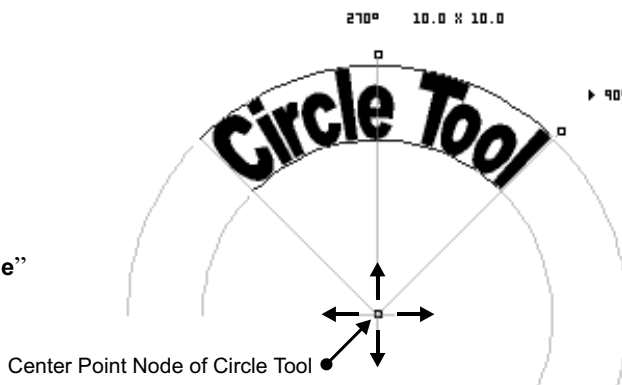
To flip the item over as shown opposite, the angle node must be taken over the item's centerline node.

To do this click on the **"Angle Node"** and hold down the left mouse button. Next move it right across the centerline node and once the angle on the opposite side is correct let go of the mouse button.

6. The circle tool's physical position.

To implement this command, you must select or be in node edit mode.

To move the circle tool to any point within your document, click on the circle tool's **"Center Point Node"** holding down the mouse button and move it to the required position.

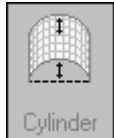


7. As in all the VinylMaster Pro Distortions, you can add one to another, with the last distortion applied remaining persistent to the object, even if the program is shut down and restarted.

You are encouraged to experiment with combinations of distortions to create all kinds of effects.



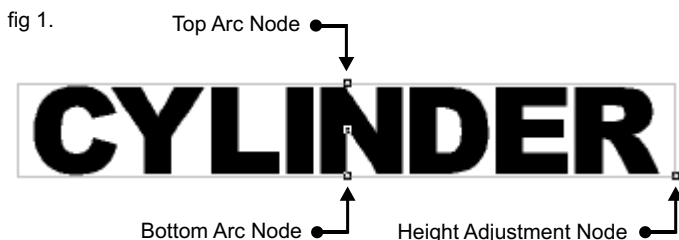
## 23.5 Cylinder Tool



← ● **Cylinder Tool** - Fits selected text and/or object/s to a cylinder with several options

This is a diverse distortion that can be used to create a wide range of effects which can also be successfully combined with other distortions.

To implement this command have the “**Item/s**” you wish to fit to a circle selected, then click on the “**Cylinder**” button, shown above. The item/s will now be fitted to the cylinder tool and the program will automatically go into node edit mode, as shown below.

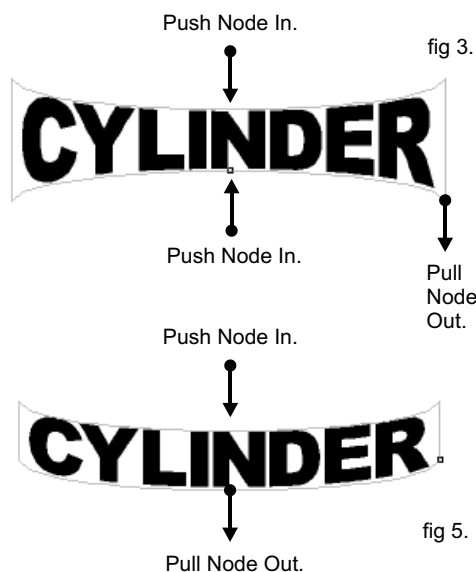
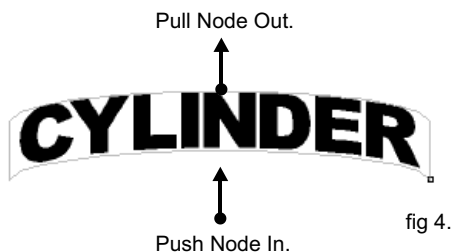
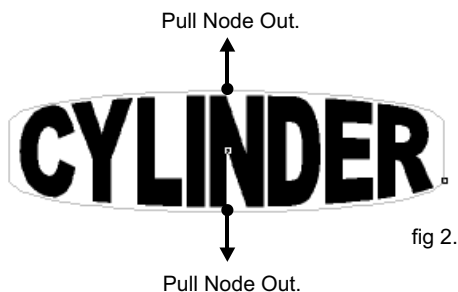


You can achieve a wide range of effects while in Node Edit mode using the Cylinder Tool.

These distortions can be further enhanced by using the Node Edit Tool in conjunction with the Object Selector (Pick Tool).

These are achieved by adjusting the height, width and/or rotation of the item/s while in

Object Mode then going back into Node Edit Mode, where the distortions can then be applied. As shown in the following examples.



Top and Bottom Node Arcs can be pushed in or pulled out, to instantly create the above effects, fig3. has also had its height node adjusted, so that the item within remains readable. To implement any one of these commands, you must select or be in node edit mode. Next click on the particular “**Node**” you wish to adjust, and hold down the mouse button, then drag the node to the required position and let go.



fig 6.



fig 7.

A more rounded appearance as in the above samples fig 6. and 7. can easily be achieved by using the following steps.



fig 8.



fig 9.



fig 10.

Firstly have an item/s as in fig 1. on the previous page with the Cylinder Tool applied.

Next go into “**Object Mode**” and using the center right handle squash the item toward the left, as shown above in fig 8. Next, select “**Node Edit Mode**” and apply the change to the top and bottom arcs as required, as shown in fig. 9. Then, select “**Object Mode**” again and resize the item/s as required, as shown in fig 10.

**Tip:** You can apply different levels of squashing in the original item/s which will dictate the amount of roundness you can apply to the end effect.



fig 11.

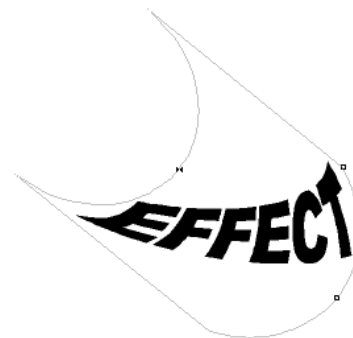
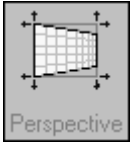


fig 12.

These effects shown above in fig's 11 and 12 are easily created by having the item/s rotated at 90 degrees prior to applying the Cylinder Tool, then rotating them back and applying the changes. Then by combining the Object Selector and the Node Edit Tool as shown in fig's 8, 9 and 10 all kinds of effects can be created.

**Tip:** For best results with text as shown in fig 11. stretch out the text's height prior to rotating it 90 degrees and applying the Cylinder Tool. Also try other angles as in fig 12.

## 23.6 Perspective Tool



← **Perspective Tool** - Fits selected text and/or object/s to a Perspective with several options

This is a diverse distortion that can be used to create a wide range of effects which can also be successfully combined with other distortions.

To implement this command have the “**Item/s**” you wish to fit to a Perspective View selected, then click on the “**Perspective**” button, shown above. The item/s will now be fitted to the Perspective Tool and the program will automatically go into node edit mode, as shown below.

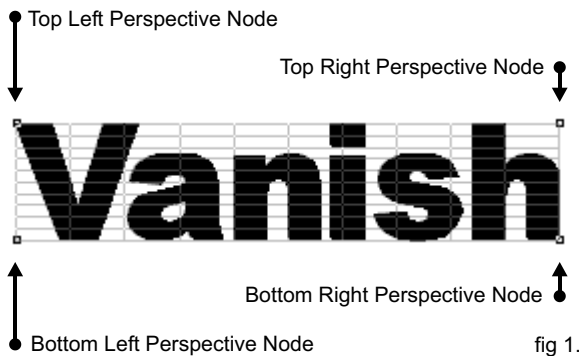


fig 1.

You can achieve a wide range of effects while in Node Edit mode using the Perspective Tool.

These distortions can be further enhanced by using the Node Edit Tool in conjunction with the Object Selector (Pick Tool).

These are achieved by adjusting the height, width and/or rotation of the item/s while in Object Mode then going back into Node Edit Mode, where the distortions can then be applied. As shown in the following examples.

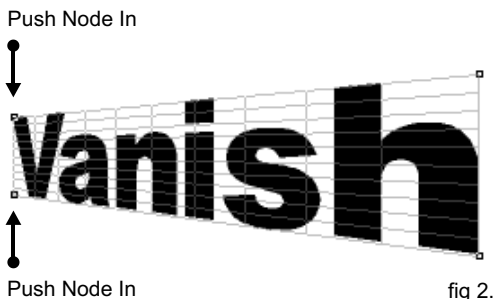


fig 2.

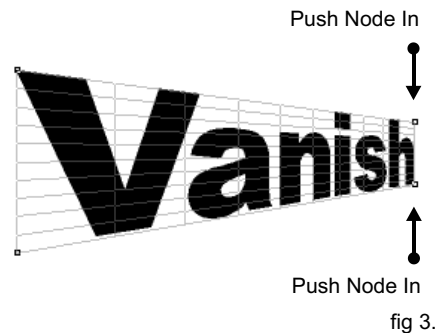


fig 3.

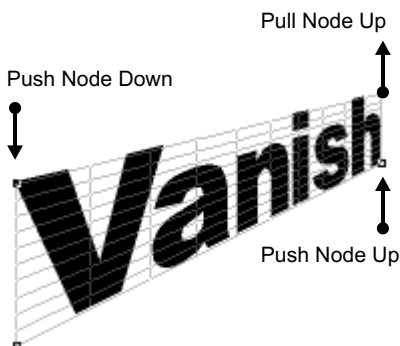


fig .4

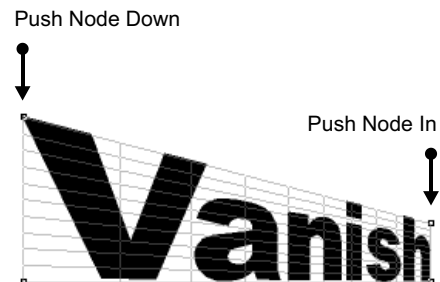


fig 5.

All the Perspective Tool's nodes can be pushed up/down or pulled in/out, to instantly create the previous effects.

To implement any one of these commands, you must select or be in node edit mode. Next click on the particular node you wish to adjust, and hold down the mouse button, then drag the node to the required position and let go.



fig 6.

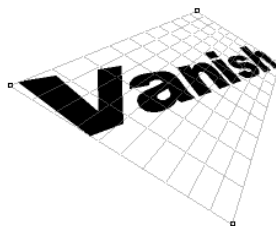
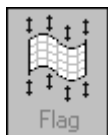


fig 7.

To create the effects in fig's 6. and 7. shown above , rotate the item to the required angle prior to applying the Perspective Tool, then adjust the nodes to suit.

### 23.7 Flag Tool



← **Flag Tool** - Fits selected text and/or object/s to a Flag with several options

This is a diverse distortion that can be used to create a wide range of effects which can also be successfully combined with other distortions.

To implement this command have the “**Item/s**” you wish to fit to a Flag selected, then click on the “**Flag**” button, shown above. The item/s will now be fitted to the Flag Tool and the program will automatically go into node edit mode, as shown below.

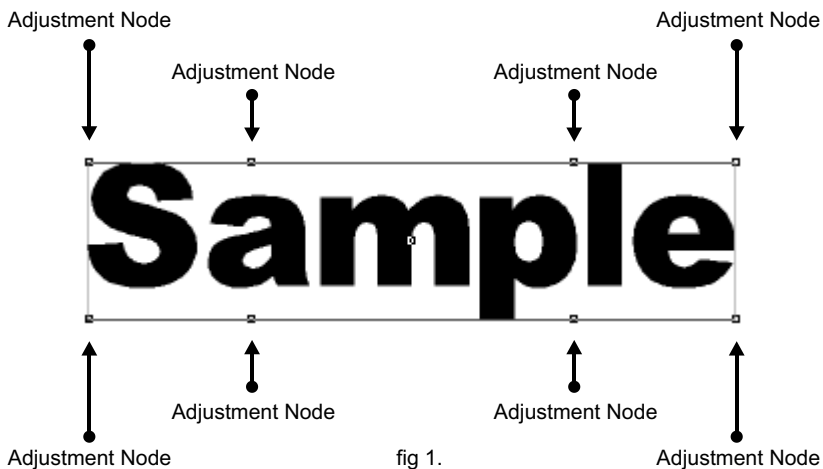


fig 1.

You can achieve a wide range of effects while in Node Edit mode using the Flag Tool.

These distortions can be further enhanced by using the Node Edit Tool in conjunction with the Object Selector (Pick Tool).

These are achieved by adjusting the height, width and/or rotation of the item/s while in Object Mode then going back into Node Edit Mode, where the distortions can then be applied. As shown in the examples overleaf.

By pushing and/or pulling nodes in or out various shapes can be applied to the item/s within the Flag Tool. The following are more examples of what can be easily created using this tool.

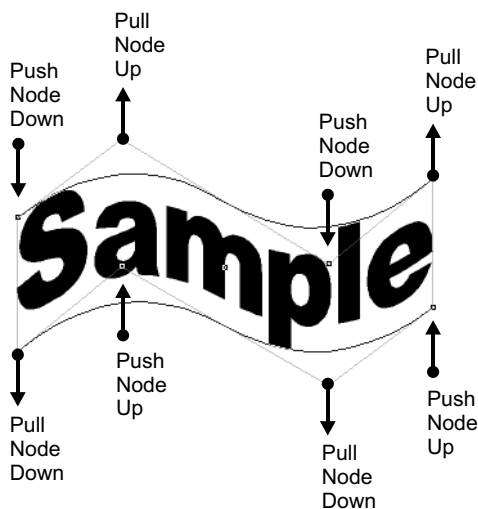


fig 2.

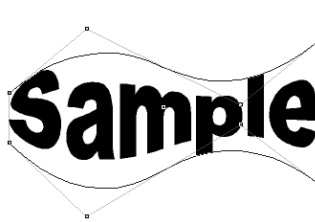


fig 3.

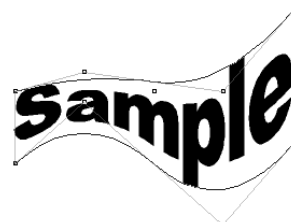


fig 4.

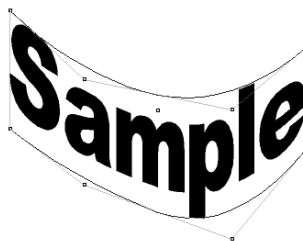


fig 5.

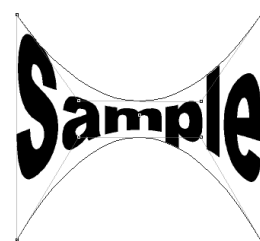
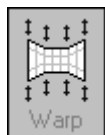


fig 6.

## 23.8 Warp Tool



← **Warp Tool** - Fits selected text and/or object/s to a Warping Tool with several options

This is a diverse distortion that can be used to create a wide range of effects which can also be successfully combined with other distortions.

To implement this command have the "Item/s" you wish to fit to the Warp Tool selected, then click on the "Warp" button, shown above. The item/s will now be fitted to the Warp Tool and the program will automatically go into node edit mode, as shown below.

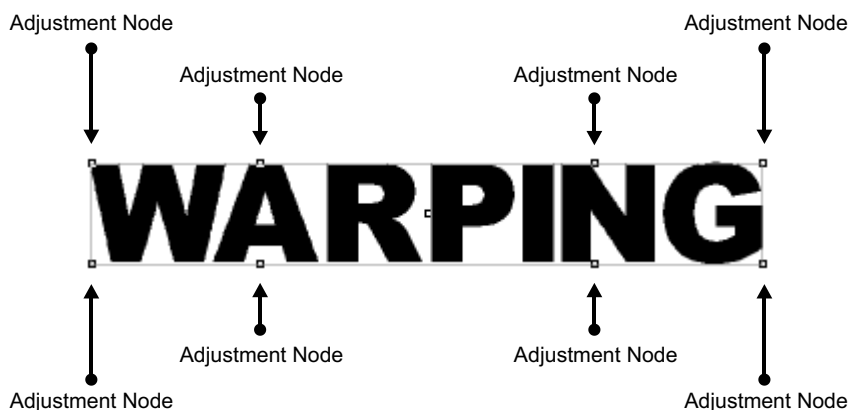


fig 1.

You can achieve a wide range of effects while in Node Edit mode using the Warp Tool.

These distortions can be further enhanced by using the Node Edit Tool in conjunction with the Object Selector (Pick Tool).

These are achieved by adjusting the height, width and/or rotation of the item/s while in Object Mode then going back into Node Edit Mode, where the distortions can then be applied. As shown in the examples overleaf.

By pushing and/or pulling nodes in or out various shapes can be applied to the item/s within the Warp Tool. The following are more examples of what can be easily created using this tool.

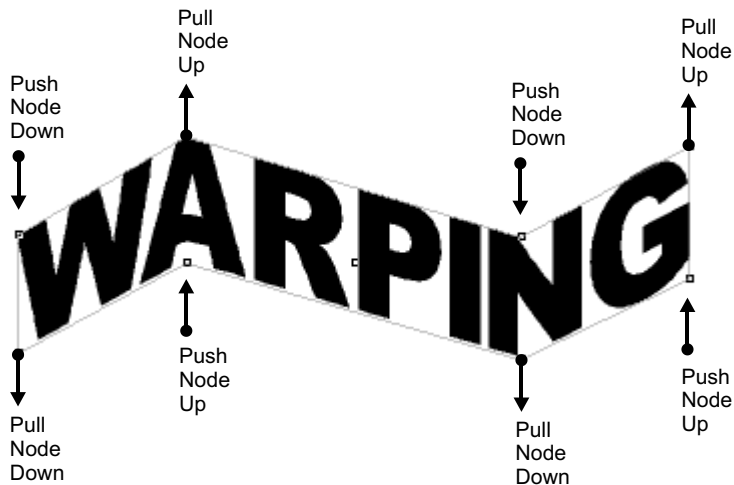


fig 2.



fig 3.



fig 4.



fig 5.



fig 6.



fig 7.



fig 8.

To create the effects in fig's 6.,7. and 8. shown above , rotate the item to the required angle prior to applying the Warp Tool, then adjust the nodes to suit and rotate the item/s back.

## 23.9 Keep Lines



**Keep Lines** - Enables horizontal lines to remain straight in distorted item/s

This feature allows item/s within any of the VinylMaster Pro distortions to keep its lines straight, rather than following the curvature of the distortion itself, as shown below.



fig 1.

Example: Fit three squares to the Circle Tool, (see Circle Tool Topic 23.4 on page 23-3.)

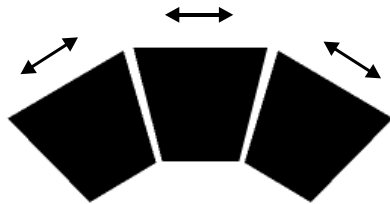


fig 2.

Result with **"Keep Lines"** turned on

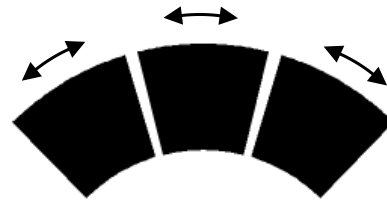


fig 3.

Result with **"Keep Lines"** turned off

As demonstrated in fig. 2 the square's perpendicular lines can either be kept, or as in fig 3. made to distort with the distortion tool used.

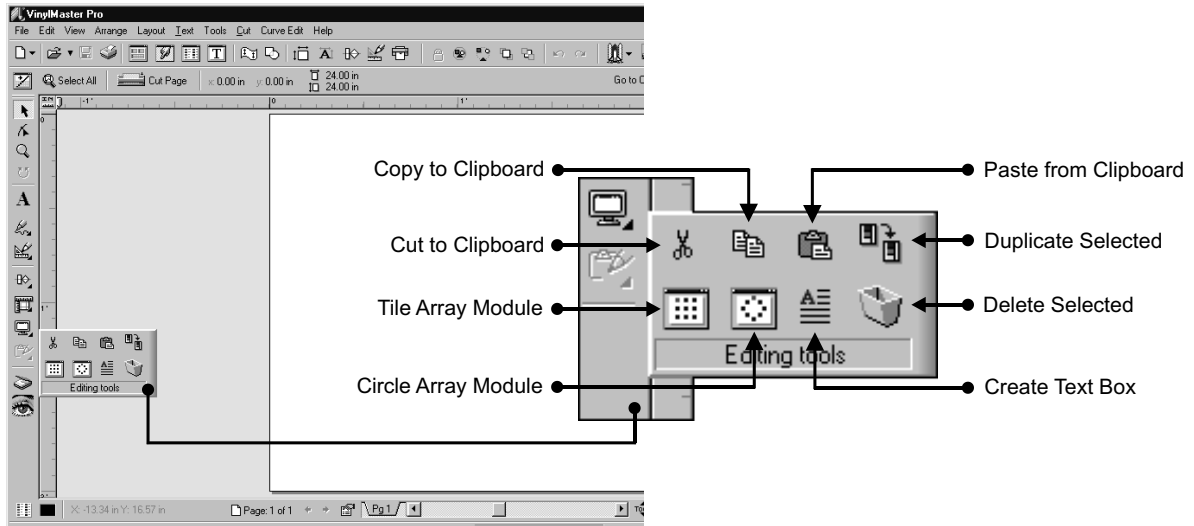
To implement this command click on the **"Keep Lines"** button, shown above, then select the item/s with the **"Object Selector"** and click on the required distortion.

Note, when using Keep Lines and a very acute Distortion some item/s i.e. a capital **"T"** may distort undesirably.



## 24.0 Edit Tools

### 24.1 Edit Tools Overview



VinylMaster Pro comes with a comprehensive range of Edit Tools. These tools allow you to quickly and easily edit your work, with features such as Cut, Copy, Paste and Duplicate. All these tools are accessible as shown above.



### 24.2 Cut to Clipboard

The Cut to Clipboard command, copies selected text and/or objects to the program's clipboard from where it can be later pasted back into the designing area, it also deletes the original copy. To implement this command, select the item/s to be cut to the clipboard in "**Object Mode**", next, click on the "**Cut to Clipboard**" button, shown above or press "**Ctrl+X**" on your keyboard, and the selected item/s will be cut to the program's clipboard and the original will be deleted.



### 24.3 Copy to Clipboard

The Copy to Clipboard command, copies selected text and/or objects to the program's clipboard from where it can be later pasted back into the designing area, and leaves the original copy as it is. To implement this command, select the item/s to be copied to the clipboard in "**Object Mode**", next, click on the "**Copy to Clipboard**" button, shown above or press "**Ctrl+C**" on your keyboard, and the selected item/s will be copied to the program's clipboard and the original will be left as it is.



### 24.4 Paste from VinylMaster Pro Clipboard



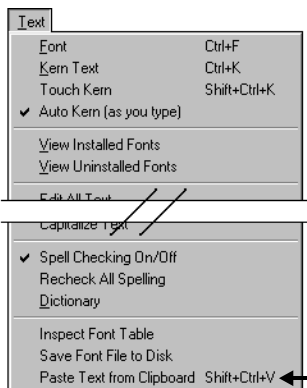
The Paste from Clipboard command, pastes cut or copied text directly into existing text or into a text box, or any cut or copied objects to a Paste Cursor to be drawn out at any point at the original size or drawn out to another size/ratio in the designing area of the program. To implement this command - for Pasting Text, there must be text already cut or copied into the clipboard, next click into some existing text, or text box, or click on the "**Text Tool**" and click anywhere within the designing area of the program to create a text cursor, next click on the "**Paste from Clipboard**" button, shown above or press "**Ctrl+V**" on your keyboard, and the text in the clipboard will be pasted where instructed.

To implement this command - for Pasting Objects, there must be an object already cut or copied into the clipboard, next click on the "**Paste from Clipboard**" button, shown above or press "**Ctrl+V**" on your keyboard, and the "**Paste**



**Cursor**” will appear, shown above, next there are two choices 1. click once and the object will be pasted wherever the Paste Cursor is at its original size or 2. hold down the mouse button and drag out the object either proportionally or non proportionally and let go of the mouse button and the object will be pasted as specified.

## 24.5 Paste Text from Windows Clipboard



VinylMaster Pro allows the user the paste in text from other programs e.g. Word for Windows, directly into the program.

To do this, highlight the **“Text”** from the other application, and press **“Ctrl+C”** on the keyboard, or whatever process the other application uses to copy text onto the Windows Clipboard, next, go back into VinylMaster Pro, and click on the **“Text”** menu, go down and click on **“Paste Text from Clipboard”**, as shown on the left, or press **“Shift+Ctrl+V”** on the keyboard, and the **“Pasting”** cursor will appear, next, click and drag out a box, and the text will appear in the box.

Note, the text is pasted into the program in a Text Box, for more information on Text Boxes, see Topic 13.8 on page 13-4.

← Paste Text from Windows Clipboard



## 24.6 Duplicate Selected

The Duplicate Selected command, copies any selected item/s and pastes them directly over the original.

To implement this command, select the item/s to be duplicated in **“Object Mode”**, next click on the **“Duplicate Selected”** button, shown above or press **“Ctrl+D”** on your keyboard, and the selected item/s will automatically be duplicated with the copy pasted directly over the top of the original.



## 24.7 Load Tile Array Module

The Tile Array Module is used to make 1 or more duplicates of a selected item/s and position these duplicates in preset positions. For a more information on this module, see Topic 27.5.2 on page 27-4.



## 24.8 Load Circle Array Module

The Circle Array Module is used to make 1 or more duplicates of a selected item/s and position these duplicates in preset positions that form a circular shape around the original item/s. For a more information on this module, see Topic 27.5.4 on page 27-5.



## 24.9 Create Text Box

The Tex Box command brings up the Tex Box cursor, so that a Text Box can be dragged out to any size and created. For a more information on this command, see Topic 13.8 on page 13-4.

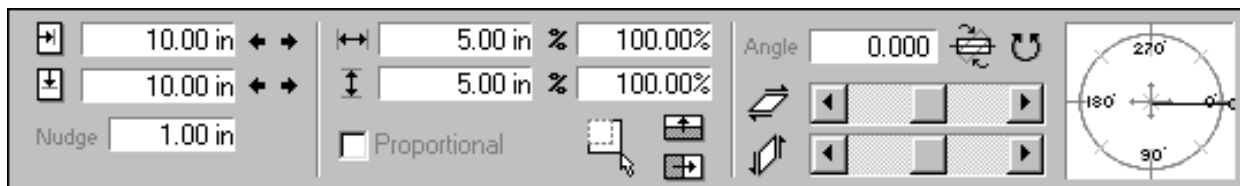


## 24.10 Delete Selected

The Delete Selected command, removes any selected item/s permanently from the designing are of the program, unless the undo command is used.

To implement this command, select the item/s to be deleted in **“Object Mode”**, next click on the **“Delete Selected”** button, shown above or press **“Delete”** on your keyboard, and the selected item/s will automatically be deleted permanently from the program.

## 25.0 Size Tools

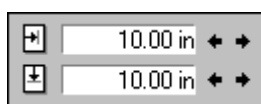


Buttons that display at the base of the window when the "Size Tools Command" is clicked

### 25.1 Size Tools Overview

VinylMaster Pro comes with a comprehensive range of Sizing Tools for your convenience. These are interactive with the selected items, which means that when you change a value the items immediately reflect that change.

### 25.2 Object/s X and Y Coordinate



**X Coordinate** - Displays the distance from the left edge of the page across to the selected item/s point of origin

**Y Coordinate** - Displays the distance from the top edge of the page down to the selected item/s point of origin

The X and Y coordinates are used to either, know an item/s physical position relevant to the page or to set the item/s position relevant to the page.

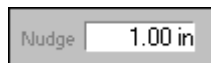
To see an item/s' current position, select on it and the value will be displayed in the current measurement units, as shown above.

To change an item/s current position, select on it in "**Object Mode**" and then click inside either the "**X or Y Coordinate Box**" and type in the new value and press "**Enter**" on your keyboard and the item/s will automatically move to this new coordinate. You can also click on the "**Arrows**" to Nudge the item/s, the preset Nudge distance, as discussed in the next Topic below.

Note, different items have different points of origin. as a rule the top left hand corner is the point of origin, however VMP Lines and VMP Curves are set from the beginning point of the curve's top left hand corner, Ellipse shapes are from the mid point, Arrows are from the center point of the left edge - of the tail etc.

**Tip:** To see where a particular items point of origin is, select it and then set the X and Y coordinates to 0 x 0 and you'll see where it goes to on the page, a good example of this is to try a circle at 0 x 0.

### 25.3 Nudge Value



**Nudge** - Displays the distance a selected object will be nudged

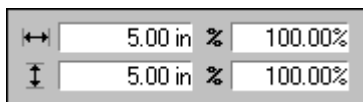
This feature allows any selected item/s to be moved a preset distance to either the left, right, up or down direction.

To implement this command select the item/s in "**Object Mode**" and press the required "**Arrow Key**" on your keyboard - left, right, up or down. These are the keys found between the number keys on the far right and the alphabet keys on the left of your keyboard. You can also click on the "**Arrows**" above the Nudge Distance, shown above.

To change the Nudge Distance, click in the "**Nudge Distance Box**", shown above and type in the new value, then press "**Enter**" on your keyboard, and the value will be changed.

**Tip:** You can semi-permanently set the Nudge Distance in the Settings Module, to a preferred value.

## 25.4 Page/Object Width x Height (Size)



← ● **Page/Object Width** - Displays the Width of the selected item/s and Percentage Bar or the Page Size when nothing is selected.

← ● **Page/Object Height** - Displays the Height of the selected item/s and Percentage Bar or the Page Size when nothing is selected.

The Width and Height dimensions are used to either, know an objects/s physical size or to set the objects/s size. This tool also applies to the current Page Size. To view the “**Page Size**” make sure nothing is selected and the Width x Height Dimensions will display the current page size. These values can also be changed to resize the current page.

To see an objects/s’ current size, select on it and the value will be displayed in the current measurement units, as shown above. When multiple items are selected the extreme Width x Height that the items combined take up is used as the Width x Height dimensions.

To change an objects/s current size, select on it in “**Object Mode**” and then click inside either the “**Width or Height Box**” and type in the new value and press “**Enter**” on your keyboard and the objects/s will automatically resize to the new value. Note, all Objects and Text resize from their point of origin.

The Percentage Bar, shown above, is used to change the selected items by percentage, rather than by physical dimension i.e. Change the width of an object, to one half its current width, to do this, click inside the “**Width Percentage Bar**”, type in “**50**” and then press “**Enter**” on your keyboard. The object will now have changed to 50% its original width.

**Tip:** After changing an item/s by percentage, its new size will be represented as 100% again.

## 25.5 Proportional Resizing



← ● **Proportional** - Switches Proportional Resizing on/off

This feature allows any selected item/s to be resized in proportion to any change to its width or height, when using the Width x Height Dimension Tool. i.e. Change the width of a 1” x 1” square to 2” wide with Proportional Resizing turned on: Result the height also changes to 2”.

To implement this command, click in the “**Proportional Check Box**”, shown above, and Proportional Resizing will automatically be turned on, repeat these steps to turn it off.

Note, the Proportional Resizing Tool is used only in conjunction with the Width x Height Dimension Tool as discussed above.

### 25.5.1 Proportional Reapply Tool



← ● **Proportional Reapply Tool** - Reapplies the last Width by Height changes to any selected object.

This feature allows any selected item/s to be resized in the same proportion as the last modified object or text was. This by ratio or percentage, not the same physical size.

To implement this command, click on the item/s you wish to apply the last size change to in “**Object Mode**”, then click on the “**Proportional Reapply Tool**”, shown above, and the item/s will automatically be changed to the last width by height ratio applied.

Note, this tool is also used to re-scale the Vehicle Templates, see Topic 12.6.1 on page 12-3.

## 25.6 Mirror Tools



**←● Mirror Horizontally** - Mirrors the selected item/s across the Horizontal axis

◀● **Mirror Vertically** - Mirrors the selected item/s across the Vertical axis

This feature allows any selected item/s to be flipped over, commonly known as mirroring, as shown in the samples below.

**Mirror** = **ɹoɹɹiM**  
Mirror Horizontally      Result

## Result

# Mirror

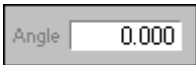
## Mirror Horizontally and Vertically

**Mirror** = **W!llol**  
Mirror Vertically Result

## Result

To implement this command, click on the item/s you wish to Mirror in “**Object Mode**”, then click on the required “**Mirror Tool**”, shown above, and the item/s will automatically become mirrored.

## 25.7 Rotation Angle



←● **Rotation Angle** - Displays the selected item/s current Angle of Rotation

This feature is used to either know an items angle of rotation or to set a new angle.

To implement this command, click on the item/s you wish to apply the new angle of rotation to in “**Object Mode**”, then click in the “**Rotation Angle Box**”, shown above, and type in the required angle and press “**Enter**” on your keyboard, and the item/s Angle of Rotation will automatically change.

Note, the angle of rotation is calculated clockwise. This means that when typing in a new angle and pressing enter on your keyboard, the item/s will be effectively spun in a clockwise direction about their center. You can type in a negative value to spin an item in an anticlockwise direction to the given value.

**Tip:** The program remembers individual items angle of rotation, so if you rotate a group of items and then click on any individual item its angle will be displayed in the Rotation Angle Box, shown above.

### 25.7.1 Clear Rotation



←● **Clear Rotation** - Returns the selected items angle of rotation back to 0.000 degrees

This feature allows any selected item that has been previously rotated or skewed to have its Angle of Rotation and Skew Distance set back to 0.000 degrees.

To implement this command, click on the item you wish to set back to 0.000 degrees in “**Object Mode**”, then click on the “**Clear Rotation Tool**”, shown above, and the item’s Angle of Rotation and Skew Distance will be automatically set back to 0.000 degrees.

Note, this feature only works with individual items.

### 25.7.2 Rotate Tool

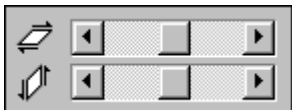


←● **Rotate Tool** - Places any selected objects or text into rotation mode

To implement this command, click on the item/s you wish to rotate in “**Object Mode**”, then click on the “**Rotate Tool**”, shown above, and the item’s will automatically be placed into Rotate Mode.

Note, by double clicking on an item/s in Object Mode, it will automatically be put into Rotate Mode.

### 25.8 Skew Tool



←● **Skew Horizontally** - Skews the selected item/s along the horizontal plain

←● **Skew Vertically** - Skews the selected item/s along the vertical plain

This feature is used to skew Objects or Text along the horizontal and vertical plains more accurately than just using a mouse, as shown below.

*Skew Horizontally*      **Skew Vertically**  
**Skew Horizontally**      **Skew Vertically**

To implement this command, click on the item/s you wish to skew in “**Object Mode**”, and click on the required “**Arrow**”, shown above - once at a time, or hold it down and the item/s will begin to skew. For rapid skewing click on the “**Slider Bar**”, shown above, and move to the left or right accordingly.

### 25.9 Rotation Dial



←● **Rotation Dial** - Used to visually Rotate Item/s in a Dial Format

● **Rotation Handle**

This feature is used as a visual guide to rotate items rapidly.

To implement this command, click on the item you wish to Rotate in “**Object Mode**”, then click on the “**Rotation Handle**”, shown above, and spin it to the desired Angle of Rotation, and the item/s will automatically follow this change as you do it.

Note, multiple items will spin about their overall center point.



## 26.0 Dimension Tools



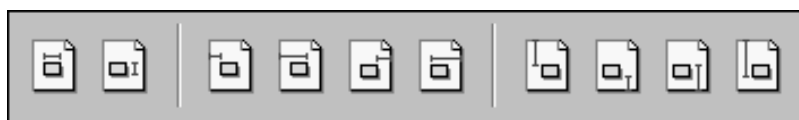
Buttons that display at the base of the screen when the "Shapes Button" is clicked, and the "Dimensions" tab selected

### 26.1 Dimension Tools Overview

VinylMaster Pro comes with a comprehensive range of Dimension Tools that greatly assist you to measure any part of your work.

To launch these tools, click on the **"Shapes Button"**, shown above, then click on the Dimensions tab, also shown above.

### 26.2 Quick Dimensions



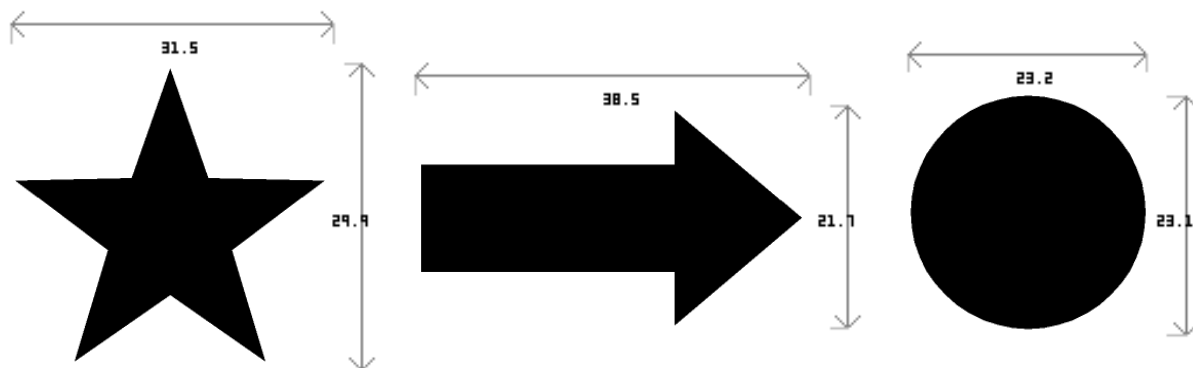
↑  
Width & Height  
Dimensions

↑  
Left & Right  
Dimensions

↑  
Top & Bottom  
Dimensions

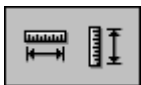
Quick Dimensions are used to measure the width and/or height of a selected object or its distance from a specified edge of the page. Note the size of the numerals can be enlarged, see Topic 26.6 overleaf.

To implement any one of the Quick Dimensions, click on the object you wish to measure in **"Object Mode"**, next click on the required **"Quick Dimension"** and a measurement ruler will appear according to the Quick Dimension selected, as shown in the examples below.

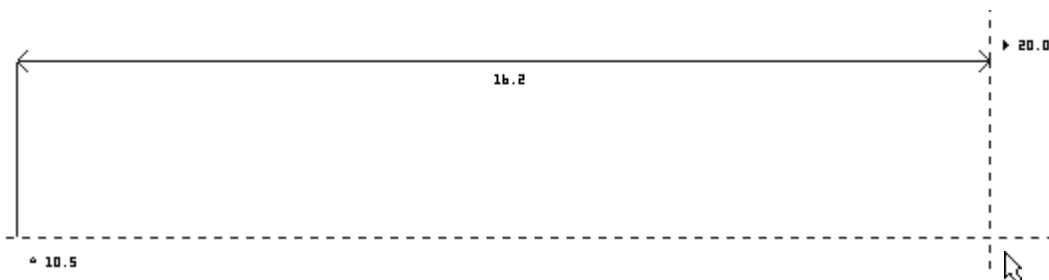


Width and Height Measurement Rulers

### 26.3 Freehand Measurement Rulers



← Freehand Measurement Rulers



The Freehand Measurement Rulers are used for specific measuring within your work. To implement either the Horizontal or Vertical Freehand Measurement Rulers, click on the **“Ruler”** you wish to measure with and click in drawing area where you wish to start measuring from holding down the mouse button - then drag out to where you wish to stop measuring to, and let go of the mouse button, as shown above. Note, the measurement rulers behave similar to any object in that they can be resized, rotated and skewed to aid in any required measurement.

### 26.4 Dimension Lock Tool



← Lock Tool

The Dimension Lock Tool is used to lock all Measurement Rulers into position. To implement the Lock Tool simply click on it and any existing measurement ruler or new measurement ruler will automatically be locked into position.

### 26.5 View Rulers On/Off



← View Rulers On/Off

The View Rulers On/Off Tool is used to turn the Measurement Rulers on or off. To implement the View Rulers On/Off Tool simply click on it and any existing measurement ruler will automatically be removed from view, to review the rulers, click on the button again.

### 26.6 On-Screen Numerals (Enlarging)

The Numerals that display whenever a Dimension is set can be enlarged and reduced. To do this go to **“Global Settings”** as shown on page 5-1 and click on the **“Advanced”** Button. At the top of the Window that appears you will see:

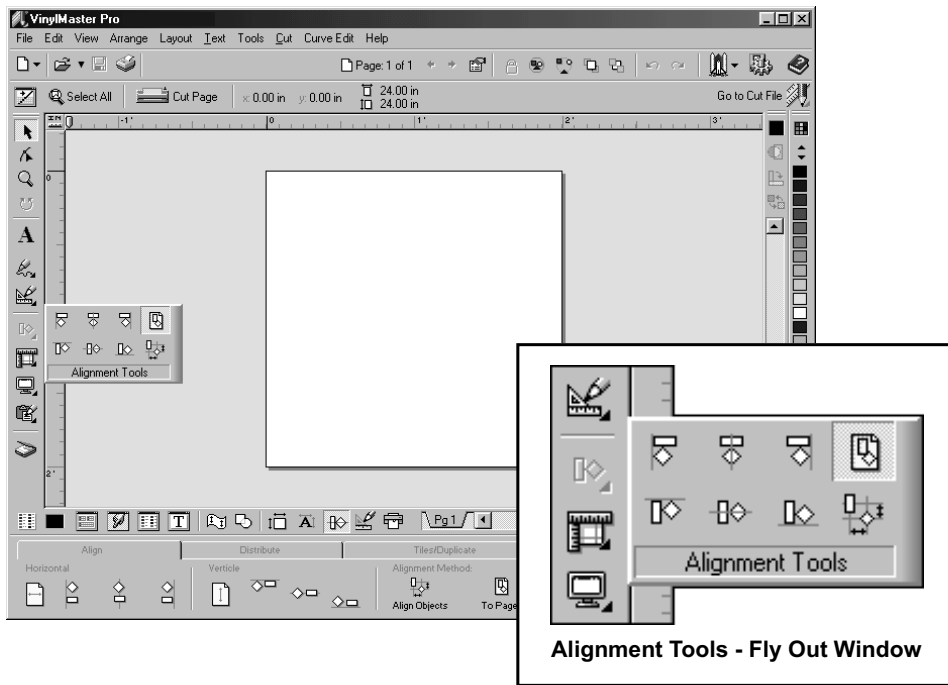
```
[VMPEXtra]
DimenSize=0
```

The section **“=0”** refers to the program’s default status (quite small numerals) and if changed to a higher number will automatically change to this as a point size. Setting it to **“=12”** will usually be quite acceptable. To maintain a new setting, click on the **“File”** menu, go down and click on **“Save As”** and the setting will take effect.

**Tip 1:** To refresh to screen press F5 on the Keyboard.

**Tip 2:** Take care not to change any other settings here as they may detrimentally effect your VinylMaster Pro settings.

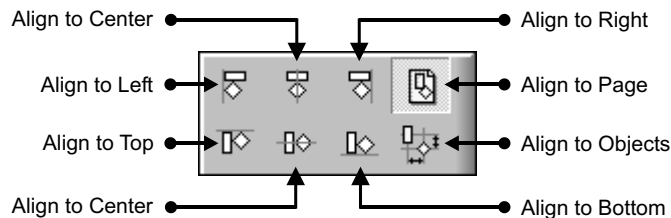
## 27.0 Alignment & Duplication Tools



### 27.1 Alignment Tools Overview

VinylMaster Pro comes with a comprehensive range of alignment, distributing and duplicating tools that greatly assist you when laying out your work. To launch either one of these tools, click on the **“Align Button”**, shown at the Top, then click on the required tool’s tab, also shown above. For quick align, click on the Alignment Tools - Pop Out window, also shown above.

### 27.2 Align Tools



These commands allow any selected text and/or objects to be aligned either to themselves regardless of their location, or to the current page.

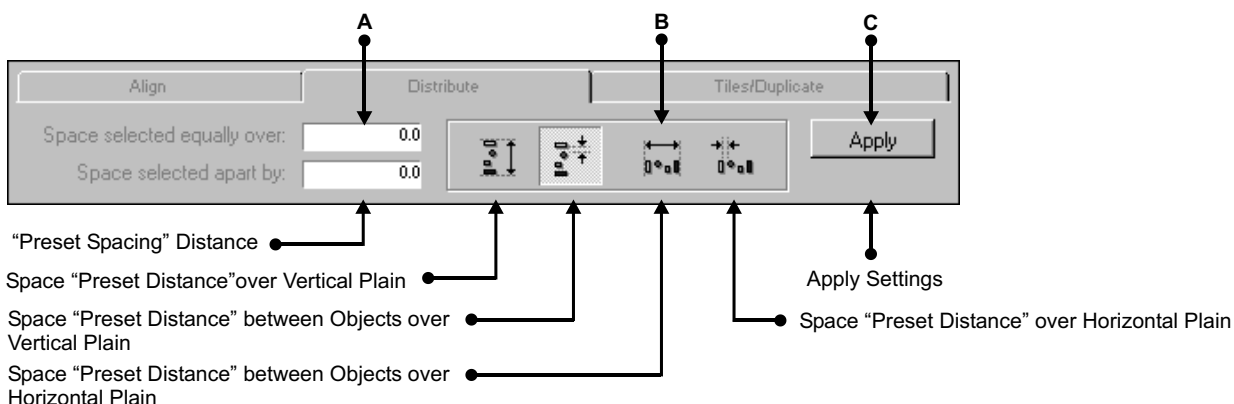
To implement any one of these commands, select the item/s to be aligned in **“Object Mode”**, then click on the required alignment, next click on either **“Align Objects”** or **“To Page”**, shown above, and the item/s will automatically align as instructed. When using the Base of window tools you do have the choice of selecting on only one - of the horizontal or vertical alignments, or selecting one alignment from each of the horizontal or vertical alignments.

Note, when aligning items to themselves to either the left, right, top or bottom, the item closest to the required alignment will remain in its original position, with the other item/s aligning to it.

**Tip:** A single item can not be aligned to itself.



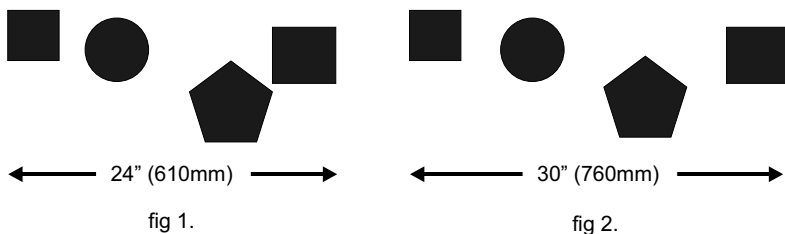
## 27.3 Distribute Tools



This feature allows any selected text or objects to be distributed over a preset distance or apart over a preset distance. To implement any one of these commands:

1. Select the item/s to be distributed in **"Object Mode"**, then
2. Click on the required type of **"Distribution"**, then
3. Click in the required **"Spacing Distance Box"** and type in the required value, and
4. Lastly click on **"Apply"** and the item/s will automatically distribute as instructed.

In this example 4 objects spaced 24" (610mm) apart need to be evenly spaced over 30" (760mm).



To implement this change, firstly select all 4 items in **"Object Mode"**, next click on the **"Distribute Horizontally"** button, shown at top as **"B"**, then click in the **"Space Selected Evenly Over"** Box, also shown at top as **"A"**, type in **"30"**, and click on the **"Apply"**, button, also

shown at top as **"C"** and the items will automatically distribute as instructed, as shown in fig 2. Above. Note, These steps must be followed as listed above to successfully distribute items within your document.

## 27.4 Geometric Clone Tools

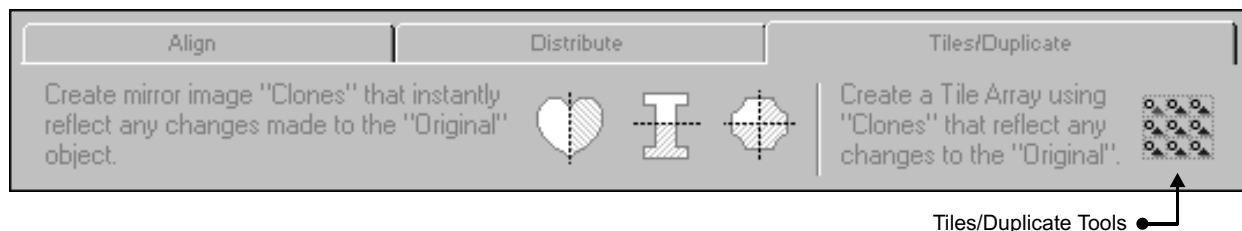


This feature allows any selected curve to have a mirrored clone applied to it, with any geometrical changes made to the original being instantly reflected in the clone. This tool has been specifically developed for creating symmetrical shapes and logos as shown in the above tools.

To implement this command, select on the curve you wish to apply a mirrored clone to in **"Object Mode"**, next click on the required **"Cloning Tool"**, as shown above, and the clone will automatically appear. Next, select the original in **"Node Edit Mode"** and reposition the nodes to create the required shape.

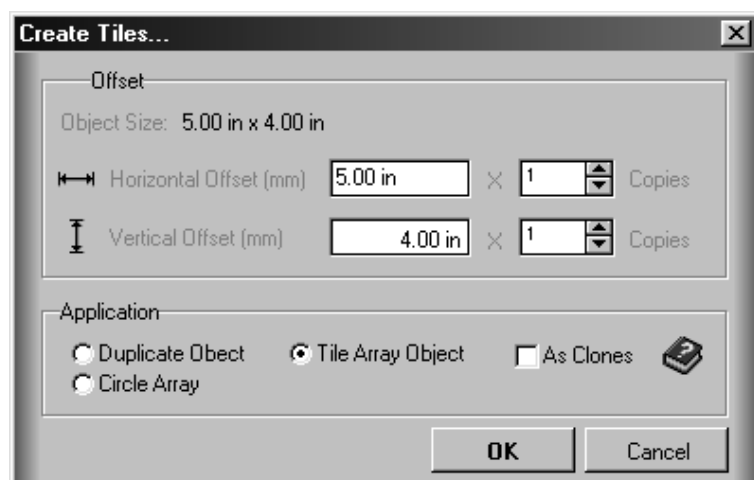
Note: Text and objects may also be cloned, but are limited to specific geometrical changes.

## 27.5 Tile/Duplicate/Circle Array



This feature allows any selected item/s to be duplicated as a single item or as a multiple tile with several options.

To implement this command, select on the item/s to be duplicated in **“Object Mode”**, then click on the **“Tiles/Duplicate”** button, as shown above and the Create Tiles window will be launched, as shown below.



This window has 5 separate applications:

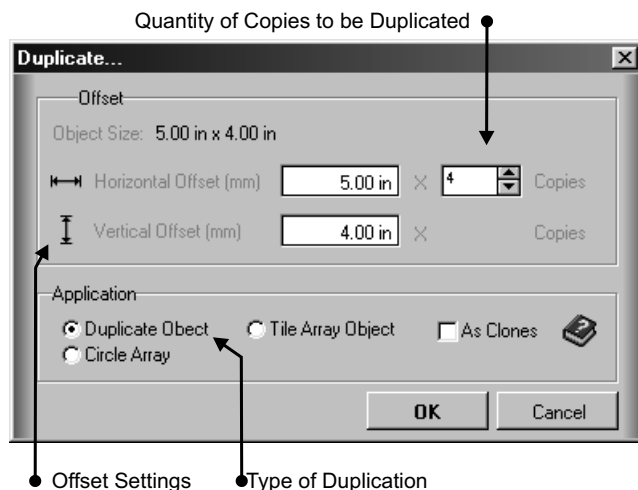
1. Duplicate Object
2. Tile Array Object
3. Duplicate As Clones
4. Circle Array
5. Angle Array (Located in Circle Array)

Along with Horizontal and Vertical Offset Distance Settings and Copies to be created.

The selected object/s size is also displayed with the window automatically applying this size as the default Offsets, as shown above in the Offset section

of the window. The following explains how to implement each of the 4 applications.

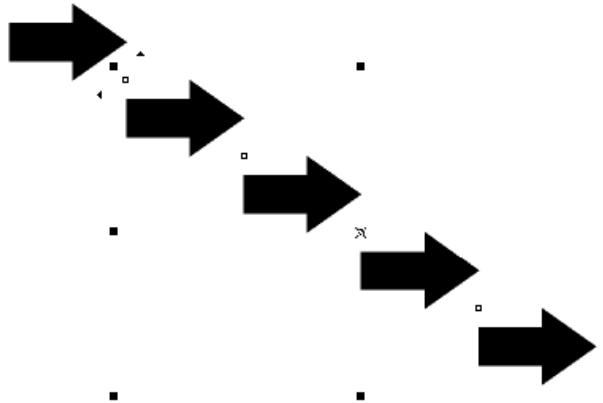
### 27.5.1 Duplicate Object



#### 1. Duplicate Object

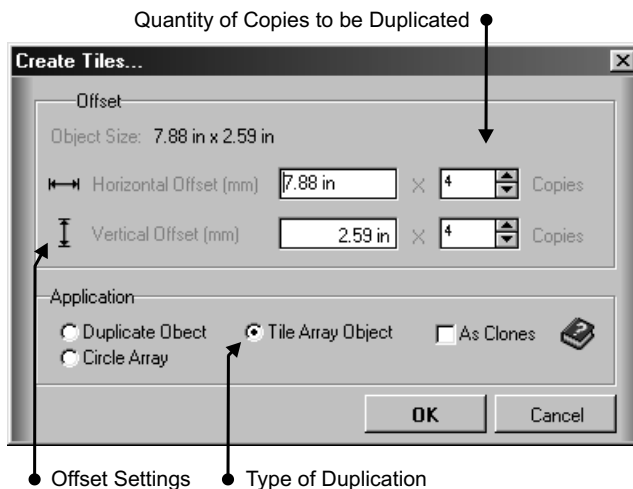
To implement this command, click on the **“Duplicate Object”** check box, as shown above, next set the Offset Distance, by default this is calculated on the selected item/s size. However, you can change the horizontal and vertical settings to any required value by clicking in either’s box and typing in the new value/s. Next nominate the amount of quantities required by clicking on the **“Up or Down”** arrows, shown on left as **“Quantity of Copies to be Duplicated”**.

To proceed, click on the “OK” button and the selected item/s will be duplicated as instructed, as shown in the example shown below:



Result of Duplication.

## 27.5.2 Tile Array



### 2. Tile Array

To implement this command, click on the “**Tile Array Object**” check box, as shown on the left, next set the Offset Distance, by default this is calculated on the selected item/s size. However, you can change the horizontal and vertical settings to any required value by clicking in either’s box and typing in the new value/s. Next nominate the amount of quantities required by clicking on the “**Up or Down**” arrows, shown on the left as “**Quantity of Copies to be Duplicated**”.

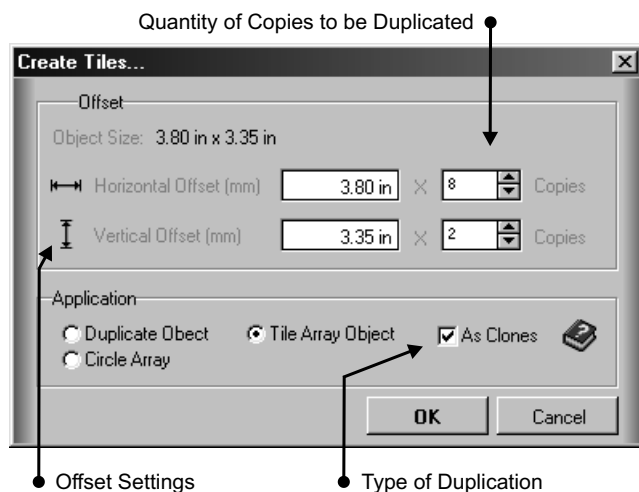
To proceed, click on the “OK” button and the selected item/s will be Tiled as instructed, as shown in the example below.



Result of a 4 x 4 Tile Array

Note, when using Tile Array the first duplicated copy is placed over the original object.

### 27.5.3 Duplicate As Clones



#### 3. Duplicate As Clones

This feature is used when the duplicated items need to be all changed identically by only changing the original (Clones).

To implement this command, click on the “**As Clones**” check box, as shown on the left next set the Offset Distance, by default this is calculated on the selected item/s size. However, you can change the horizontal and vertical settings to any required value by clicking in either’s box and typing in the new value/s. Next nominate the amount of quantities required by clicking on the “**Up or Down**” arrows, shown on the left as “**Quantity of Copies to be Duplicated**”.

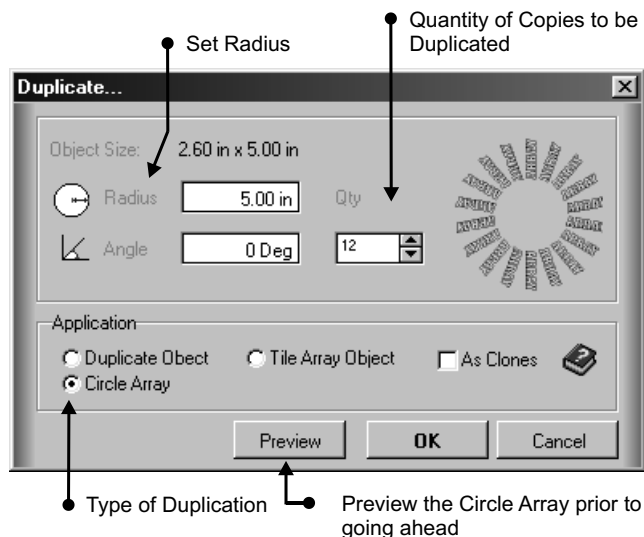
To proceed, click on the “**OK**” button and the selected item/s will be Cloned and Tiled as instructed, as shown in the example below.



Result of a 8 x 2 Tile Array as Clones

Note, when using Tile Array as Clones the original is located behind the top left Clone.

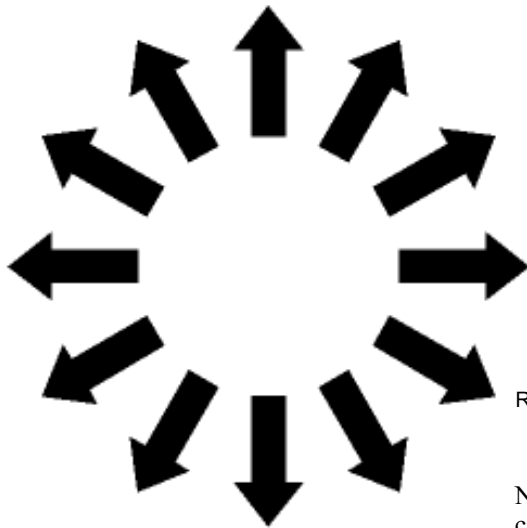
### 27.5.4 Circle Array



#### 4. Circle Array

To implement this command, click on the “**Circle Array**” check box, as shown on the left, next set the Radius to the required distance. Next nominate the amount of quantities required by clicking on the “**Up or Down**” arrows, shown on the left as “**Quantity of Copies to be Duplicated**”.

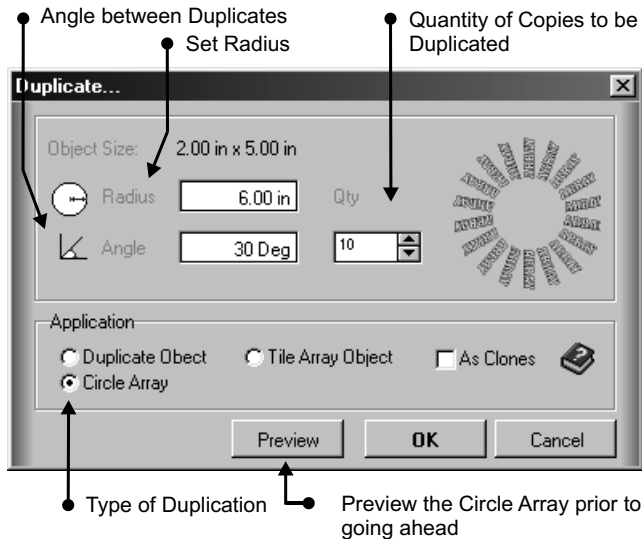
To proceed, click on the “**OK**” button and the selected item/s will be fitted to a Circle Array as instructed and shown in the example overleaf.



Result of a 12 x 5" (127mm) Radius Circle Array

Note, when using Circle Array the original is located behind the first copy.

### 27.5.5 Angle Array

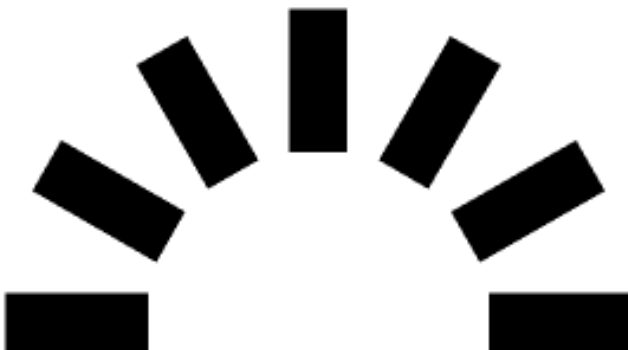


### 5. Angle Array

To implement this command, click on the **"Circle Array"** check box, as shown on the left, next set the Radius and Angle to the required distance. Next nominate the amount of quantities required by clicking on the **"Up or Down"** arrows, shown on the left as **"Quantity of Copies to be Duplicated"**.

To proceed, click on the **"OK"** button and the selected item/s will be fitted to a Circle Array at the angle nominated as shown in the example below.

Note, when using Tile Array as Clones the original is included as one of the copies.

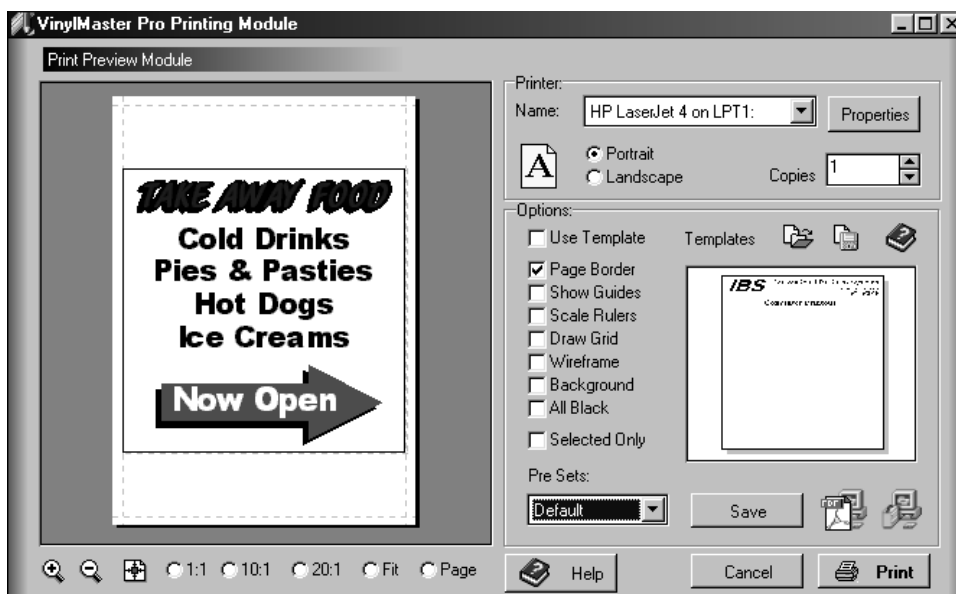


This example has also been rotated to 270 degrees

Result of a 10" x 6" (270mm) Radius at an Item Angle of 30 degrees Circle Array



## 28.0 Printing



Printing Window

### 28.1 Printing Tools Overview

VinylMaster Pro comes with a comprehensive range of Printing Tools for desktop printers. These tools allow you to preview your work prior to printing it out, along with fitting scale rulers, a grid and/or guides, printing in wireframe or all in black for faxing.

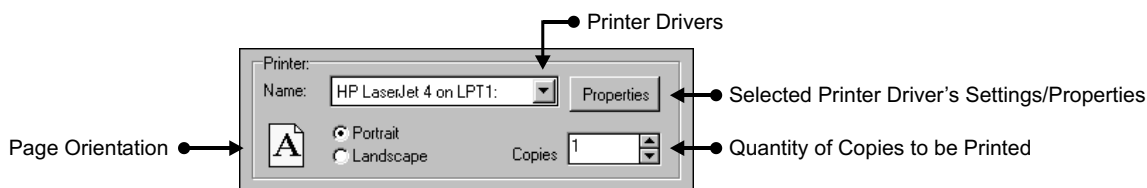
Along with these tools, the Printing Module also comes with a Template feature, which lets you automatically place a pre-designed Template on the page you're printing to. This could be your letterhead or fax sheet, or anything you like, and as many Templates as you require.

You can also Preset which features you wish to use regularly, or use the default Presets that come with the program - so that when it comes time to print all you've got to do is select a Preset and click on Print.

The Printing Module has been designed as a very simple step by step process, that is fully implementable from the one window. These steps are clearly laid out in the following pages.

Note, please see the FutureRIP Manual for Large (Wide) Format Digital Printing.

### 28.2 Printer Setup

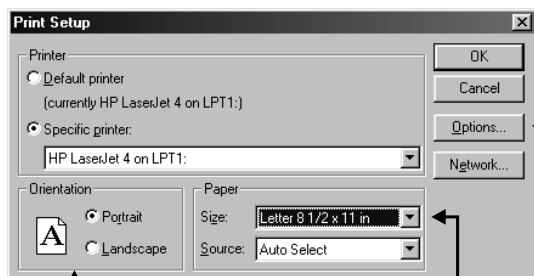


This is the Printer Setup area. Before any printing can be successfully carried out the program must know 1. What Printer it is attempting to print to, 2. The orientation of the page and 3. Quantity of copies to print out.

## 1. Selecting a Printer Driver

To do this, click on the “**Printer Driver**” drop down arrow, shown below, next click on the “**Printer Driver**” that suits the “**Printer**” you are attempting to print to, and the program will automatically use the selected “**Printer Driver**”.

Also the “**Printer’s**” settings can be changed i.e. Page Size and Orientation by clicking on the “**Properties**” button, shown on the previous page, with the “**Print Setup**” module that comes up as a result shown below.



Page Orientation

Page Size

From this module you can also go to more advanced settings i.e. “**The Printer’s Resolution, Port Settings and Paper Type etc.**”, by clicking on the “**Options**” button, shown on the left.

This will bring up the currently selected “**Printer Driver’s**” Properties window, for more information on your Printer’s Properties and setting it up, please refer to your Printer’s Manual and/or your Windows documentation.

Selected Printer Driver’s Settings/Properties, and further Options

## 2. Page Orientation

The orientation of a page to be printed is usually determined by the lay of the image to be printed out, as demonstrated in the following examples below.



Landscape



Portrait

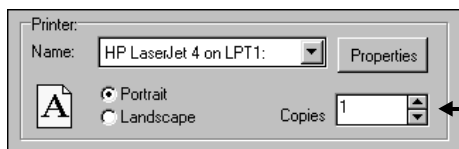
In these examples the “**Landscape**” image would be better printed on its side to fill the page more evenly. With the “**Portrait**” image better printed on its end. However, either is at the complete discretion of the operator.

To implement this feature, click in the required “**Orientation**” check box, shown above, and the Printing Module will automatically adjust the “**Viewing Page**”, shown on the left, to the required orientation.

## 3. Quantity of Copies to Print Out

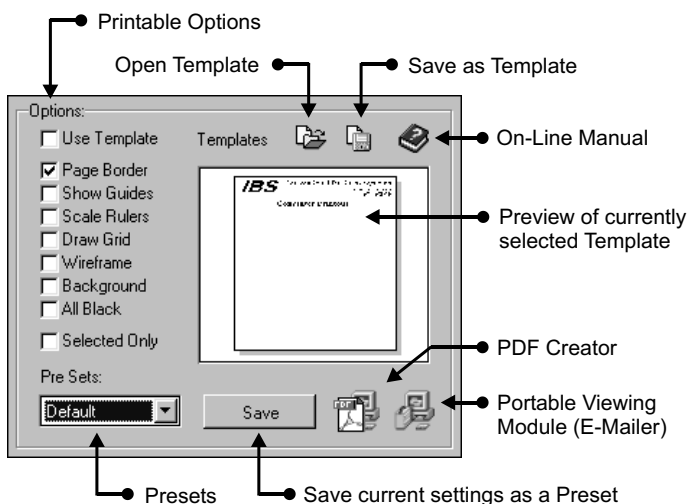
The quantity of copies to print out is limited to 100 copies. However when printing large volumes of any document, make sure that your printer has enough ink/toner and paper or reserves supplies ready to be used if needed.

To implement this feature, click in the “**Copies**” check box, shown below, and type in the quantity of copies required or use the up and down arrows to bring up an amount, and the program will automatically print the quantity you have nominated when proceeding with the print.



Quantity of Copies to be Printed

## 28.3 Printing Options



This is the Printing Options area. This section is used to apply various features to the page about to be printed out. As this is done the changes or additions are immediately reflected in the Print Preview area.

To implement any one of the “**Printable Options**”, click in the required “**Option’s**” check box, shown on the left, and the option will be immediately applied to the page, which can be seen in the “**Print Preview**” area.

**PDF Creator:** This is an ideal way to e mail your customers their artwork without as PDF has become a very popular document exchange format and Acrobat Reader is free from [www.adobe.com](http://www.adobe.com)

### 28.3.1 Overview of Printable Options

1. Page Border: **Prints** the page’s “**Border**”, along with the contents of the page. Assists greatly when printing out Scale Rulers and Guides as the Border becomes a point of reference.
2. Show Guides: **Prints** any “**Guides**” used in the document. Assists when used in conjunction with Scale Rulers, as the print out displays each Guide’s distance from both sides of the page.
3. Scale Rulers: **Prints** a set of “**Scaled Rulers**” along all four sides of the Border of the page. Assists greatly to layout the job after cutting, as no measuring or re-scaling of the print out is required.
4. Draw Grid: **Prints** a “**Grid**” over the page at 1.00” or 10mm intervals (depending on the units used). Only appears when Scale Rulers are used and assists to quickly measure the position of the objects on the page without the use of a ruler.
5. Wireframe: **Prints** all the items within the document in “**Wireframe**” mode (no fill, only outline). Saves ink/toner and assists to view the exact positions of highly complex text and objects that may overlap in several places.
6. Background: **Prints** all the items within the document in “**Black**” rather than in color. Used for sending facsimiles, where certain colors may not be sent clearly, or for printers that only print in black.
7. All Black: **Prints** the current page’s (pre-loaded) “**Background Image**” behind the items on the page. Used as a backdrop feature i.e. digital camera shot of a building or vehicle etc. to super impose the items on the page over the top of it.
8. Selected Only **Prints** only those items which have been selected in the designing window of VinylMaster Pro.



In summary, these features are used to enhance the printed document, to maximize work flow and to lessen re-scaling mistakes which can often require a job to be completely redone.

Example of: Print in Full Color, with Page Border, Scale Rulers and Guides



## 28.4 Presets



The Printable Options that were discussed in the previous Topic can be used in combination, to assist in the different stages of a job and be saved off as **“Presets”**, as shown on the previous page, to be used at any time.

For example:

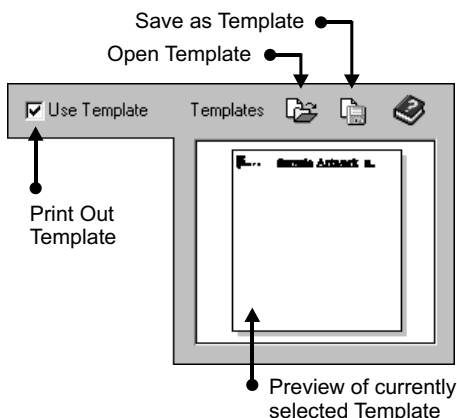
1. A client may wish to see a fax of your design prior to giving you the job, in this case you can print out your artwork in **“All Black”** and fax this off to them.
2. Next, if you win the job, your client may wish to see a full color proof, in this case you can print out your artwork with **“Scale Rulers”** and **“Page Border”** in full color and show this to them for final approval.
3. Once approved, you can then print out a shop drawing in **“Wireframe”**, **“Scale Rulers”**, **“Page Border”** and with **“Guides”** to work off, which will maximize your production, and minimize re-scaling and positioning mistakes.

These combinations are already saved off as **“Presets”** with 1. being **“Faxing”**, 2. **“Final Proof”** and 3. **“Marking Out”**. These can be changed and saved over to suit individual requirements. The Printing Module also comes with 5 generic **“Presets”** that can all be saved over with new combinations for your convenience. Presets can also be used in conjunction with Templates, which are discussed in detail, in the next Topic.

To use Presets, click on the **“Presets”** drop down arrow, shown above, next click on the required **“Preset”** and the **“Printable Options”** of the selected **“Preset”** will immediately be selected and applied to the **“Print Preview”** box, as shown overleaf.

To save over an existing **“Preset”** with new **“Printable Options”**, click on the **“Save”** Button, shown on the previous page, and then click on **“OK”** if you wish to save over the old **“Preset”** and the program will automatically update the new changes.

## 28.5 Templates

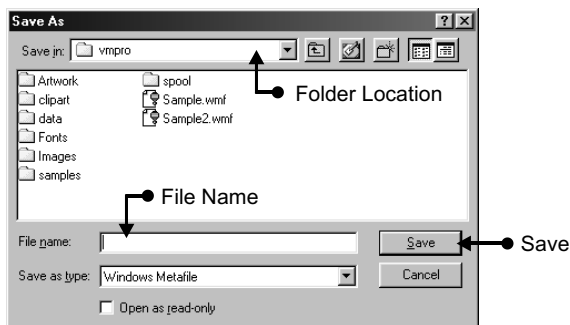


Templates are pre-designed pages, with information relating to your company or to the artwork being printed out onto them. They are usually Letterheads, Information Sheets and Layout Sheets, but can be anything you wish from standard text and objects through to full color pictures. There is no limit to how many Templates you can have on your system other than Hard Disk Drive space and practical limits.

As a rule of thumb it is advised that when creating a Template, to allow plenty of room to print out any artwork within the Template.

To create a new Template, you must first design it in VinylMaster Pro on a normal sized page i.e. Letter or A4, and for **best** results, convert all objects including text to curves. Next click on the **“Print”** button,

**Ctrl+P** or select **“Print”** from the File Menu, and the **“Printing Module”** will come up. Next, click on the **“Save As Template”** button, shown above and the Template **“Save As”** window will come up, shown below. Next type in a name for the new Template in the **“File Name”** box, shown below and nominate a Folder where to save it to, also shown below, once done click on the **“OK”** button and the Template will be saved under the name and location you have specified in a **“Windows Metafile”** format.



To Open an existing Template, click on the “**Open Template**” button, shown on the previous page, and the “**Open**” window will come up (same as the “**Save As**” window on the left), which will go to the last location where you saved a Template, find and click on the required “**Template**” and then click on the “**OK**” button and the selected Template will appear in the Preview box.

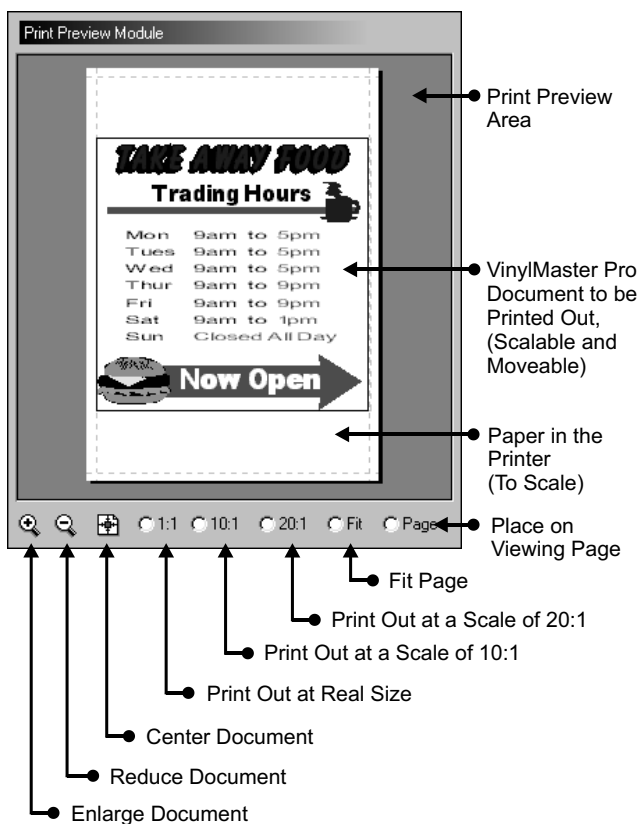
To print the “**Template**” out, click on the “**Use Template**” check box, shown on the previous page, and the selected Template will automatically print out as a background on the printed page.

## 28.6 Scaling, Positioning and Printing

Usually, the last step in the printing process is to scale and position the items within the document about to be printed out.

The Printing Module comes with several Scaling and Positioning Tools, shown below and further discussed in the following topic.

### 28.6.1 Print and Page Preview



The items within the document (which may include items off the edge of the page) are shown in the Print Preview window, shown on the left, and can be moved about using a mouse in the same way as an object or text in the designing mode of the program. The page in the Print Preview window, also shown on the left represents the actual sheet of paper (to scale) in your printer that you have nominated to print to.

Note, the preview shows how the job will actually be printed out onto the page relevant to the page itself.

### 28.6.2 Enlarging and Reducing the Document

The document to be printed out can be enlarged and reduced, by clicking on either the “**Enlarge Document**” or “**Reduce Document**” buttons accordingly, shown on the left. The document can also be Centered by clicking on the “**Center Document**” button, also shown on the left.

### 28.6.3 Scaling the Document

To print out the document to a preset scale, click on the required “**Print Out Scale**” check box, shown above, and the document will immediately be set to the chosen scale. This scale is based on the document’s size i.e. a 4ft x 3ft (1280mm x 900mm) page set at a scale of 10:1 would become a 4.8” x 3.6” (128mm x 90mm) page, that would then easily print out onto a Letter, Legal, Foolscap or A4 sized piece of paper.

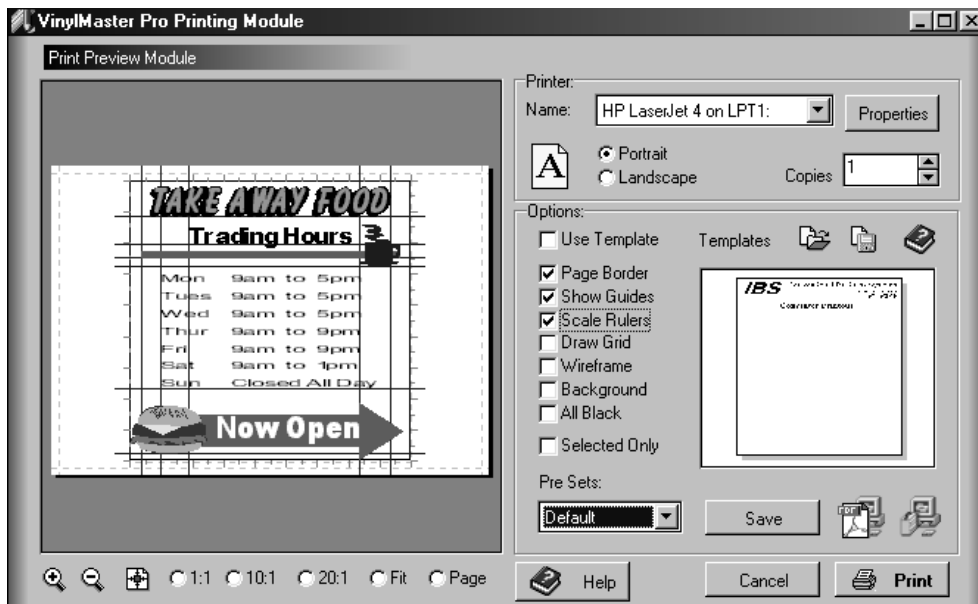
### 28.6.4 Printing all the Items

If scale is unimportant i.e. when using scale rulers and guides from the Printing Options, and the position is acceptable as centered, click on the **“Fit”** check box, shown below, and the document will be immediately set to fit within the page and to be centered, ready to be printed out, regardless of size and any items off the edge of the document’s page - simply - everything will be printed out.

### 28.6.5 Printing Out the Page Only

To print out only what’s on the page of the document regardless of any other items, click on **“Page”**, shown below and only the page will be displayed, ready to be printed out.

### 28.7 Proceeding to Print

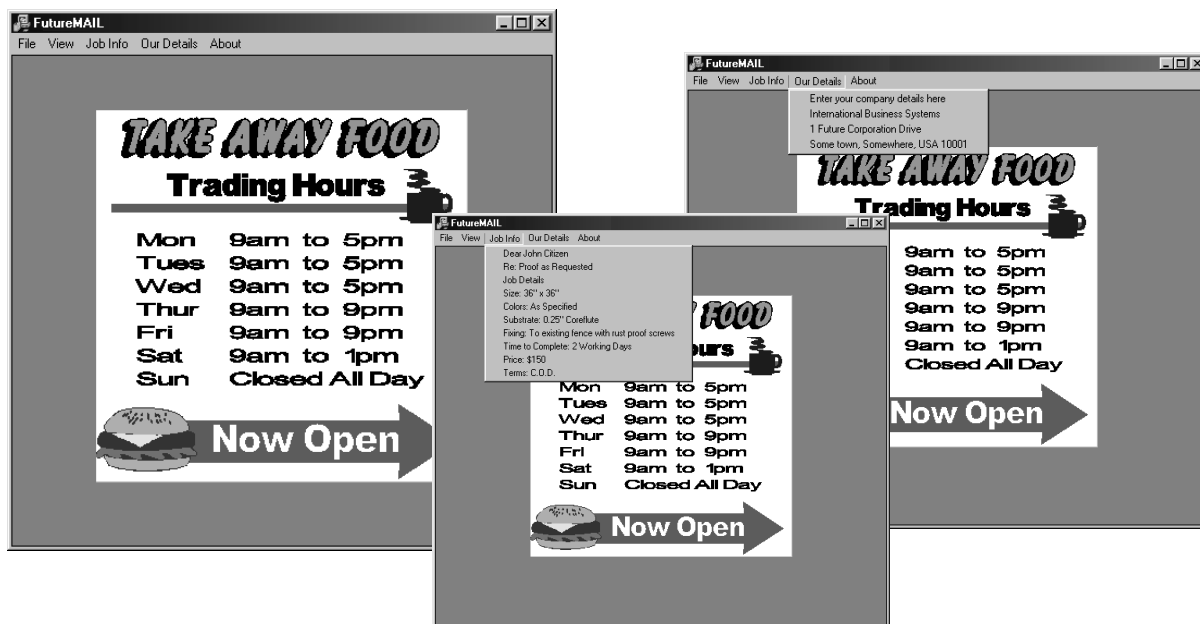


Once all the settings are correct, as demonstrated in the example above, click on the **“Print”** button, shown above, and the program will proceed with printing out the page to the selected printer and port, as it appears in the **“Print Preview”** also shown above.





## 29.0 E Mailer



### Note: This Module has been superseded with the PDF Creator

This module can be launched from the VinylMaster Pro “File” menu when an item is selected within VinylMaster Pro.

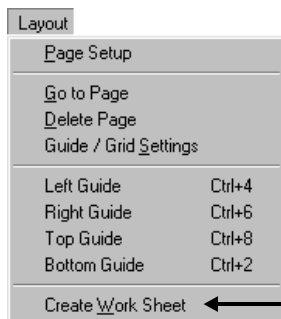
### 29.1 E Mailer Overview

VinylMaster Pro comes with a Portable Viewing Module known as the E Mailer. This module has been designed to allow you to quickly and easily send your artwork or proofs digitally (Over the Internet or on Floppy or Zip Disk) to your clients in **full color**, that is **scalable**, can be **zoomed in to and out of**, and allows you to list all the job's information along with your details and pricing etc. with the minimum of fuss and cost.

It has been designed in a Wizard format allowing you to add varying options to the finished result to best impress your customers.

As it works best using a VinylMaster Pro Work Sheet. Which is essentially and usually a large page that has a copy of all your other pages on it (A little like a Decoupage) that is used to show your customers all their artwork on the one page, this feature is discussed first as an introduction to The E mailer and the E Mailer Wizard.

### 29.2 Creating a Work Sheet



→ Create a Work Sheet

When first sending a proof to the E mailer, you can send it as it is, or you can send it to the E mailer a work sheet.

The 2 main advantages with sending the proof to a work sheet is 1. Multiple proofs can be all sent together, rather than individual e mails, and 2. Proofs without a made up colored background i.e. a standard white page with text and or object/s on it, will come out as a solid white background with the proof as an overlay, as shown in the examples overleaf.

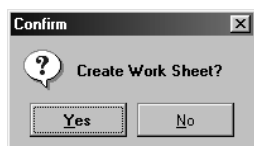


Proof created directly from a normal layout



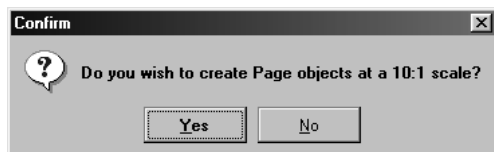
Same Proof created from a Work Sheet

To create a Work Sheet all the proofs you require to be sent to the E Mailer must be in the 1 document, preferably on separate pages within the document, (Note, it makes no difference if the separate pages within the document are different sizes), next click on the **“Layout”** Menu, in VinylMaster Pro shown above, and go down and click on **“Create Work Sheet”** also shown above, next the **“Confirm Create Work Sheet”** window will come up, as shown below.

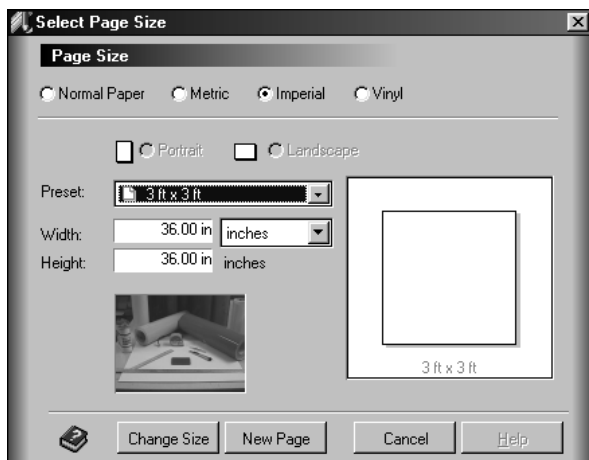


Click **“Yes”** to proceed or **“No”** to go back, next the **“10:1 Scale”** window will come up, as shown below.

Note, when using a worksheet it is recommended to convert all text to curves for the e mail module as occasionally text can be positioned incorrectly by Windows.



At this point you have the choice of having the proof/s (page/s) created at a 10:1 scale i.e. 10" = 1" (100mm = 10mm), rather than actual size. Your choice will depend on the original size of the page/s that are to be sent to the Work Sheet. It is recommended for page/s over 85" (2100 mm) wide or high to be created at a 10:1 scale, so that they will fit within a normal letter or A4 sheet.



Therefore click **“Yes”** to have the proof/s (page/s) created at a 10:1 scale or **“No”** to have them created at their original size.

Next, the **“Page Size”** window will come up for the Work Sheet’s page size, as shown on the left.

If you requested that the proof/s (page/s) be created at a 10:1 scale the page size will default to a normal letter size, for those using metric units, click in the **“Preset”** box shown on the left, go down and click on A4, then click on the **“New Page”** button, also shown on the left. If you had the proof/s (page/s) created at their original size, the page size will default to 85" x 110", which can be changed to suit particular requirements.

Once the New page button has been clicked on, the Work Sheet with the proof/s (page/s) at the preset size will come up, as shown in the example overleaf.



In the example on the left, three of the sample jobs that come with VinylMaster Pro have been used to demonstrate how a Work Sheet can be used to show a customer all their jobs in one sheet.

Every proof shown here can be resized, positioned and deleted as a single item, also any changes made to the originals in the preceding pages of the Work Sheet can still be changed as normal, and any changes are instantly reflected in the Work Sheet as they're made.

In this exercise the Take Away Food sign will be used as the proof sent to the E Mailer, as explained in the following pages.

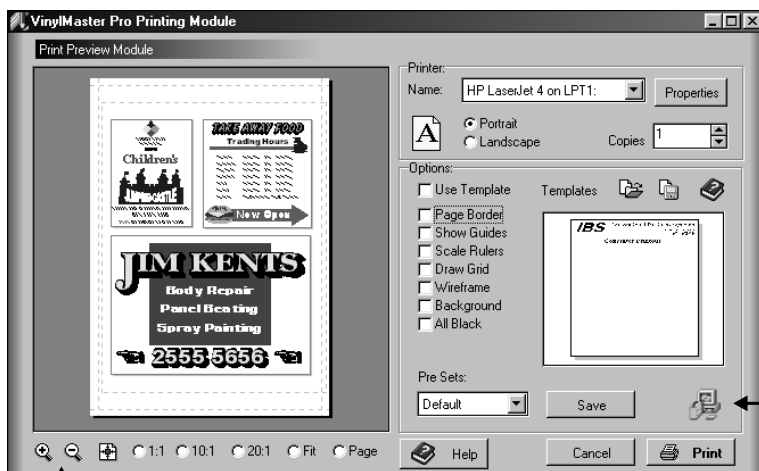
Note, when using a worksheet it is recommended to convert all text to curves for the e mail module.

Work Sheet with 3 Proofs (Pages)

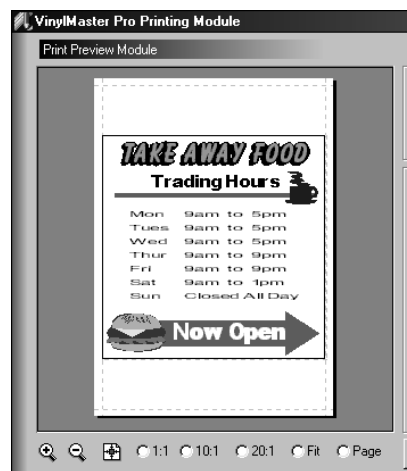


### 29.3 Preparing the Proof/s for the E Mailer

Once the proof/s are ready to be sent to the E Mailer, click on the **“Print”** button, shown above, and the **“Printing Module”** will come up, as shown below.



Zoom Tools



Launch E Mailer Wizard

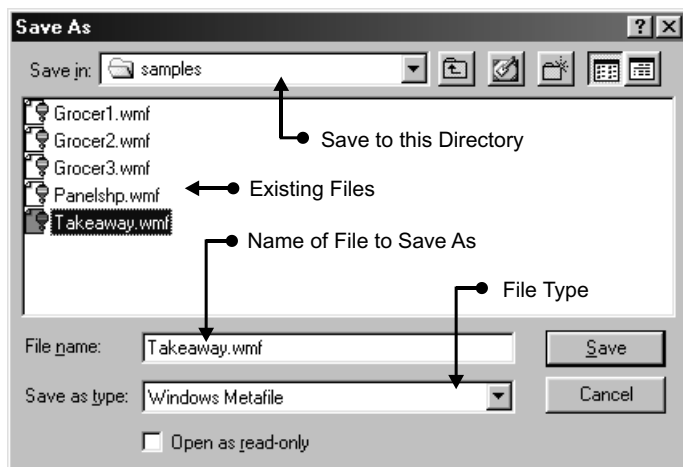
In this example the Take Away Food proof is the only proof required to be sent. To do this zoom in to the **“Take Away Food”** proof, as shown above using the **“Zoom Tools”** also shown above, with the results shown above. Note, for more information on using the Printing Module see topic 28.0 on Page 28-1.



## 29.4 The E Mailer Wizard

Once the proof/s are in the correct position in the Printing Module, the next step is save the proof/s as a Windows Metafile for the E Mailer to use.

To do this, click on the “**E Mailer**” button shown above, and on the previous page, and the “**Save As**” window will come up as shown below. Note, when saving a Windows Metafile it is recommended to convert all text to curves beforehand.



The next step is to name the current proof so that it can be later loaded into the E Mailer.

To do this, click in the “**Name of File to Save As**” box, shown on the left and type in the name for the file, next check that the Directory (Folder) and Drive Location are correct, then click on the “**Save**” button, and the file will be saved under the name it was given.

Note, for more information on the Save As module, see Topic 2.6 on Page 2-5.

Once the proof has been saved, the Template Created! window will come up as shown below.



This simply confirms that the proof was saved successfully. Next click on the “**OK**” button, shown on the left and the E Mailer Wizard will come up, as discussed on the following pages.



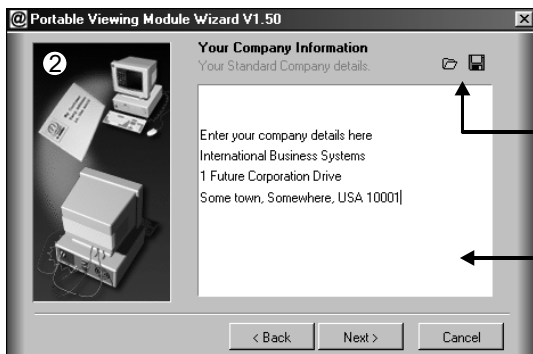
↑ Forward & Backward Buttons

The E Mailer Wizard will guide you through to creating a Portable Viewing Module, that can be E Mailed or saved off onto floppy/zip/compact disk to give to your customers etc.

To continue with the Wizard, click on the “**Next**” button, shown on the left, and the next stage will come up, as shown overleaf.

The next stage is type in your details. To do this click directly below the “**E**” in “**Enter**” shown overleaf, next type in your details using the “**Tab**” key to return to the start of the next line.

If these details are to be used regularly, click on the “**Save Default Details**” button, shown overleaf, and whenever opening the Wizard again, click on the “**Open Default Details**” button, also shown overleaf, and your Default Details will come up.



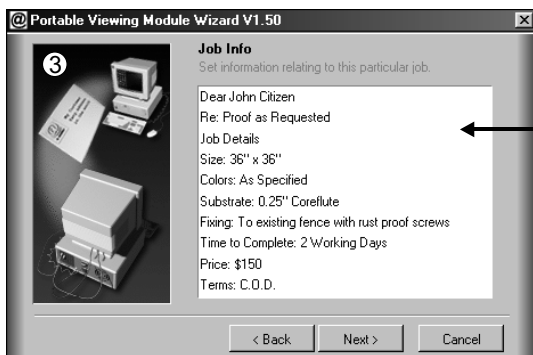
Once your Details are typed in and are correct, click on the “Next” button, and the Job Information stage will come up, as shown on the left (3).

Save/Open Details

As with typing in your Details, type in the information about the job you’d like your customer to see.

Type in your Details

Note, it is not necessary to type in any information here, this section is entirely at your discretion.



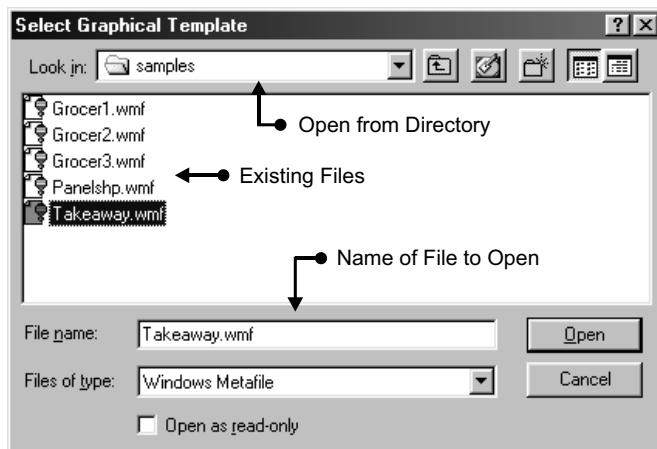
Once the Job Information is typed in and is correct, click on the “Next” button, and the Load Graphic Template stage will come up, as shown on the left (4).

Type in Job Information

At this point you must tell the Wizard which file you wish to send to the E Mailer. In this example the “Takeaway.wmf” file will be used, as shown bottom left.



Select File



Open from Directory

Existing Files

Name of File to Open

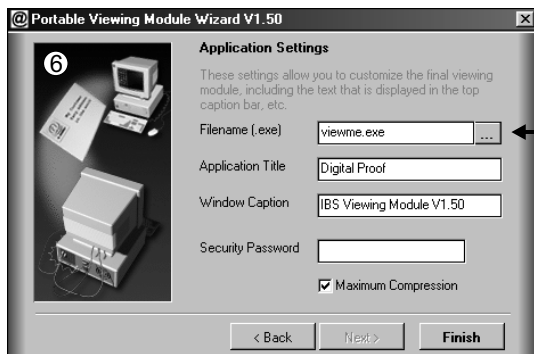


Selected File

To load a Template (Proof), click on the “Select” button, shown on the left and the “Open Template” window will come up, also shown above. To proceed, click on the required file “takeaway.wmf” next click on the “OK” button, and the Selected File will appear back in the Wizard, as shown on the left (5).

Once the correct file is selected, click on the “Next” button, and the Applications Settings stage will come up, as shown overleaf.





At this point you must tell the Wizard whether or not the Default settings are correct, if not they must be changed.

Change Filename

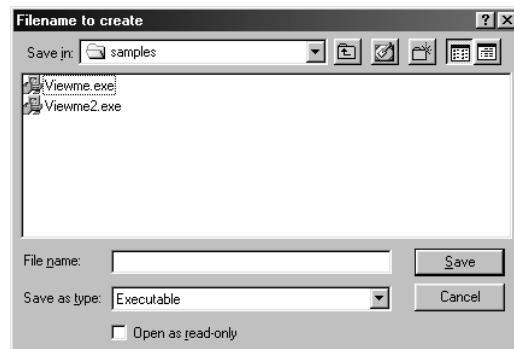
#### Filename:

This is defaulted to “**viewme.exe**” which is an executable file (a program). To change the name of the program, click on the “**Change Filename**” button, shown above and the “**Change Filename**” window will come up. To do this, click in the “**Name of Program to Save As**” window, shown below

and type in the name for the file (program), next check that the Directory (Folder) and Drive Location are correct, then click on the “**OK**” button, and the file (program) will be saved under the name it was given. Note, for more information on the Save As module, see Topic 2.6 on page 2-5.

#### Application Title:

This is defaulted to “**Digital Proof**” which is the name of the Application that appears when you send the proof via the Internet or by Floppy or Zip Disk etc. To change the name of the Application, click in the “**Application Title**” box, shown above, and type in a New Title.



#### Window Caption:

This is defaulted to “**FutureMAIL**” which is the name of the Portable Viewing Module’s Screen that appears when you send the proof via the Internet or by Floppy Disk. To change the name of the Window Caption, click in the “**Window Caption**” box, shown above, and type in a New Caption.

#### Security Password:

This option is used when a proof is being either E Mailed or placed on Floppy Disk where you only want the recipient to view the proof. To implement this option, click in the “**Security Password**” box, shown above, and type in a Password that is easy to remember and is no more than 20 characters long. Note, if this option is used you must type in this password to view the proof, once created.

#### Maximum Compression:

This option is used to minimize the amount of memory that the E Mailer requires once created, and should be checked for those who can only accept small E Mails. To do this Click in the “**Maximum Compression**” check box, shown above, and the program will create the Portable Viewing Module as small as it can. Once all the options have been set and are correct, the next stage is to create the Portable Viewing Module that will contain the proof.

### 29.4.1 Create a Portable Viewing Module (E Mailer)

To do this click on the “**Finish**” button, shown above and click on “**OK**” to proceed and the “**Portable Viewing Module**” will come up, as shown on page 29 - 1. At this point the Portable Viewing Module is a completely self contained program that only requires Windows for it to operate. To E Mail the module simply attach it as per normal in your E Mail Program i.e. Internet Explorer or Netscape, from the location you saved it to, under its name.

**Note, the default settings, send it to: C:\vmprole mail\ viewme.exe**

To open the Portable Viewing Module, once it arrives at its destination, either, click on it once and press “**Enter**” on your keyboard, or double click on it, and it will automatically open. Note, you **do not need** VinylMaster Pro to open this file.



## 30.0 Cutting Tools



Cutting Tools that appear at the base of the VinylMaster Pro Drawing Area



Cutting Tools that appear at the base of the VinylMaster Cut File Area

### 30.1 Cutting Tools Overview

VinylMaster Pro comes with a comprehensive range of cutting tools that give you innovative options to maximize your production levels. Cutting in VinylMaster Pro has been designed as a simple step by step process that can be either used to instantly cut out your designs, or to give you greater control on what and where you cut.

In short. The program takes any designed work and sends it directly to a program (Vinyl Spooler) that communicates with your plotter for instant cutting. Or copies your design directly onto a vinyl page (without effecting the original) into a purpose built Cutting Module, where the items can then be nested, modified or left as they are; from where they are sent to the Vinyl Spooler for instant cutting.

The advantage with the second method, is that the operator can clearly see their work on the vinyl and quickly and easily nest their work manually or automatically, onto the vinyl which saves valuable time and expensive material.

The generated “Cut Files” can be saved off as separate documents for later use. Another advantage with this method is that the Cut Files can have weed borders applied, the plotter’s cutting path can be optimized and set to creep forwards to stop blade misalignment, along with several other innovative features.

To better illustrate this process you will find a schematic diagram on the following page with a full explanation of how to use each and every feature of VinylMaster Pro’s Cutting Tools.

### 30.2 Vinyl Width versus Cut File Width - A Common & Costly Mistake!

It is critical, to-factor in the width of any Cut File you create when sending it to your plotter. All too often the user will find themselves with a strip of vinyl where the tops of all the letters haven’t been cut out, or it appears the entire cut file has been cut in the wrong position.

This problem nearly always relates to the relationship between what was designed and the width of the vinyl actually in plotter. The fact is you can not cut a 30” (760mm) wide Cut File onto 30” vinyl! This is because the plotter’s pinch rollers or sprockets need at least 3/8” (10mm) each - often more, depending on the plotter. Which means the Cut File can not be more than approx. 29.25” (742mm) wide.

By allowing for this each and every time you design a Cut File, you will not experience this frustrating and quite often - costly mistake. Measure or know the material on hand’s width before setting up your Cut Files.

### 30.3 Schematic Cutting Diagram



#### STEP 1

When cutting out a designed job such as this, you must decide which method best suits you, material on hand, available time etc. This will become second nature once you've become familiar with VinylMaster Pro.

In this example a job has been designed, with the following demonstrating the 3 possible methods of cutting it out.

#### STEP 2. Decide on which cutting method is to be used:

##### AUTO CUT (Alt+P)



Send all to the Vinyl Spooler regardless of layout (automatically color separates)



#### STEP 3.

Send to Plotter to be Cut Out by the Plotter

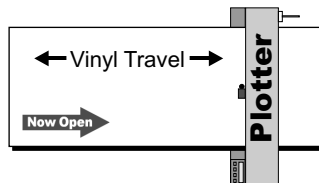
#### Important:

No allowance is made for the position or size of the Cut File. This method should only be used when the Cut File is known to fit onto the Vinyl's Width.

##### CUT SELECTED



Cut Out only the Selected Object/s (automatically color separates)



#### STEP 3.

Reposition Object/s as required to minimize vinyl wastage



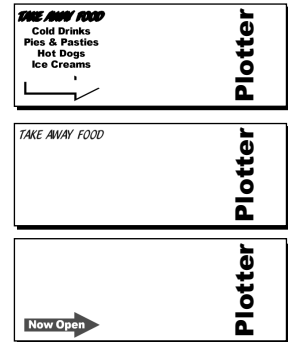
#### STEP 4.

Send to the Vinyl Spooler to be Cut Out by the Plotter

##### CUT PAGE

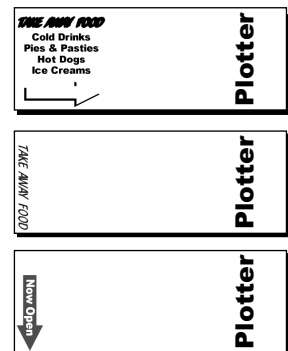


Cut Out the Entire Page (automatically color separates)



#### STEP 3.

Reposition Objects as required to minimize vinyl wastage



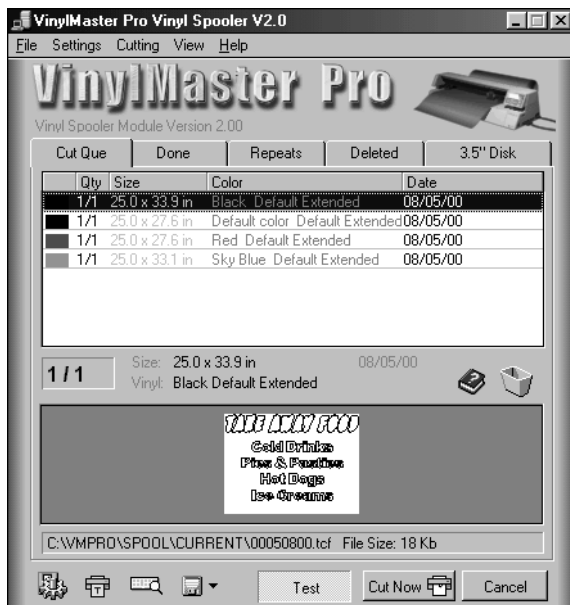
#### STEP 4.

Send to the Vinyl Spooler to be Cut Out by the Plotter



### 30.4 Auto Cut

This feature is used to rapidly cut out selected objects where their layout is already acceptable as it is, and will fit onto the vinyl page. There is an automatic rotate and weed border applied when using Auto Cut, see the next topic for further information.



To implement this feature, select on the item/s you wish to send to a **“Cut File”** in **“Object Mode”** and click on the **“Auto Cut”** button, shown above, or press **“Alt+P”**. Now the selected item/s will be copied and automatically separated by color onto a Cut File and be directly sent to the Vinyl Spooler ready for immediate cutting.

Note, when using this feature no allowance is made for the items size or position, the program assumes that the file is acceptable and will fit within the vinyl it will be cut to. However the program will automatically position the items to the beginning of the vinyl rather than just at any point, as shown in the example below:

As shown the selected items have been directly placed onto a Cut File, ready to be cut out from the Vinyl Spooler, as they were in the job.

**Tip:** This feature should only be used to cut out relatively small items within a job to save time, and this method is recommended to be used by experienced VinylMaster Pro users.

### 30.5 Weed Boxes and Automatically Rotating

Weed Boxes can be applied individually to any object or can be applied automatically whenever using **“Auto Cut”** as discussed above. To apply an individual weed box to any object it must first be selected in **“Object Mode”**, next click on the **“Cut”** menu, go down and click on **“Add Weedbox”** or press **“Ctrl+W”** on the keyboard.

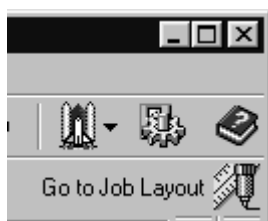
By default VinylMaster Pro will add a weedbox and rotate the Cut File. Either of these can be turned on or off from the **“Cut”** menu of VinylMaster Pro, by simply clicking on the command which places a check (tick) next to it. Note, the automatic **“Rotate”** only applies to Cut Files that will fit within the width of the default vinyl size, see Global Settings on page 30 - 1 for more information on setting this.

To adjust a weedbox's distance from the object, right click on the object, then go down and click on **“Cutting”** next, click on the **“Set Weedbox Offset”** menu and type in an offset distance in the program's current unit of measure. Note, when changing the weedbox offset using this method the new offset applies to all weedboxes.



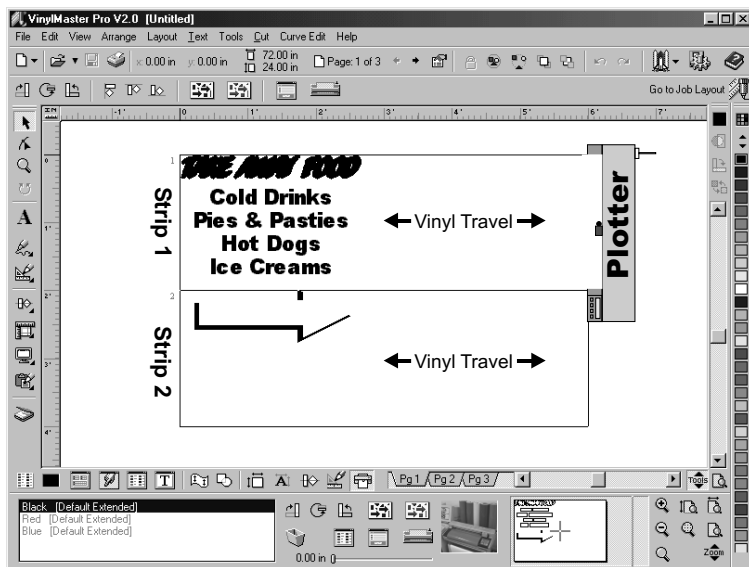
### 30.6 Cut Selected

This feature is used to send any selected objects to the Cutting Module, where they can be positioned on the vinyl strip/s to be then sent to the Vinyl Spooler to be cut out.



To implement this feature, select on the item/s you wish to send to a **“Cut File”** in **“Object Mode”** and click on the **“Cut Selected”** button, shown above. Now the selected item/s will be copied and automatically separated by color onto a Cut File, ready to be positioned for cutting to a plotter, at this time you are automatically taken to the Cutting Module. To go back to the Designing Area after you have sent an item to be cut out, click on the **“Switch between Cutting and Designing”** button, shown on the left.

Go back to Drawing Area



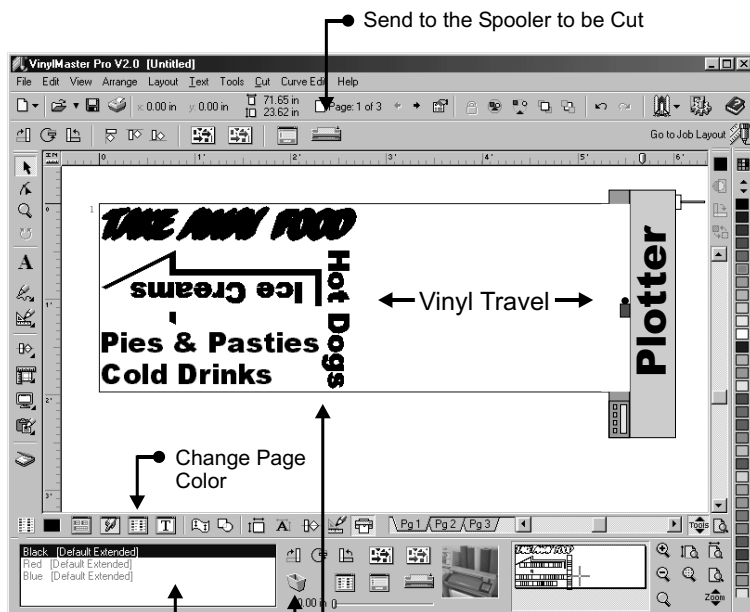
Cutting Module

In this example all the black items were selected and sent to the Cutting Module, shown above as a Cut File.

As you can see the shadow area of the arrow has been placed onto a second vinyl tile (page or strip), as combined with the other black items the Cut File is too wide for the vinyl width. To reset the vinyl width go to "**Page Size**" and type in a new width, see Topic 25.4 on Page 25-2.

Once you have sent an item or items to a Cut File you are presented with several options and/or techniques in how you wish to have the Cut File presented to the Vinyl Spooler, which will in turn cut the items out as you decide at this point, these options are:

1. You can send the Cut File as it is, to the Vinyl Spooler to be cut out of strips of vinyl as the item/s are currently positioned, or
2. You can manually reposition one or all of the items using your mouse and/ or positioning tools onto any area of the vinyl strips, with this technique mainly used to save vinyl (see Topic 30.10 on page 30-9), or
3. You can use the program's Automatic Squashing (Nesting) Tools to have the items automatically repositioned onto the vinyl strips to use the minimum of vinyl (see Topic 30.11 on page 30-10).



Cut File Color  
Selector Box

Delete Current  
Cut File

The technique used above to minimize vinyl wastage was effected by using a combination of:

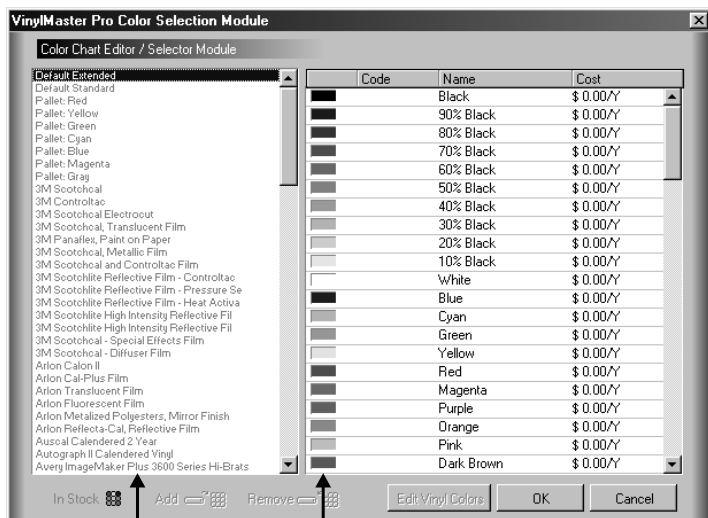
1. Breaking the 4 line paragraph of text into 4 individual lines (see Topic 13.16 on page 13-11), and

Along with these options you can also change the color of the Cut File. To do this, click on the "**Change Page Color**" button, shown on the left and the "**Color Selection Module**" will come up, as shown on the following page, next click on the new color and click on "**OK**" and the Cut File's color will automatically change to the new selected color.

Note, the items themselves will not change color, only the Cut File's reference color and name, where this is important is in the Vinyl Spooler, as another person maybe cutting the Cut File out and will need to know the correct vinyl color to use.

The Cut File can also be deleted. To do this click on the "**Delete**" button, shown on the left and the Cut File will be permanently deleted. Note, this can not be undone.

2. Positioning all the items by using the program's "Super Squash" tool (see Topic 30.11.1 on page 30-10)



Once you have decided and implemented which technique to use, the next stage is to send the items as a Cut File to the Vinyl Spooler so that you can cut the items out from a plotter.

To do this, make sure that you are satisfied with the layout of the Cut File/s, next click on the **“Send to Spooler to be Cut”** button, shown on the previous page, and the **“Cutting Options Module”** will come up, as shown and discussed on page 30-8, set your parameters and the Cut File will be Spooled ready to be cut from a plotter.

Note: Once a Cut File is sent to the Cutting Options Module and then sent to the Vinyl

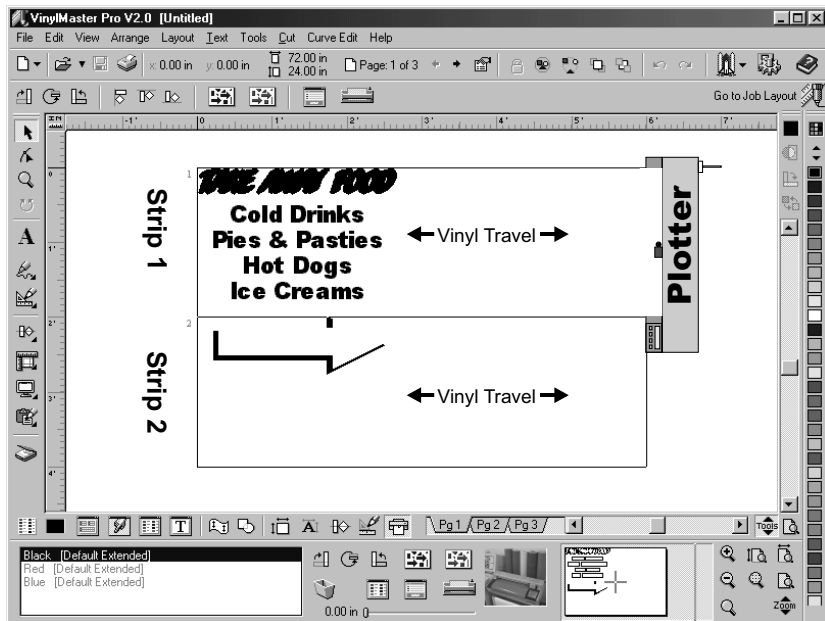
Spooler all the items within it become curves and can not be modified. However a Cut File can be saved retaining all the items within it as text and objects as a (.VCF) file, which can be reloaded, modified and resent to the Vinyl Spooler at any time.

To save a Cut File click on the **“Save”** button or press **“Ctrl+S”** on your keyboard and the **“Save Module”** will come up (see Topic 2.6 on page 2-5) type in a file name and set the location you wish to save it to, next click on the **“OK”** button, and the Cut File will be saved as a (.VCF) file.



### 30.7 Cut Page

This feature is used to send the Current Page's objects and text to the Cutting Module, where they can then be positioned on the vinyl strip/s to be then sent to the Vinyl Spooler to be cut out.



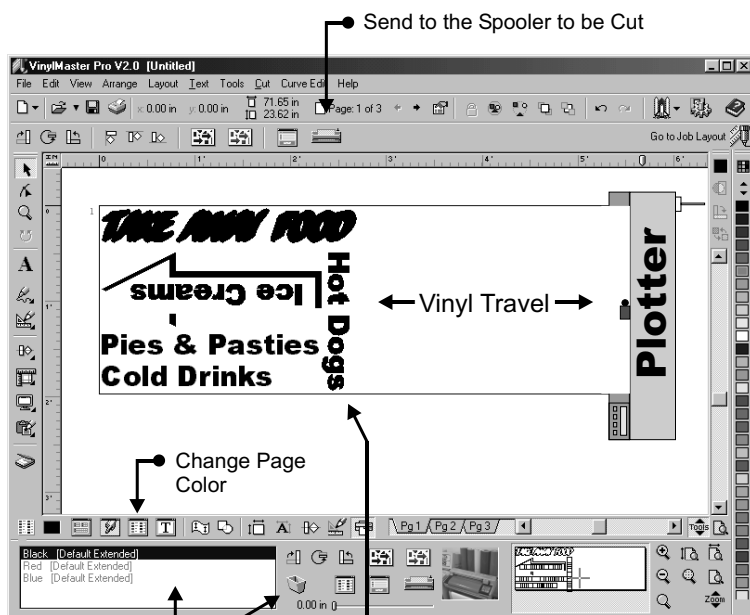
To implement this feature, click on the **“Cut Page”** button, shown above and all the items on or around the current page will be copied and automatically separated by color onto a Cut File/s, ready to be positioned for cutting to a plotter.

Note: Whenever a **“Page”** is sent to the Cutting Module, this module automatically comes up. To switch between the original **“Page”** or **“Job Layout”**, click on the **“Switch between the Cutting and Designing”** button, as shown at top on page 30-1.

In this example, the black part of the job that was on the previous page is displayed below. As you can see the shadow area of the arrow has been placed onto a second vinyl tile (page or strip), as combined with the other black items the Cut File is too wide for the vinyl width. To reset the vinyl width go to **“Sizing”** and type in a new width.

Once you have sent an item or items to a Cut File you are presented with several options and/or techniques in how you wish to have the Cut File presented to the Vinyl Spooler, which will in turn cut the items out as you decide at this point, these options are:

1. You can send the Cut File as it is, to the Vinyl Spooler to be cut out of strips of vinyl as the item/s are currently positioned, or
2. You can manually reposition one or all of the items using your mouse and or positioning tools onto any area of the vinyl strips, with this technique mainly used to save vinyl (see Topic 30.10 on page 30-9), or
3. You can use the program's Automatic Squashing (Nesting) Tools to have the items automatically repositioned onto the vinyl strips to use the minimum of vinyl (see Topic 30.11 on page 30-10).



Cut File Color Selector Box  
Delete Current Cut File  
The technique used above to minimize vinyl wastage was effected by using a combination of:

1. Breaking the 4 line paragraph of text into 4 individual lines (see Topic 13.16 on page 13-11)
2. Positioning all the items by using the program's "Super Squash" tool (see Topic 30.11.1 on page 30-10)

Along with these options you can also change the color of the Cut File. To do this, click on the **“Change Page Color”** button, shown on the left and the **“Color Selection Module”** will come up, as shown on the previous page, next click on the new color and click on **“OK”** and the Cut File's color will automatically change to the new selected color.

Note, the items themselves will not change color, only the Cut File's reference color and name, where this is important is in the Vinyl Spooler, as another person maybe cutting the Cut File out and will need to know the correct vinyl color to use.

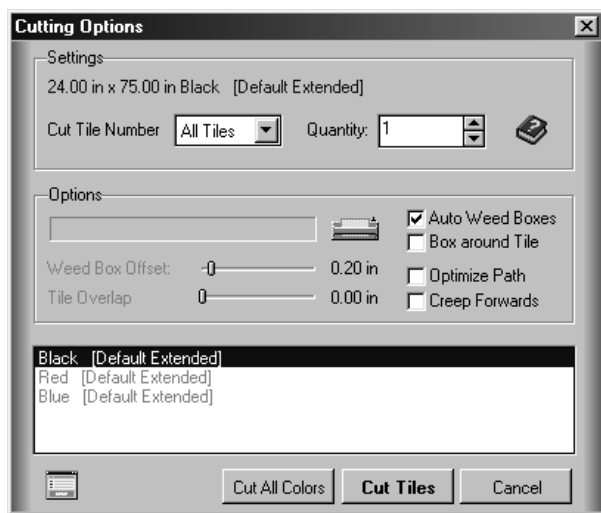
The Cut File can also be deleted. To do this click on the **“Delete”** button, shown on the left and the Cut File will be permanently deleted. Note, this can not be undone.

Once you have decided and implemented which technique to use, the next stage is to send the items as a Cut File to the Vinyl Spooler so that you can cut the items out from a plotter. To do this, make sure that you are satisfied with the layout of the Cut File/s, next click on the **“Send to Spooler to be Cut”** button, shown above, and the **“Cutting Options Module”** will come up, as shown and discussed on page 30-8, set your parameters and the Cut File will be Spooled ready to be cut from a plotter.

Note, Once a Cut File is sent to the Cutting Options Module and then sent to the Vinyl Spooler all the items within it become curves and can not be modified. However a Cut File can be saved retaining all the items within it as text and objects as a (.VCF) file, which can be reloaded, modified and resent to the Vinyl Spooler at any time.

To save a Cut File click on the **“Save”** button or press **“Ctrl+S”** on your keyboard and the **“Save Module”** will come up (see Topic 2.6 on page 2-5) type in a file name and set the location you wish to save it to, next click on the **“OK”** button, and the Cut File will be saved as a (.VCF) file.

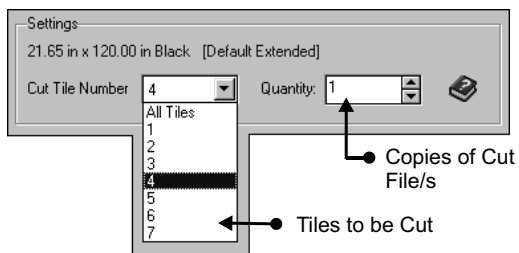
## 30.8 Cutting Options Module



This Module has been designed to prepare Cut Files, as they have been set out in the Cutting Module, for the Vinyl Spooler - so that they may be cut out without any further modification.

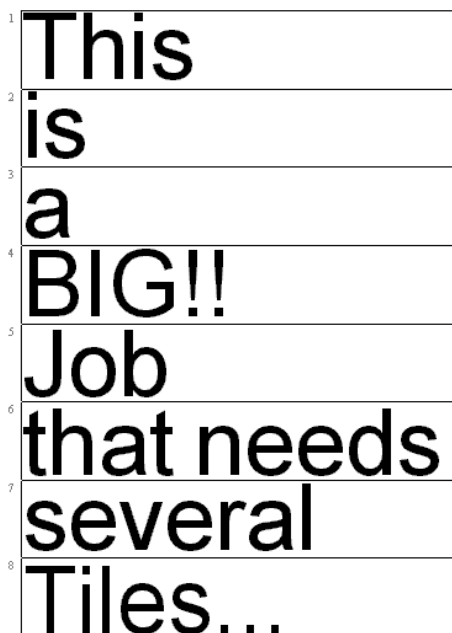
Note: To minimize confusion between a “page” that is used for designing purposes in VinylMaster Pro and a “vinyl page” that is used for setting out a Cut File in the Cutting Module we have named a “vinyl page” a “Tile” which refers to 1 (one) vinyl page or vinyl strip to be placed in a plotter for cutting, with “Tiles” referring to 2 (two) or more vinyl pages or strips.

### 30.8.1 Vinyl Tile (Page) Settings



This is the “Settings” area of the Cutting Options Module. From here the Tile/s to be cut can be set along with how many copies to be cut. To implement these settings you must first decide whether you wish to cut out the entire Cut File or only a part of the Cut File, as demonstrated on the next page.

In this example on the left there are several Tiles to be cut out, however you are given the choice whether to cut out all the Tiles or a particular Tile.



Sample Cut File of Several Tiles

To do this, click on the drop down arrow of the “**Tiles to be Cut**” Box, shown on the left, and select on the Tile to be cut out, or select on “**All Tiles**” to cut out each and every Tile that is currently displayed in the Cut File, in the Cutting Module of VinylMaster Pro (this is the file you used to get to this stage).

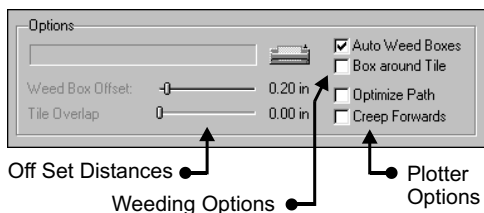
The next step is to nominate how many copies you require to be cut out. To do this either click in the “**Copies of Cut File/s**” Box, shown on the left and type in the “**Quantity**” to be cut out, or on the up and down arrows to add to or subtract from the “**Quantity**”.

When all this information is sent to the Vinyl Spooler it will display the Tile or Tiles you have nominated to be cut out and the quantity to be cut. It will also automatically deduct each time a copy is cut out, of the Cut File - so you always know how many copies are left to be cut out.

Once you have set all this information the next step (if required) is to set any further options like automatic weed boxes etc., as discussed in the next Topic on the next page.



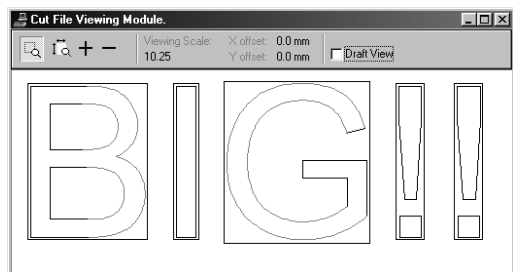
### 30.8.2 Weeding Boxes and Options



This is the “**Options**” area of the Cutting Options Module. From here “**Weeding Boxes**” and “**Tile Boxes**” can be applied to the Cut File, along with the “**Off Set**” distance from the item/s within the Cut File. Along with Optimizing the Plotters “**Path**” and whether or not for the plotter to “**Creep Forwards**” for long and difficult Cut Files. These features are used to minimize production times, by making it easier to weed out Cut Files and to minimize the plotters traveling distance.

**Creep Forwards** has been specifically designed to allow a plotter to cut extraordinarily long Cut Files, as it minimizes the plotters forward and reverse travel so that the vinyl won’t run off the plotter’s rollers - it is recommended that Cut Files do not exceed 50 feet (15 meters). Note, when using Creep Forwards run your vinyl, the full length of the Cut File through the plotter by either using the “**Test Area**” feature of the Vinyl Spooler, (see Topic 31.8 on page 31-5) or by using the plotters on board roller commands (refer to your plotter’s operator’s manual) prior to commencing the actual cut.

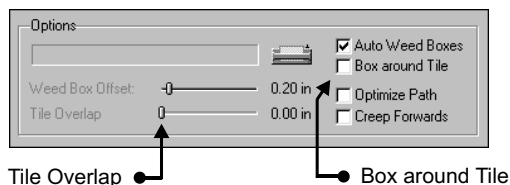
To implement any one of these settings, click in the options “**Check Box**” to nominate the option, and once again to turn the option off, for example. “**Auto Weed Boxes**” is nominated as “**On**”, as shown above.



To adjust the “**Off Set**” distances, click on the appropriate slider and drag it to the right to increase the off set distance, and to the left to decrease it or to reset it at 0.00 inches or mm.

In the example on the left “**BIG!!**” has had a 0.20” (5mm) weeding box applied to it. This will simplify weeding the vinyl around the text and will assist to decrease wasted production time.

### 30.8.3 Tile Overlap - Over Wide Cut Files



This feature is used to overcome the problem when a Cut File is actually wider than the vinyl it’s being cut to, as shown in the example below. This text and clipart image are wider than the vinyl they’re being cut from and will therefore need to be cut from 2 Tiles (Pages).



By using the Tile Overlap feature the text and clipart can be cut out from 2 or more Tiles (Pages) with a preset overlap amount. So that when laying out the vinyl letters and clipart image on the job either one has, the top half overlapping and going over the bottom half, or has the bottom half overlapping and going over the top half - with either of them being overlapped by the preset distance.

The advantage with this feature is that normal vinyl shrinkage over time will not create an undesirable gap

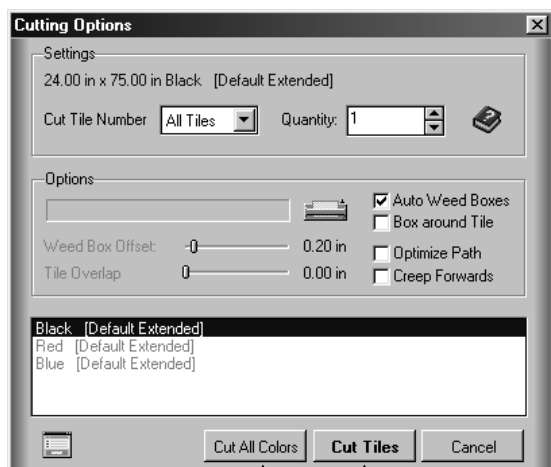
between the top and bottom halves of the job, as long as sufficient overlapping has been allowed for.

Generally speaking by allowing a 3/8 inch (10mm) overlap, typical vinyl shrinkage will not effect a vinyl sign (as demonstrated above) over its lifetime, however you are recommended to refer to your vinyl manufacturer for exact specifications and performance to calculate a more accurate vinyl overlap for your application.

To implement this feature, click in the **“Box Around Tile”** check box, as shown on the previous page. Next, decide on the overlap distance and click on the **“Tile Overlap Slider Bar”** and drag it to the right to increase the overlap distance, and to the left to decrease it. While doing this you will see an **“Overlap”** line appear along the length of the Tile (Page) also shown on the previous page. This line is an approximation of how much the two Cut Files will overlap each other once cut out.

Note, whenever using Tile Overlap it is important to allow for the overlap itself - as when used the Tile's (Page's) width is increased by the same factor, for example if two or more 30" (760mm) wide Tiles had to be cut out with a Tile Overlap of say 3/8 of an inch (10mm) a 30"+3/8" (770mm) wide cuttable area of vinyl would need to be placed in the plotter for cutting. To compensate for this, it is recommended to set your Tile (Page) width narrower to allow for any Tile Overlap you may wish to use (see Topic 25.4 on page 25-2) e.g. set the Vinyl Width to 28.5" (723mm).

### 30.9 Sending Cut Files to the Vinyl Spooler



Sends every Cut File to the Vinyl Spooler

Sends only the selected Cut File to the Vinyl Spooler

Once all the Settings and Options have been made the next step is to **“Send”** the required Cut Files to the Vinyl Spooler.

Every Color and Tile can be sent to the Vinyl Spooler by clicking on the **“Cut All Colors”** button, shown on the left. When clicked the **“Spool All Colors”** window will come up.

If you wish to proceed, click on **“Yes”** if not you can click on **“No”** to be returned to the Cutting Options Module as it was. By clicking on **“Yes”** each and every Cut File regardless of Color and amount will be sent directly to the Vinyl Spooler, with this the final stage in the cutting process. (see Topic 31.0 on page 31-1 Vinyl Spooler).

To send a specific Cut File or the full set of Cut File's of the same Color, click on the **“Cut Tiles”** button, shown above, and whatever has been set in the Settings area of the Cutting Options Module will be sent to the vinyl Spooler with this the final stage in the cutting process.



#### 30.10.1 Rotate Tools

- Rotate selected anticlockwise by 90 degrees
- Rotate selected by 180 degrees
- Rotate selected clockwise by 90 degrees

The Rotate Tools are used to manually position text and/or objects within a Cut File to minimize vinyl use. To implement any one of these tools, select the item/s to be rotated in **“Object Mode”**, next click on the required **“Rotate Tool”**, and the selected item/s will automatically rotate as commanded.



#### 30.10.2 Align Tools

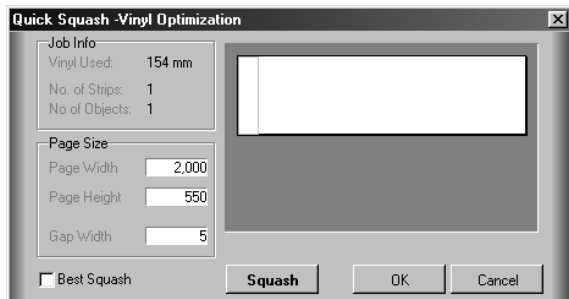
- Align selected to the bottom of the page
- Align selected to the top of the page
- Align selected to the left of the page

The Align Tools are used to manually position text and/or objects within a Cut File to minimize vinyl use. To implement any one of these tools, select the item/s to be aligned in **“Object Mode”**, next click on the required **“Align Tool”**, and the selected item/s will automatically align as commanded.



### 30.11 (Nesting) Quick Squash

The Quick Squash Tool is used to automatically position text and/or objects within a Cut File to minimize layout time and vinyl wastage. To implement this tool the program must be in Cutting Mode with a Cut File present, next click on the **“Quick Squash”** button, shown above and the **“Quick Squash - Vinyl Optimization”** Screen will come up as shown below.



This module provides details of the Cut File along with being able to set the Gap Width and to nominate Best Squash, and will immediately begin squashing the items onto the Cut File.

To change the Gap Width or select Best Squash, click on **“Stop”**, and the module will go into wait mode. The Gap Width is the distance set between the items as they are squashed onto the Cut File, this is preset to 0.20” (5mm) and can be changed by clicking in the **“Gap Width”** box, shown on left and typing in the required distance, and then

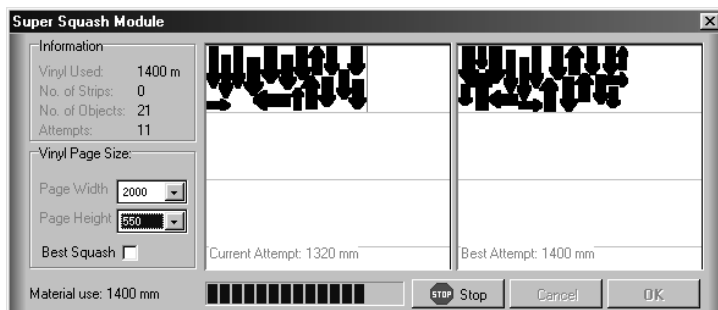
pressing **“Enter”** on the keyboard, next click on **“Squash”** (which appears after stopping a squash while in progress) and the program will recommence its squashing routine. To select **“Best Squash”** click in the Best Squash **“Check Box”**, shown above, and then click on **“Squash”** to recommence the squashing routine, and the program will use the best possible squash in a given time. Note, when selecting **“Best Squash”** the program takes more time to reposition the items onto the Cut File.

If no changes are made while the module squashes the Cut File it will automatically complete its routine and wait until the **“OK”** button is clicked. The Squashing Routine can be stopped at any time, and either be canceled or have the results of the squashing created up until that point used on the Cut File, by clicking on **“OK”**.



#### 30.11.1 (Nesting) Super Squash

The Super Squash Tool is used to automatically position text and/or objects within a Cut File to minimize layout time and material wastage. To implement this tool the program must be in Cutting Mode with a Cut File present, next click on the **“Super Squash”** button, shown above and the **“Super Squash Module”** Screen will come up, as shown below. This module provides details of the Cut File along with being able to nominate Best Squash, and will



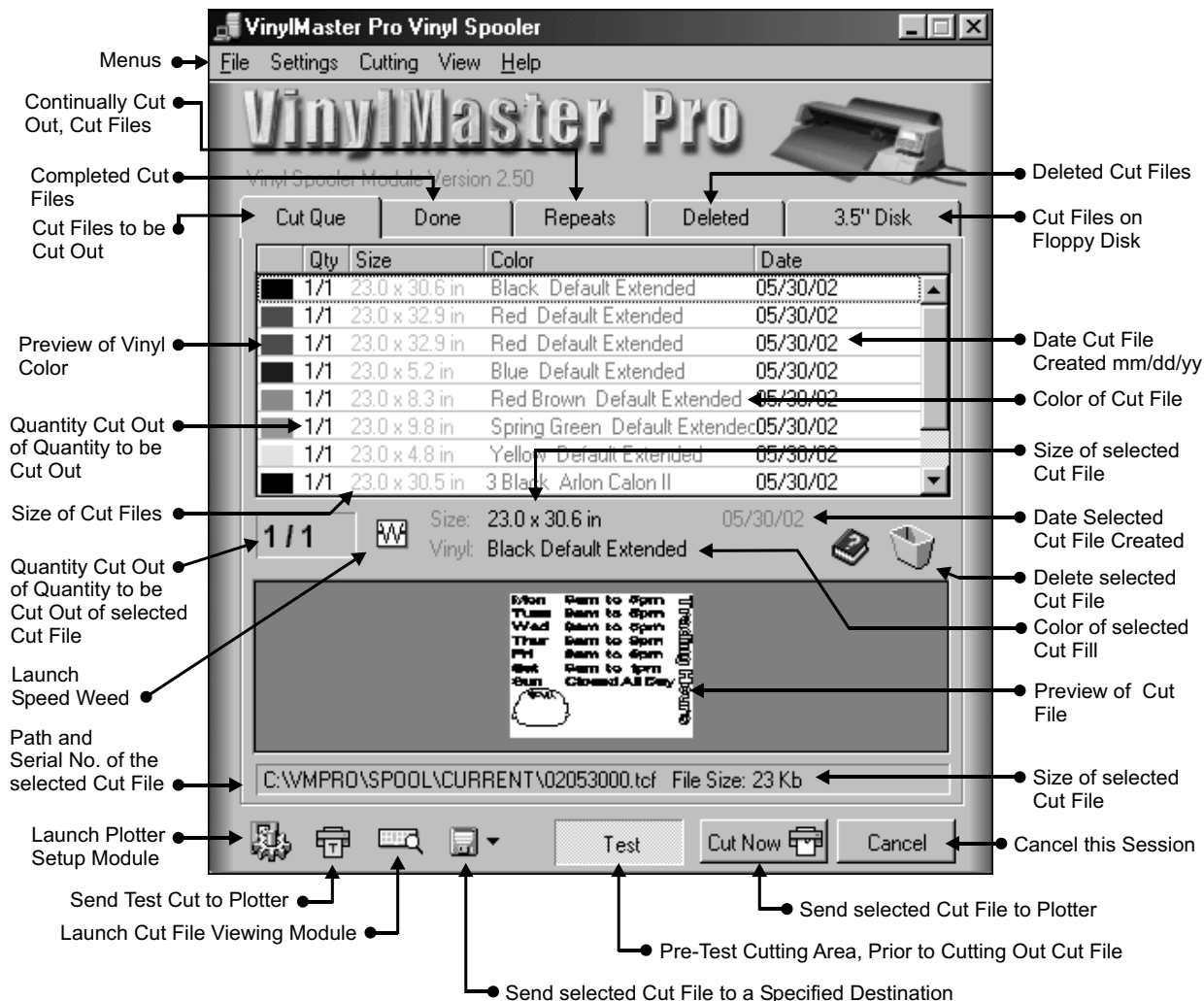
immediately begin squashing the items onto the Cut File. To select Best Squash, click on **“Stop”**, and the module will go into wait mode, next click in the Best Squash **“Check Box”**, shown on left, and then click on **“Squash”** (which appears after stopping a squash while in progress) and the squashing routine will recommence, and the program will use the best possible squash in a given time. Note, when selecting **“Best Squash”** the program takes more time to reposition the

items onto the Cut File. If no changes are made while the module Super Squashes the Cut File it will automatically complete its routine and generate the results directly onto the Cut File. However, the Super Squashing Routine can be stopped at any time, and either be canceled or have the results of the squashing created up until that point used on the Cut File, by clicking on **“OK”**.

Note, in Super Squash mode it may take up to 100 attempts to find the absolute ultimate squash, even more for several Tiles of Cut Files, however as a rule of thumb the program will Super Squash a Cut File within 10 attempts, with anymore than this only saving a negligible amount of material.



## 31.0 Vinyl Spooler



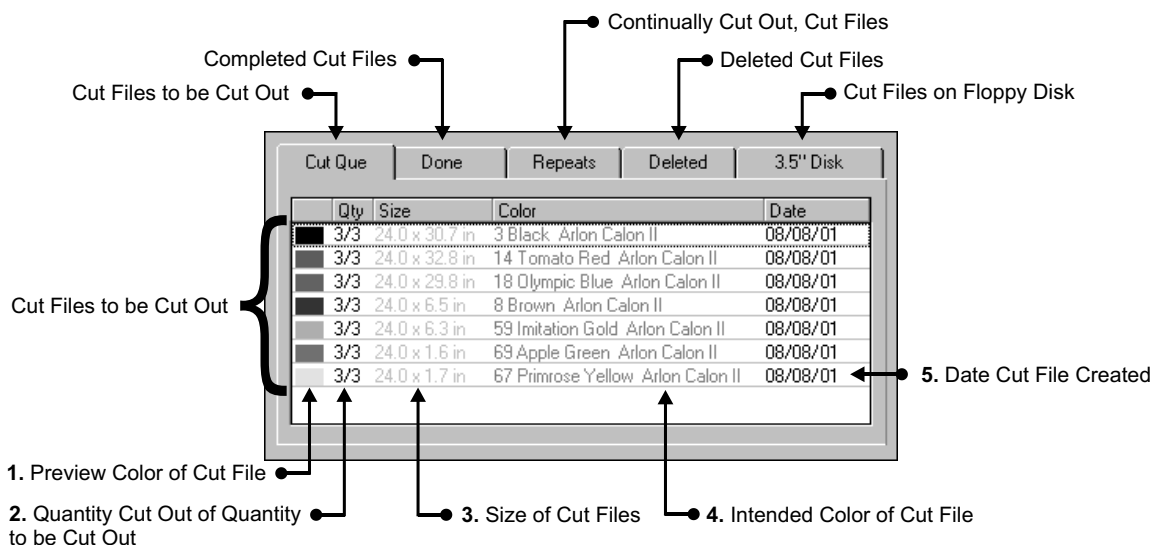
### 31.1 Vinyl Spooler Overview

This Vinyl Spooler is the final stage in the cutting process and is used to manage your Cut Files and communicate directly with your plotter. It is important that you note, that VinylMaster Pro does not use "Drivers" to communicate with any brand or model of plotter. The program uses the plotter's instruction set or language to instruct it what files to cut out and where. To set up your plotter to work with VinylMaster Pro see Topic 32.0 on page 32-1. You must set up your plotter prior to cutting out any files from the Vinyl Spooler for it to work correctly.

The Vinyl Spooler stores Cut Files in the Cut Que as they are generated from VinylMaster Pro with the Cut Files details, such as color, time and date created and physical size etc. It also stores a preview of the Cut File so it may be viewed prior to cutting. As Cut Files are cut out they are then sent to the Done list and can either be deleted or sent to Repeats or another location i.e. over a Network.

The Vinyl Spooler can also be used to pre-test the cutting area on the vinyl sheet itself, just prior to cutting out a file. This procedure is used to ensure the Vinyl length and width can accommodate the file's physical size about to be cut out. It also ensures that the Vinyl is running true in the plotter and will not run off the rollers or sprockets.

## 31.2 Vinyl Spooler Cut Files

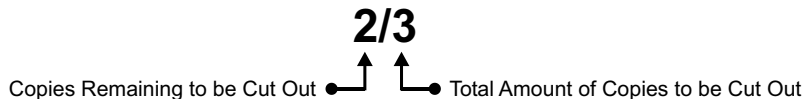


The Vinyl Spooler displays each Cut File separately and allows you to manage these files similar to how you would other files on your computer. For example, these files can be moved from one list to another, be sent across a network and be deleted.

The Cut Files themselves also come with information that is displayed in the Vinyl Spooler. This information can greatly assist when cutting out your work and save making costly mistakes.

This information is explained as follows:

- 1. Preview Color** - Actual Color Preview of the Cut File's intended color.
- 2. Copies to be Cut Out** - Lists the amount of Copies to be Cut Out, along with how many have already been Cut Out, as follows:



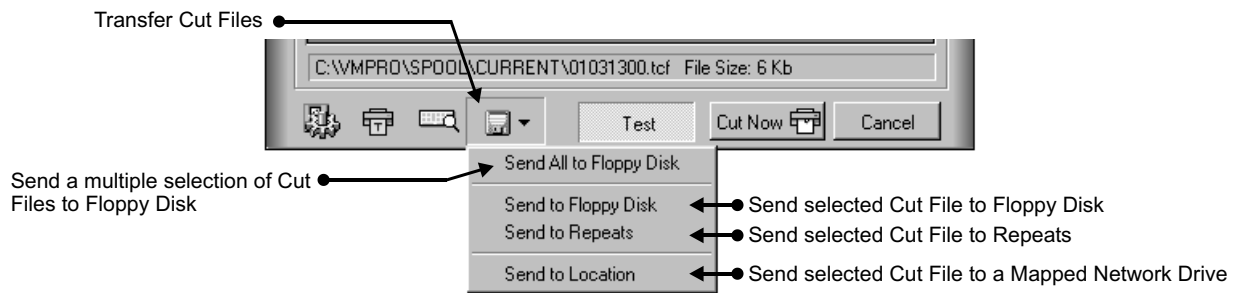
The "**Amount already Cut Out**" as shown above, automatically reduces after each copy is successfully Cut Out by the plotter.

- 3. Size of Cut File** - Displayed as the Vinyl's width by the Cut File's Length (When actually cutting out, these measurements must fit easily within the actual vinyl's physical dimensions in the plotter) Note, the unit measure displayed i.e. in or mm is the unit measure currently set in VinylMaster Pro.
- 4. Color of Cut File** - Name of the Color of the item/s within the Cut File as set in VinylMaster Pro.
- 5. Date Cut File Created** - The date on which the Cut File was sent to the Vinyl Spooler. Note, the date format used is that of the computer the file was generated on i.e. U.S. Date format would use the month first then the day etc.

## 31.3 Save Cut Files as curves for use back in VinylMaster Pro

For convenience, any Cut File can be saved as a ".crv" curve file for use in the VinylMaster Pro Drawing Area. To do this you must first select a Cut File from the list in the Vinyl Spooler, next click on the "**File**" menu and go down and click on "**Save Curves**" and you will be prompted to save the Cut File as a curve ".crv" file on the HDD. To open this file in VinylMaster Pro it must be imported as a ".crv" file, see Topic 10.

### 31.4 Transferring and Managing Cut Files



The Vinyl Spooler has been designed to manage Cut Files so that they can be easily transferred over a network or to Floppy Disk to be then Cut Out by another computer and/or plotter, along with transferring Cut Files to Repeats where they can re-cut as many times as is required and also deleting Cut Files once completed. These commands are implemented as follows:

**Cut Files to be Cut Out** - These Cut Files are automatically transferred to the “**Done List**” shown on the previous page, after the last copy has been Cut Out, where they can be either transferred to the Deleted List or be sent to the Repeats List, as is required.

**Transferring Cut Files to Floppy Disk** - The Cut Files in the “**Cut Que, Done List, Repeat List or the Deleted List**” can be transferred to Floppy Disk by selecting the “**Cut File**” to be transferred. To do this, make sure you have a Floppy Disk inserted into your computer with enough disk space on it to save the File to, next, click on the required “**Cut File**” and then click on the “**Transfer Cut Files**” button, shown above, next, click on the “**Send to Floppy Disk**” menu, and the selected Cut File will automatically save onto the inserted Floppy Disk.

**Transferring Cut File/s to the Repeats List** - The Cut Files in the “**Cut Que, Done List, Deleted List, or on Floppy Disk**” can be transferred to the Repeats List by selecting the “**Cut File**” to be transferred. To do this, click on the required “**Cut File/s**” and then click on the “**Transfer Cut Files**” button, shown on the previous page, next, click on the “**Send to Repeats**” menu, and the selected Cut File/s will automatically transfer to the Repeats List.

**Transferring Cut File/s to the Delete List** - The Cut Files in the “**Cut Que, Done List, Repeats List, or on Floppy Disk**” can be transferred to the Deleted List by selecting the “**Cut File**” to be transferred. To do this, click on the required “**Cut File/s**” and then click on the “**Delete Selected Cut File/s**” button, shown on the previous page, and the selected Cut File/s will automatically transfer to the Deleted List.

**Permanently Deleting Cut File/s** - All the Cut Files in the Deleted List are usually no longer required and can be permanently Deleted. To do this click on the required “**Cut File/s**”, next click on the “**Delete Selected Cut File/s**” button, shown on the previous page, and the selected Cut File/s will automatically be permanently Deleted. Note, once Permanently Deleted the original Cut File can no longer be recovered.

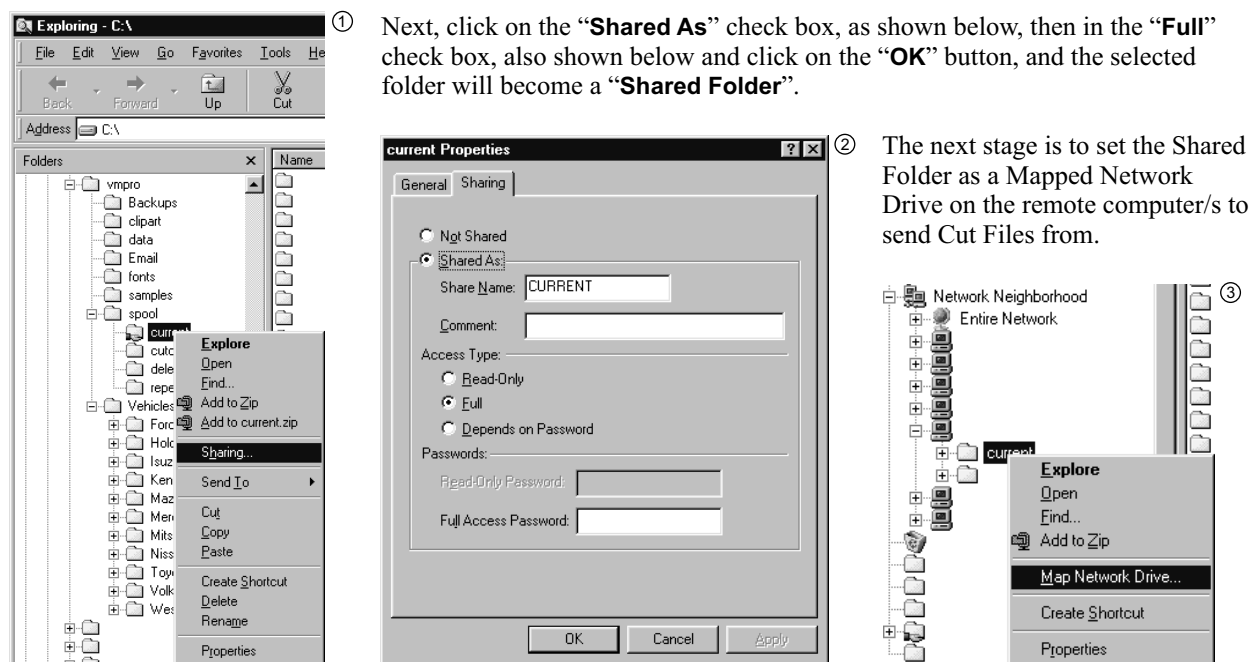
### 31.5 Cutting Over a Network (Have your Windows Documentation Available)

To cut over a network the computer that communicates directly with the plotter must have a registered copy of Vinyl Master Pro present. Next this computer must have a “**Shared Folder**” that is visible to the other computers on the network where you wish to send the Cut File/s from.

To setup the “**Shared Folder**” you must first choose or create a folder and allow it to be shared over the network.

It is recommended to share the “**C:\vmpro\spool\current folder**”, as this folder is used by VinylMaster Pro to store all other Cut Files. To do this open “**Windows Explorer**” via the “**Windows Start Button**” and go to this folder or any other folder you intend to use as the “**Shared Folder**”, next right click on the folder, go down and click on “**Sharing**”, as shown overleaf.

Next the “**Current Properties**” window, will come up, as shown in center below.



To do this go to each remote computer and open “**Windows Explorer**”, next go to “**Network Neighborhood**” and locate the “**Shared Folder**” on the Computer with the registered copy of VinylMaster Pro and the next right click on the “**Shared Folder**” go down and click on “**Map Network Drive**”, as shown above on the right.



Next the “**Map Network Drive**” window will come up, as shown on the left. Next select a Drive letter and click on the “**OK**” button, and the Shared Folder will now become a Mapped Network Drive for the remote computer to send VinylMaster Pro Cut Files to over the network. To transfer a Cut File to a “**Shared Folder**” click on the required “**Cut File**” and then click on the “**Transfer Cut Files**” button

as shown on the previous page, next click on the “**Send to Location**” menu, and the “**Save As**” window will come up. From here select the appropriate network drive and select the “**(H:)\\vmpro\\spool\\current**” path/directory on this Mapped Network Drive and save the file with any name. Once done the drive with this transferred Cut File will have it copied onto it. This Cut File will now appear in the Vinyl Spooler “**Cut Que**” on the destination (registered) computer, ready to be cut out.

## 31.6 Cut File Cutting Log

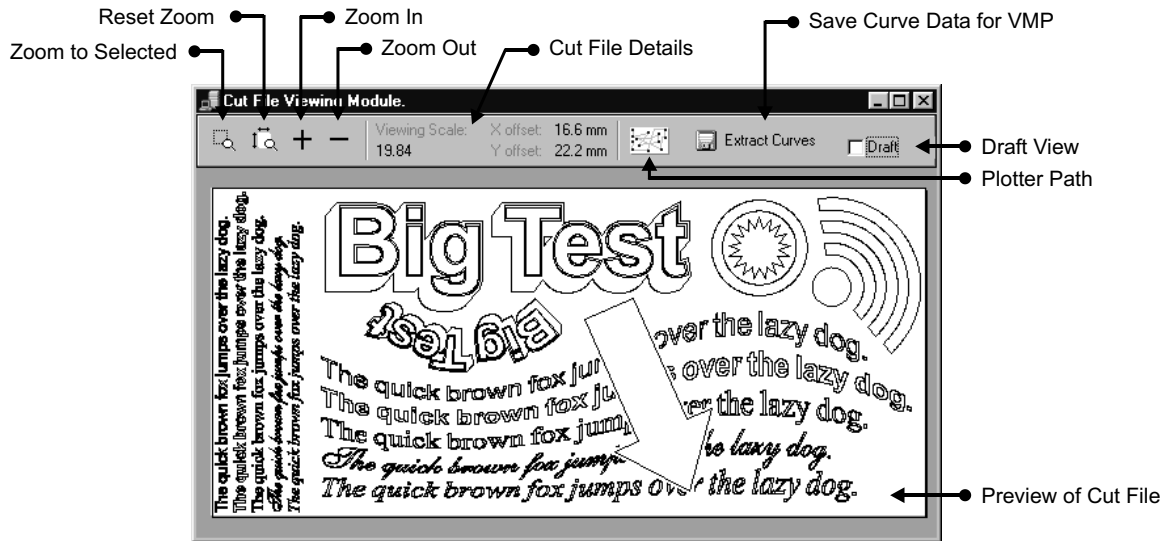
The Cut File Cutting Log is used to view information on each and every Cut File that has been cut out. This information includes the date, time, size and title of each and every cut file ever cut from the computer. To view the Cut File Cutting Log, click on the “**View**” menu of the Vinyl Spooler, go down and click on “**View Cutting Log**” and the Cutting Log will automatically come up as a text file with all the cut out Cut File’s information.



## 31.7 Previewing the Cut File

The Preview Cut File command is used to Launch the Cut File Viewing module. This module provides a larger preview of the Cut File than the Vinyl Spooler’s Cut File Preview Area, that can be zoomed into and out off.

To implement this command a Cut File must be selected from any area of the Vinyl Spooler, next, click on the **“Preview Cut File”** button, shown above or double click on the Cut File in the list and the **“Cut File Viewing Module”** will come up as shown below.



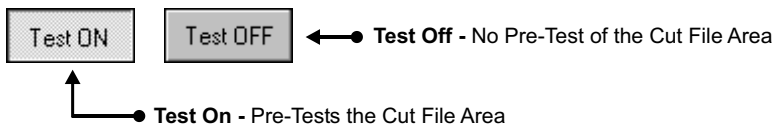
**Zoom Tools** - To implement the Zoom to Selected Tool, click on the **“Zoom to Selected Tool”**, button shown above, next draw a selection box using the mouse pointer around the area to be Zoomed to and the program will automatically Zoom to the selected area. To implement any of the other Zoom Tools, simply click on them and they will automatically **“Zoom In, Out or to All”** as instructed.

**View Tools** - To view a Draft View and Plotter Path, click in the **“Draft View and Plotter Path”** check box, and the program will automatically show these details.

Note, you can Pan around the Cut File, by clicking anywhere within the Preview Area and holding down the mouse button, and then moving the mouse around to Pan.

**Extract Curves** - To implement this tool, click on the **“Extract Curves”** button, as shown above and the **“Save As”** window will come up as discussed in Topic 2.6 on page 2-5.

### 31.8 Pre-Test Cut File Area



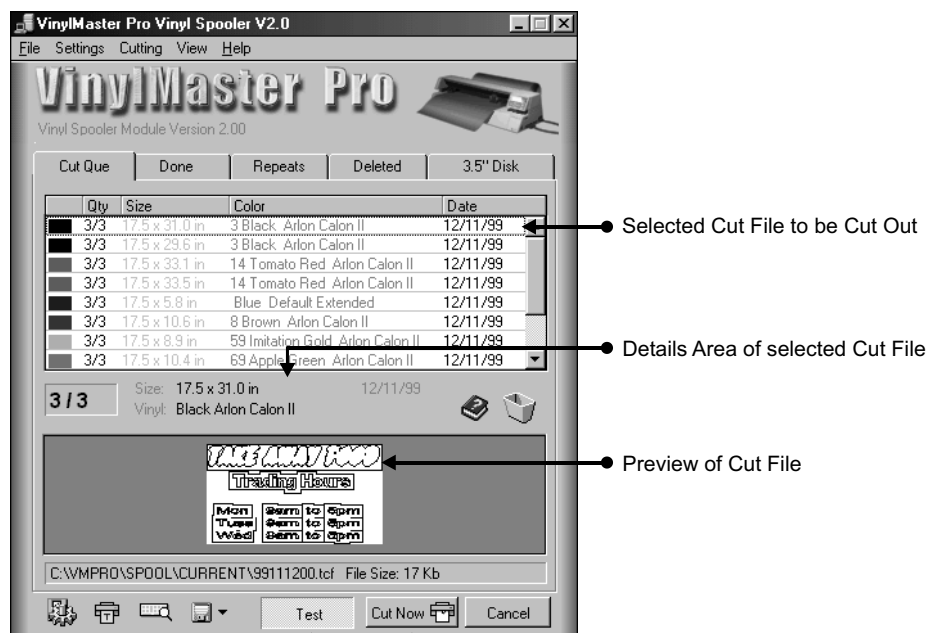
The Pre-Test Command is used to ensure that the Vinyl is running true in the plotter and that the Cut File fits within the Vinyl's Width and Length, this is done prior to commencing with the cut.

This command is turned **“ON”** as a Default Setting in the Vinyl Spooler. To switch it **“Off”**, simply click on it and the Pre-Test feature will be turned off. You are recommended to use this feature prior to every cut to save wasted material.

Note, some plotters require re-inilization after performing a **“Test Cut”** in these cases it is recommended to turn the **“Test Cut”** feature to off.



### 31.9 Proceed With Cutting



Pre-Test Cutting Area On/Off      Send selected Cut File to Plotter

Cutting from the Vinyl Spooler - is a straight forward procedure, as follows:

1. Select the “**Cut File**” to be cut out by clicking on it, which will highlight the Cut File as shown above, with its details and preview brought up in the center area of the Vinyl Spooler Module, also shown above.
2. Make sure your plotter is plugged in and turned on and the Vinyl Spooler’s settings are configured to your plotter, see Topic 32.0 on page 32-1. **MAKE SURE TO CHECK YOUR VINYL WIDTH AND LENGTH COMPARED TO THE CUT FILE BEFORE CUTTING**, next click on the “**Cut Now**” button, shown above, and the plotter will do a pretest of the area about to be cut, if successful the program will prompt you to - “**Proceed With Cutting**”, click on “**Yes**” to proceed and the plotter will cut out the current Cut File, click on “**No**” to return back to the Vinyl Spooler.

### 31.10 Vinyl Spooler Menus and Shortcuts

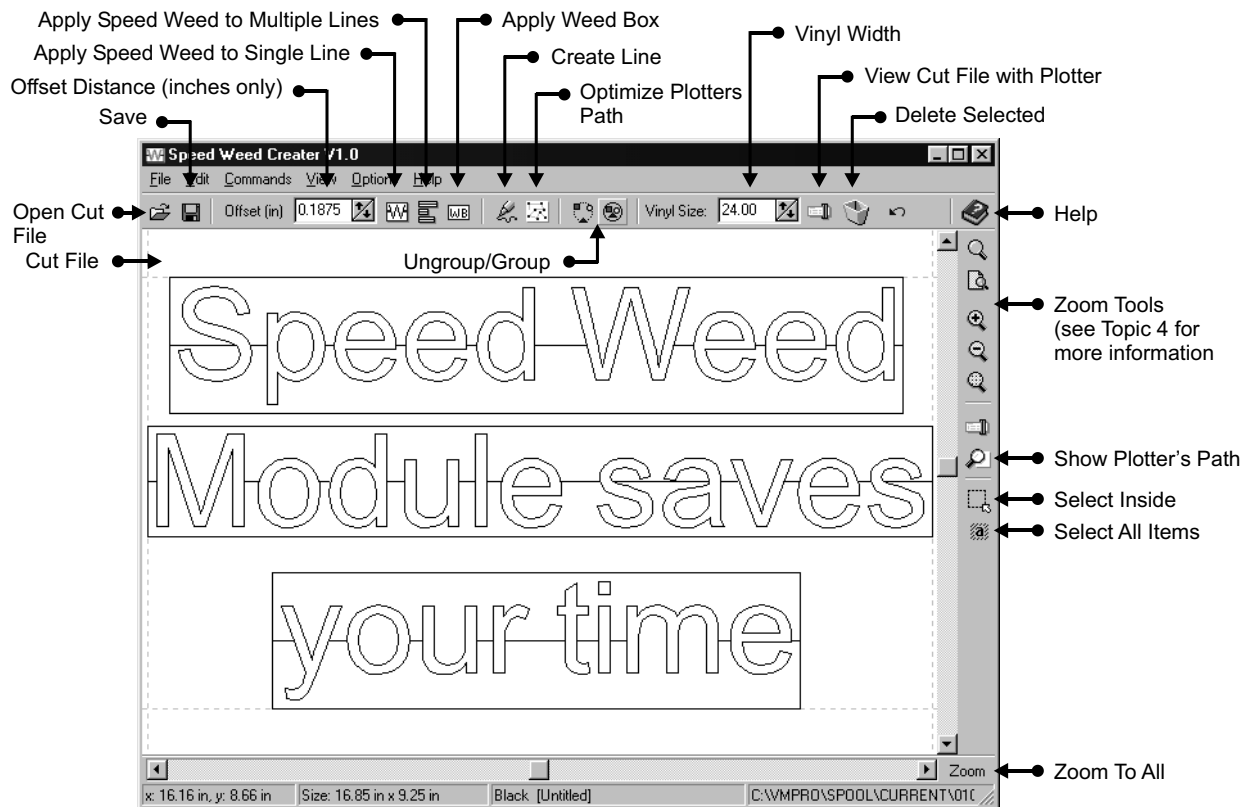
The majority of tools that are discussed in the preceding topics can also be found in the Vinyl Spooler’s Menus, which can be found under “**File, Settings, Cutting, View and About**” in the top left hand corner of the module, see page 31-1.

To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Vinyl Spooler these are:

Function/Menu	Shortcut Key/s
Hide Speed Weed Boxes	Escape Ctrl+W
Cut Now	Ctrl+C



## 31.11 Speed Weed Module



### 31.11.1 Speed Weed Overview

The Speed Weed Module has been designed to reduce the time it takes to weed out excess vinyl, after it has had a job cut on it. This is done by placing a line through the items to be cut (usually text) along with a weeding border, so that when weeded from the top left or right corner, only the vinyl above the Speed Weed line weeds out. This greatly reduces letters sticking together and being difficult to work with. As this Speed Weed line does not cut through the stroke or any internal contour of any letters, so the finished work appears no different than a normally weeded cut file.

This method coupled with the correct cutting depth and offset, will allow you to remove excess vinyl at a far greater rate than using conventional methods, almost allowing you to tear out the vinyl rather than carefully tugging at it.

### 31.11.2 Using the Speed Weed Module

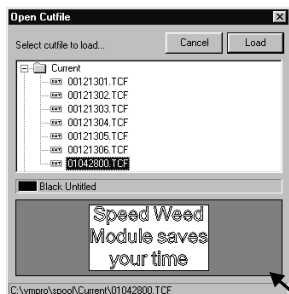
The Speed Weed Module is implemented just prior to the cutting out of a Cut file. It is launched directly from the Vinyl Spooler when a Cut File is selected (see Topic 31.9) and by clicking on the **"Speed Weed Module"** button, shown at the top of the page. The Cut File is then opened in the Speed Weed Module, as shown above.

At this stage the user is presented with some options. These options include whether or not to apply a Speed Weed or Weeding Border (Box) to one or some of the items within the Cut File or to apply a Speed Weed and Weeding Border to the entire Cut File, along with Rotating and/or Deleting items within the Cut File. The following topics

Explain what each button does and how to implement it. From here you can decide how to best use the Speed Weed Module for you work and how you process it.



### 31.11.3 Open Cut File



The Open Cut File command can be used to open any existing Cut File from within the vmpro\spool folder on the computer.

Usually “C:\vmpro\spool\”

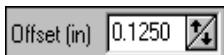
To implement this command, click on the “**Open Cut file**” button, as shown above and the “**Open Cut File**” Window will come up, as shown on the left. From here navigate your way to the required Cut File, click on it and then on the “**Load**” button, as shown on the left and the selected Cut File will load into the Speed Weed Module, as shown on the previous page.

● Preview of selected Cut File



### 31.11.4 Save Cut File

The Save Cut File command saves the current Cut File and any changes made to it. To implement this command click on the “**Save Cut File**” button, as shown above. To save the Cut File as another file, click on the “**File**” menu, next go down and click on the “**Save as New**” button and the Cut File will be saved as a new Cut File in the Cut Que of the Vinyl Spooler.



### 31.11.5 Offset Distance

The Offset Distance command sets the distance (in inches only) between the edge of the Cut File and the Weeding Box e.g. if you required a distance of a 1/4” (0.25”) (6mm) between the word Speed Weed, as shown on the previous page and the Weeding Box around it, also shown on the previous page, you would set the Offset to 0.25, by clicking on the “**Up and Down**” value arrows or typing in the value and pressing “**Enter**” on the keyboard.



### 31.11.6 Apply Speed Weed to a Single Line (Text or Objects)

To implement this command have a single line or a single object selected, by drawing a selection box (marquee) around it and click on the “**Apply Speed Weed**” button, as shown above, and a Speed Weed will be applied to the selected text or object.



### 31.11.7 Apply Speed Weed to Multiple Lines (Text or Objects)

To implement this command have any number of text or objects selected, by drawing a selection box (marquee) around them and click on the “**Apply Speed Weed**” button, as shown above, and a Speed Weed will be applied to the selected text and/or objects.



### 31.11.8 Apply Weed Box

To implement this command have any number of text or objects selected, by drawing a selection box (marquee) around them and click on the “**Apply Weed Box**” button, as shown above, and a Weed Box will be applied to the selected text and/or objects.



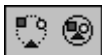
### 31.11.9 Create Line

To implement this command click on the “**Create Line**” button, as shown above, next go to any point on the Cut File and click, next go to another point and click and so on, creating a polygon, when completed “**Right**” click and the line will end at that point.



### 31.11.10 Optimize Plotter's Path

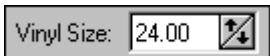
To implement this command click on the “**Optimize Plotter's Path**” button, as shown above, and the direction in which the plotter was going to travel will be recalculated to minimize its movement.



### 31.11.11 Ungroup/Group

To implement this command have any number of text or objects selected, by drawing a selection box (marquee) around them and click on either the “**Ungroup/Group**” button, as shown above, and as required and the selected items will either Ungroup or Group.

For more information on this subject see Topic 2.12 on page 2-11.



### 31.11.12 Vinyl Size

The Vinyl Size command sets the vinyl width that you are currently working with. to get a better appreciation of this use this setting with the “**Show Plotter Position**” command as discussed below. To implement this command click on the “**Up and Down**” value arrows or typing in the value and pressing “**Enter**” on the keyboard. Be sure to allow for the Plotter's pinch roller's width etc.



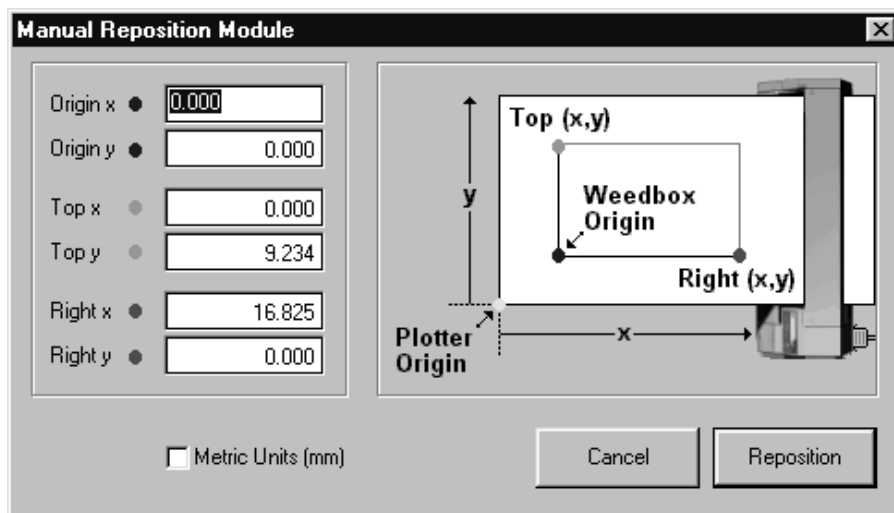
### 31.11.13 Show Plotter Position

To implement this command click on the “**Show Plotter Position**” button, as shown above, and the display mode will change to show a sample plotter and the vinyl page (tile) shown within it. This clearly displays the relationship of the Cut File on the vinyl.

### 31.11.14 Load Speed Weed into the Vinyl Spooler

To load the Cut File back into the Vinyl Spooler simply close out of the Speed Weed Module and you will be prompted to proceed by saving the new Cut File, click on “**Yes**” to proceed and the Cut File will load back into the Cut Que. If you do not want to overwrite the original Cut File, but require the changes just made (effectively two Cut Files), click on the “**File**” menu, next go down and click on the “**Save as New**” button and the Cut File will be saved as a new Cut File in the Cut Que of the Vinyl Spooler.

## 31.12 Manual Reposition Module



### 31.12.1 Manual Reposition Module Overview

The Manual Reposition Module is predominately used when printed artwork requires a Contour Cut placed around it on a separate plotter/cutter from the printer the artwork was printed out from. This module can also skew and rotate the Cut File to fit over the printed artwork to ensure an accurate result.

### 31.12.2 Using The Manual Reposition Module

This module is used in conjunction with the Vinyl Spooler, and is set just prior to cutting out the Cut File (Contour Cut) by clicking on “**Manual Repositioning**” in the “**Settings**” Menu of the “**Vinyl Spooler**” as shown on the right.

However, you must first prepare the artwork in VinylMaster Pro to take full advantage of this module, as explained in the following Topic.



### 31.12.3 Preparing Artwork for the Manual Reposition Module

This is easily done by using a simple step by step method, but may change between different types of artwork and different applications of the final work, therefore the following is a guide for typical applications, Note, Image means a bitmap, jpeg or tiff picture (not vector (curve/path) artwork):

1. Select the artwork (usually a bitmap, jpeg or tiff file) and import (see Topic 10) it directly into VinylMaster Pro and set it to the correct size on the page. Reset the page to allow at least 2 inches (50mm) around the artwork,

**Tip:** for jobs with multiple images design one at a time and set the final layout last, or duplicate the original as many times as is necessary at the final preparation stage.

2. The next stage is create a Contour Cut line around the image. To do this “**Right Click**” on the image and go down and click on “**Bitmap**” and then on “**Edit/Vectorize**” and the image will be automatically loaded into the “**Image Tracing Module**”, next click on the “**Advanced**” button,

3. Next follow the instructions as set out in Topic 19.8.4 Contour/Sillouette Cut which explain exactly how to create a Contour Cut Line around the image,

4. Once you have created a Contour Cut Line around the image and it is loaded back into VinylMaster pro the next stage is to align the Image and the Contour Cut Line. To do this, you will mostly likely find the easiest method is to use your mouse or nudge keys. Note, the Image boundary, is usually larger than the Contour Cut Line's boundary.

5. Once aligned, the next stage is to decide whether or not you wish to outline the Contour Cut Line to create more space between the image and the edge of the final job, or whether to leave it as it is. To outline the Contour Cut Line (see Topic 21.5), once done you may have to delete the original Contour and reposition the new outline,

6. Once you are satisfied with the Contour Cut Line and its position over the image, click the **"Select All"** button or draw a selection box (marquee) over both the items so that they become selected, next press **"Ctrl+W"** twice on the keyboard and two weedboxes (one on top the other) will appear around both the items. Note, the weedbox sets itself to the absolute boundaries of the image regardless of the image shape, plus the default offset distance (which can be set in the VinylMaster Pro **"Cut"** Menu),

7. At this stage you need to separate the Image from the Contour Cut Line both with one weedbox onto separate pages. To do this click on the **"Select All"** button or draw a selection box (marquee) over all the items so that they become selected, next click on the **"By Color"** button (see Topic 2.27) and select the color of the Contour Cut Line and both weedboxes (usually black) and only these items will become selected. Next press **"Ctrl+M"** on the keyboard and click on **"New Page"** (see Topic 2.19.2) and then on the **"OK"** button, and the selected items will be moved to the next page in line (usually Page 2). Next, click on the weedbox and then press **"Ctrl+M"** and move this back to the page on which the Image is still present (usually Page 1.) Note, as there were two weedboxes one should now be over the Image and the other still over the Contour Cut Line,

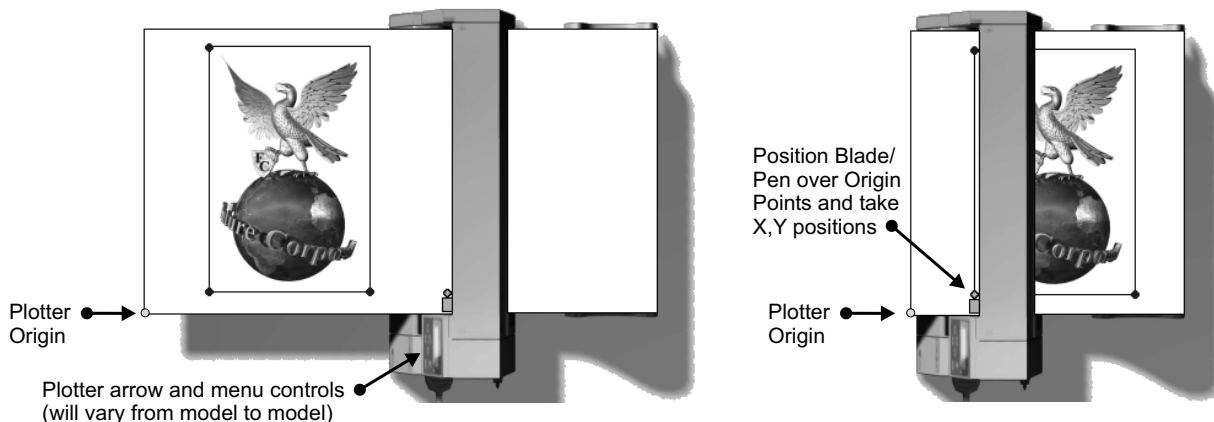
8. The next stage is to print out the Image with the weedbox present so that you can set the three origin points later on. This can be done directly from VinylMaster Pro, FutureRIP (see Topic 28.0) or any other printing program. If you are going to use another (third party) printing program you will need to export the Image with the weedbox as either a bitmap (best) or as a jpeg (photos only) see Topic 10.5.

9. Once you have printed the Image with the weedbox onto the media, the next step is to place the media (print side up) into the vinyl cutting plotter,

10. Next, set the media so that it is running true in the plotter and has enough media to cut out the Contour Cut Line once you begin cutting. Next, you must go to and write down the three origin points that can be found in the weedbox corners (ignoring the top right hand corner). To do this:

(i) make sure the plotter is turned on and that the Plotter's Origin is set to 0,0 in the position shown in the example below, and that each and every weedbox origin is further along the X axis i.e. has a positive value not a negative,

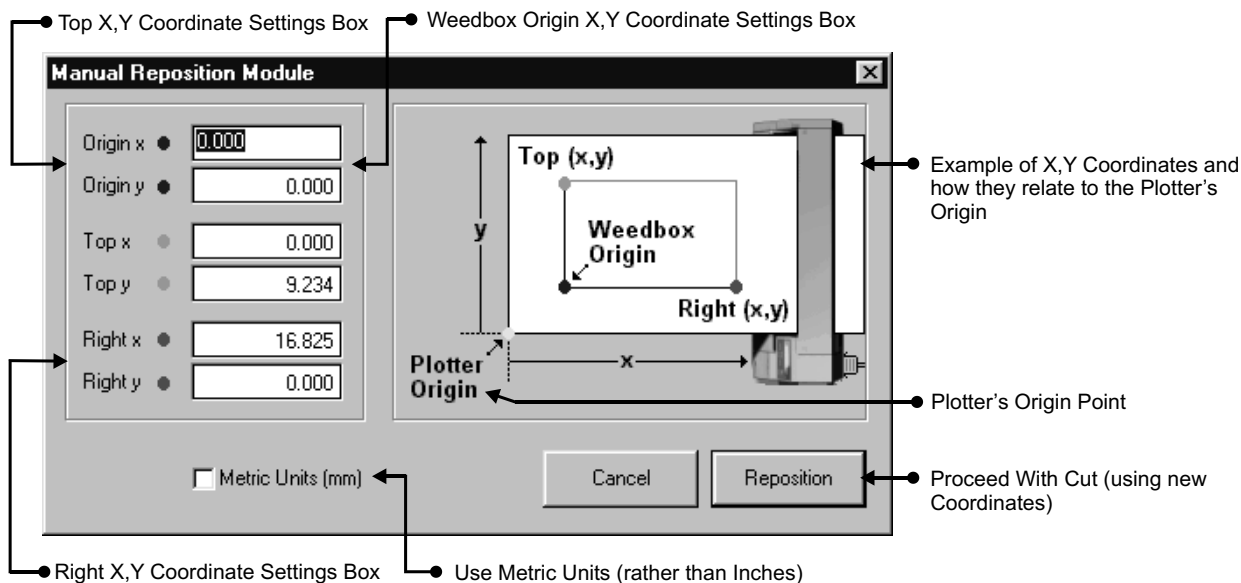
(ii) using the plotter's arrow and menu controls position the head with a blade or pen present over each origin point, as shown below, and record each position from the plotter's information window:



### 31.12.4 Setting The Manual Reposition Module

Once you have the three origin point's X and Y Coordinates written down. The next stage is to transfer this information into the Manual Reposition Module.

To do this send the Contour Cut Line to the Vinyl Spooler (see Topic 30) with the weedbox included. Next, select the Contour Cut Line's Cut File and go up to and click on the "**Settings**" menu as shown on page 31-9 and click on the "**Manual Reposition**" menu item, next click on the "**Cut Now**" button, as shown on page 31-1 and the "**Manual Reposition Module**" will come up as shown below.



Next type in the X and Y Coordinates values in their respective value boxes, as shown above. Note, these values may be in either inches or millimeters depending on how your plotter is setup or manufactured. The Manual Reposition Module defaults to inches and can be set to millimeters by clicking in the "**Metric Units (mm)**" check box, as shown above.

Take care to match the information you have taken from the plotter to the origin value boxes and that you are typing in the correct X and Y Coordinates in the correct origin value box. Incorrectly setting these origins will ruin your printed artwork.

**NOTE: BEFORE PROCEEDING YOU ARE STRONGLY RECOMMENDED TO REMOVE THE BLADE FROM YOUR PLOTTER AND TESTING THAT THE CUT FILE IS IN FACT CORRECTLY POSITIONED.**

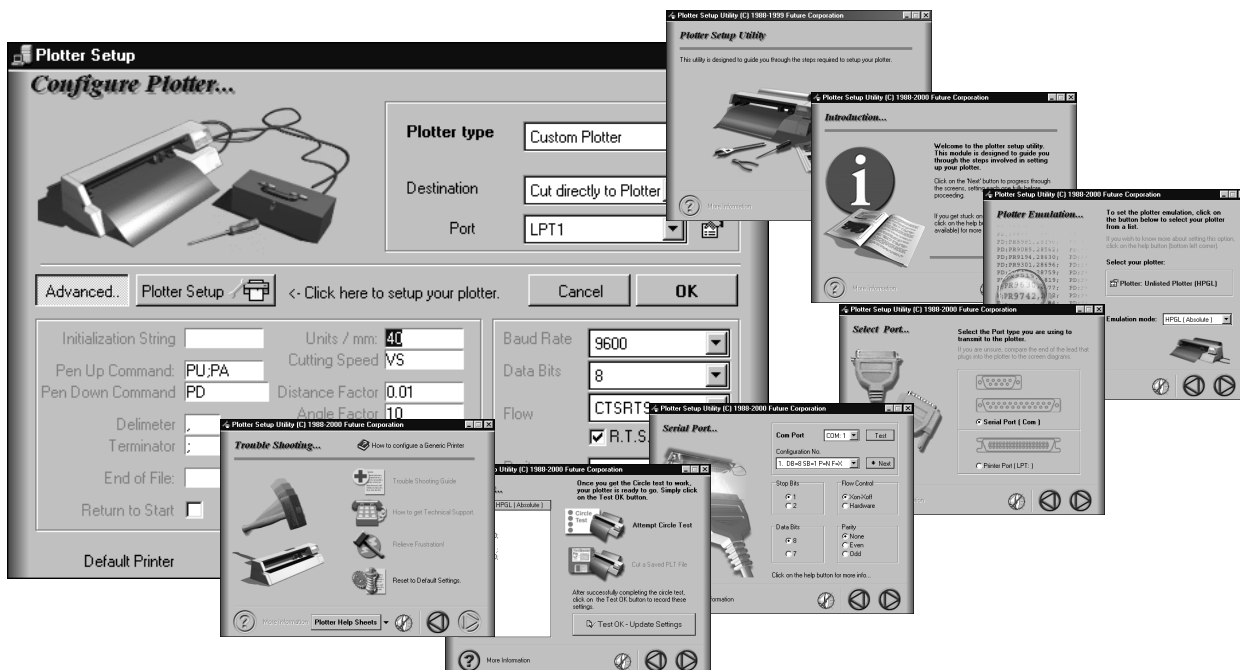
Once you are satisfied with the Coordinates typed in and are ready to proceed with the Contour Cut Line, set the Plotter's Origin back to 0,0 and click on the "**Reposition**" button, as shown above and the Plotter will commence with cutting out the Cut File.

### 31.12.5 Keeping The Manual Reposition Module On

This module is turned on as discussed in Topic 31.12.2. This is the only way to engage this module as it would become an irritation for normal cutting procedures.



## 32.0 Plotter Setup



### 32.1 Plotter Setup Overview

VinylMaster Pro comes with a special setup utility that initiates the first time you attempt to setup your plotter. This utility guides you right the way through to get your plotter working with VinylMaster Pro in the least amount of time. There is also an advanced section for setting specific commands.

### 32.2 What you must know

**Important!** when setting up a plotter connected via a serial (communications or COM) port to your computer. There are a large number of variables that need to be set correctly, in order for your plotter to work with VinylMaster Pro. Therefore you must have your plotter's manual available and/or the settings it currently uses, from an existing software package currently communicating with your plotter. the reason why is because a plotter can have its settings changed on the plotter itself, at any time and one incorrect setting can be the difference between a 5 minute set up or a 5 hour legacy.

Note, If you are completely unfamiliar with the terminology used here and/or your plotter and other hardware you are recommended to call on expert advice or help from someone familiar with your equipment. There are simply too many factors at play and you will find it very frustrating if you don't have a foundation of general knowledge.

### 32.3 Specific Brands of Plotters Troubleshooting Sheets

As there are so many brands of plotters and models, all with their own specifications and peculiarities we have compiled help sheets on most brands of plotters. These sheets are available at [www.future-1.com](http://www.future-1.com) and from the last window of the Plotter Setup Utility. They are in a standard text format and discuss known issues with various plotters.

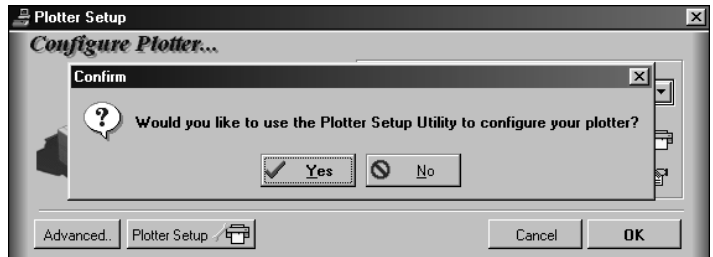
If you can not get your plotter working after going through this Manual, the Plotter Setup Utility and the Help Sheets, print out the Troubleshooting Sheet, which you'll find in the File menu of the Vinyl Spooler, and either fax, e mail or post the details to the appropriate address which is printed on the inside front cover of this manual.



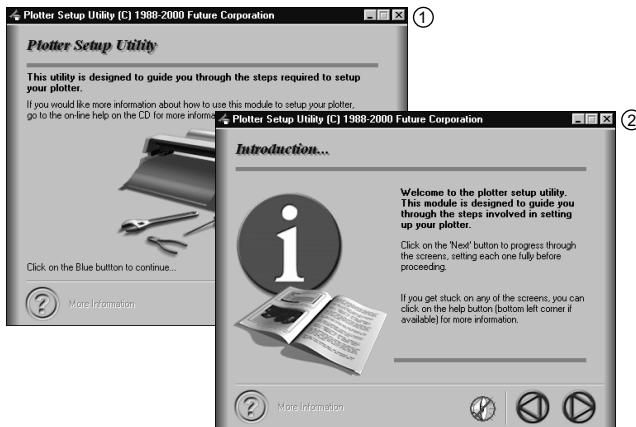
## 32.4 Using the Plotter Setup Utility



The Plotter Setup Utility is automatically launched the first time you attempt to set the plotter up. To do this, click on either one the **“Configure Plotter”** buttons, shown on the left, when in the Vinyl Spooler, and the Plotter Setup Module will come up with a message, as shown below.



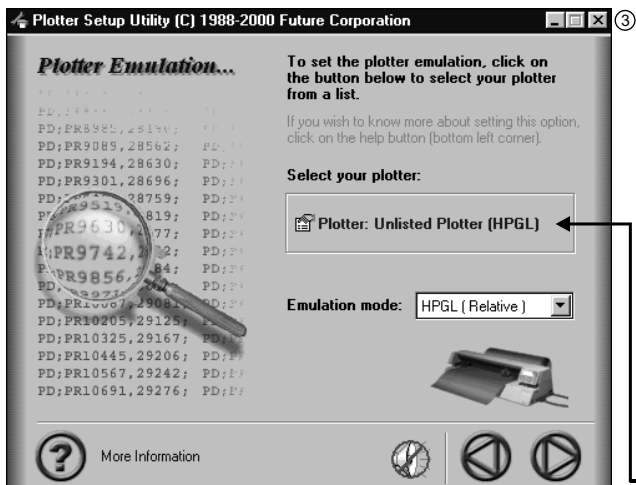
If you have not set your plotter up or have a new plotter etc. click on the **“Yes”** button, and the Plotter Setup Utility will come up, as shown on left below.



The Plotter Setup Utility is used much the same as a normal **“Wizard”** is, except that it requires specific information about the plotter you are attempting to communicate with.

To use the Plotter Setup Utility click on the **“Left & Right”** arrows, as shown on the left to navigate forward and backward through the utility, Right = Forward, Left = Backward.

As you navigate your way through the Plotter Setup Utility it will require specific information typed into various sections.



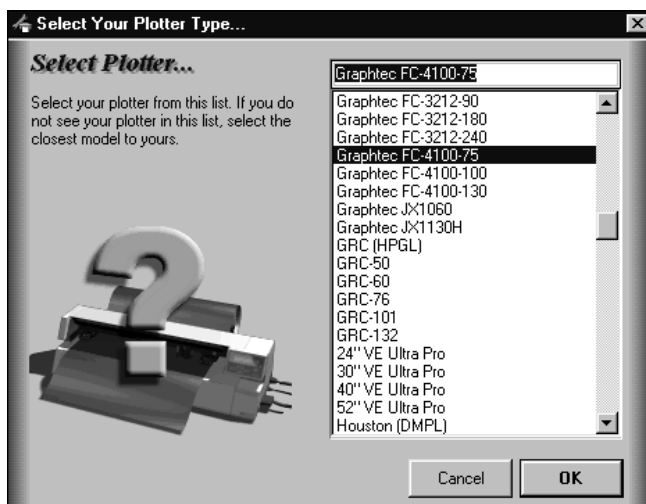
### 32.4.1 Plotter Emulation

This is set at the third window and relates to the instruction set (plotter language) that the plotter requires to communicate with VinylMaster Pro.

This language is usually HPGL, DMPL, GPGl or CSR. If your plotter i.e. a Gerber IVB (4B) does not accept any one of these codes, you may need to use an interface card to get your plotter to work with VMP.

To set the emulation click on the **“Select Your Plotter”** button which is flashing in **“Blue”**, as shown on the left. This will bring up the **“Select Your Plotter Type”** window, as shown overleaf.

● Select Plotter

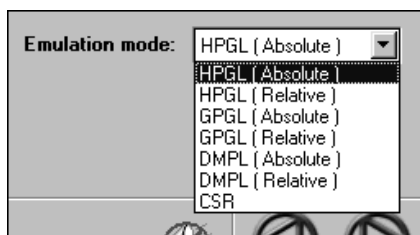


This list contains most makes and models of the most common plotters available, with these listed alphabetically.

To select your plotter from the list click on the “**Brand and Model**” of your plotter so that it becomes highlighted, next click on the “**OK**” button, as shown on the left.

Note, if your plotter’s brand is listed but not the correct model, click on the “**Brand**” name with its emulation as listed i.e. “**CSR (HPGL)**” chances are that this will also suit your model of plotter.

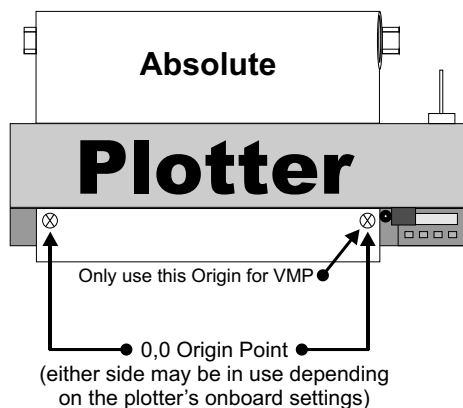
If your plotter’s brand is not listed at all, click “**Unlisted Plotter (HPGL)**” at the top or bottom of the list, and then on the “**OK**” button.



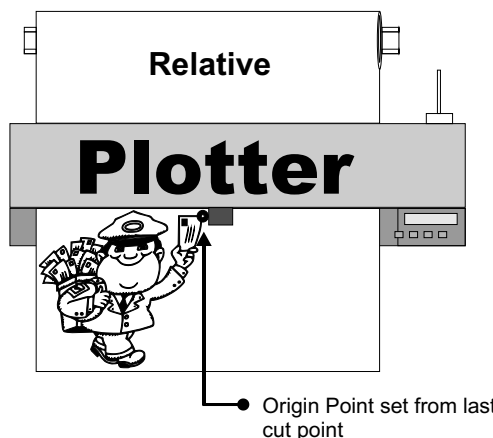
At this stage the emulation for the plotter you have selected will change to suit this new emulation, in the drop selection down list as shown on the left. The difference between Absolute and Relative is explained as follows:

**Absolute** - This means that the Cut File will be cut out relative to the 0,0 origin point of the plotter. This is usually set at the left or right side at the start of the vinyl page in the plotter.

**Relative** - This means that the Cut File will be cut out relative to the current position of the blade in the plotter. For example “**Relative**” would be used when you wanted the next job to start at the end of the last job. As shown in the examples below. Once the emulation is set you are to go to the next stage, overleaf.



Note, the origin can also be set in the center on some plotters



**Important** - VinylMaster Pro works with the 0,0 Origin Point located on the right side of the plotter when looking at it face on, or technically speaking in the lower left origin “**Relevant**” to the vinyl sheet, as shown above. Therefore if your plotter’s origin is set to any other 0,0 origin point it will not function correctly with VinylMaster Pro.

Note, some models of plotters may have their settings changed on the machine itself. So despite the Plotter Setup Utility setting an emulation, it may still be incorrect because someone has changed the settings on the plotter itself. Also several plotters use one of the above emulations or a proprietary emulation not listed. This is usually set as a Mode and if the plotter is in the proprietary mode it will not work i.e. Roland plotters must be in Mode 2 for VMP.

### 32.4.2 Port Selection



④ This is set at the fourth window and relates to the port your computer uses to communicate with your plotter through.

Nearly all plotters communicate through a serial or communications port, abbreviated to “**COM Port**”, and approximately half will also communicate through a printer or parallel port, abbreviated to “**LPT Port**”.

Very few plotters communicate through other means such as a USB or Infrared Port. For these plotters you will need to set a “**Generic Text Only Printer**” as discussed in Topic 32.8 on page 32-8.

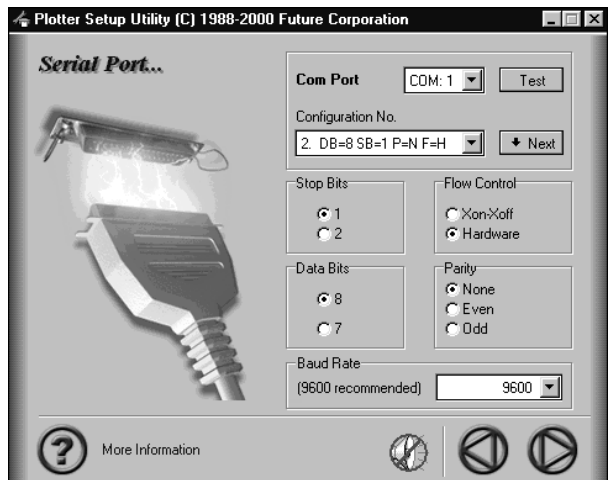
Therefore the type of port you intend to use must now be selected in the Plotter Setup Utility.

To select a type of port you must first decide what is available on your computer and what your plotter may currently use. If you already have a **working plotter** connected to your computer using another software package, it is recommended that you use this known port and settings to expedite this setup stage. If you have a **new plotter** or a plotter that has never been previously set up you will need to locate a suitable port and its port identification number (discussed in the next topic). To assist you in locating a suitable port the Plotter Setup Utility has diagrams of what the port connections look like, as shown above. If you are unsure you can simply match the end of your plotter’s cable to the correct diagram and you will know what type of port your plotter uses.

To set the type of port, click in the “**Check Box**” that matches your plotter’s type of port, as shown above. Next, click on the “**Right Arrow**” to proceed to the next stage of the Plotter setup Utility.

### 32.4.3 Serial (COM) Port Settings

This is set at the fifth window and relates to the serial (COM) Port and its specific settings. For information on setting a parallel (LPT) Port, see the next topic. At this stage you will be presented with a window stating that the settings must match that of your plotters. This comes up because this stage is critical in the setup process and is often under estimated as being of little importance; which is quite incorrect.



⑤ When setting up a COM Port there are two separate areas that must be set. The first is the actual COM Port number i.e. COM 2 and the second is the actual way in which the data is transmitted from the port to the plotter, this is known as the handshaking protocols.

To set the COM Port number, you must know what number the COM Port you intend to use is. To find this out refer to your existing software package, or you may have to use simple trial by error to establish which COM Port is connected to your plotter.

To select the COM Port number that is connected to the plotter, click on the “**COM Port**” drop down box, as shown on left and click on the COM Port being used.

1. DB=8 SB=1 P=N F=X
2. DB=8 SB=1 P=N F=H
3. DB=8 SB=1 P=0 F=X
4. DB=8 SB=1 P=0 F=H
5. DB=8 SB=1 P=E F=X
6. DB=8 SB=1 P=E F=H
7. DB=8 SB=2 P=N F=X
8. DB=8 SB=2 P=N F=H
9. DB=8 SB=2 P=0 F=X
10. DB=8 SB=2 P=0 F=H
11. DB=8 SB=2 P=E F=X
12. DB=8 SB=2 P=E F=H
13. DB=7 SB=1 P=N F=X
14. DB=7 SB=1 P=N F=H
15. DB=7 SB=1 P=0 F=X
16. DB=7 SB=1 P=0 F=H
17. DB=7 SB=1 P=E F=X
18. DB=7 SB=1 P=E F=H
19. DB=7 SB=2 P=N F=X
20. DB=7 SB=2 P=N F=H
21. DB=7 SB=2 P=0 F=X
22. DB=7 SB=2 P=0 F=H
23. DB=7 SB=2 P=E F=X
24. DB=7 SB=2 P=E F=H

The next step is to set the COM Port's handshaking protocols. There are five settings that form these protocols, these are 1. Bits per second (Baud Rate), 2. Data Bits, 3. Parity, 4. Stop Bits and 5. Flow Control.

Each one of these settings must match those of your plotters for it to correctly work with VinylMaster Pro. To simplify this you will see that the "**Configuration Number**" drop down box has all 24 possible combinations of these protocols, as shown on the left. In most cases either one of the first 3 combinations will be the correct one.

It is important to note that although mostly all plotters have a Baud rate of 9600 and the 24 combinations factor this in as a part of the combination. Some plotters may use a another Baud rate i.e 4800 or 19,200. In these cases the Baud rate must be set by clicking on the appropriate "**Baud Rate**" from the drop down box, as shown on the previous page.

Essentially all you have to do is match the correct combination to your plotters by clicking on the appropriate "**Number**" and this step is complete. The easiest way to do this is to use the settings as listed in your plotter's manual or from your existing software package.

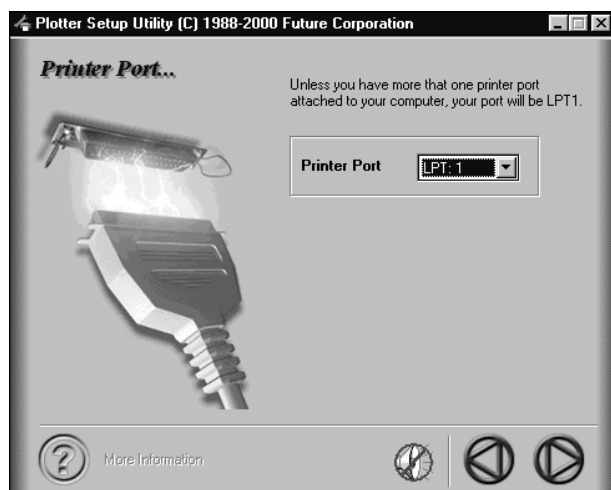
If this information is not readily available you will have to resort to trial by error to determine which combination is correct. If this is the case the "**Next**" and "**Test**" buttons can be applied after attempting the first "**Circle Test**" as explained overleaf. Note, this information is usually available from the plotter itself.

Once these protocols and the Baud Rate are set, click on the "**Right Arrow**" to go to the next stage.

If you require technical information on COM Port settings there is an Information Sheet which can be downloaded from [www.future-1.com](http://www.future-1.com) and from the last window of the Plotter Setup Utility.

Note, some devices such as a Modem or Digital Camera will actually override a COM Port rendering it inoperable for programs like VinylMaster Pro. In these cases install and configure a new COM Port for cutting only.

### 32.4.4 Parallel/Printer (LPT) Port Settings



LPT: 1
LPT: 1
LPT: 2
LPT: 3
LPT: 4

⑤ This is set at the fifth window and relates to the Parallel or Printer (LPT) Port settings.

This method of communication only requires one setting and that is simply the LPT Port number that the plotter is connected to.

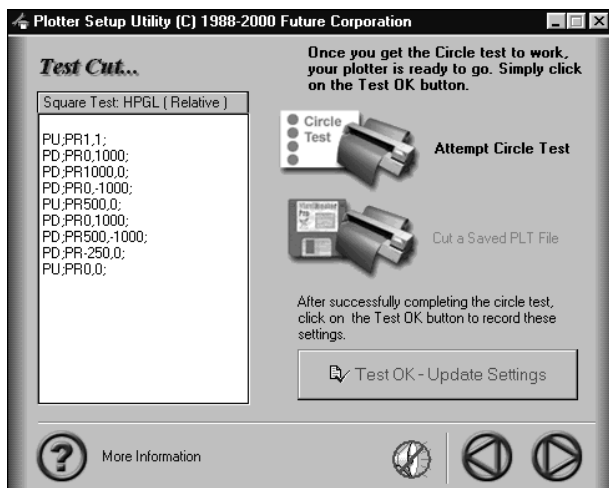
To set the LPT Port number, you must know what number the LPT Port you intend to use is. To find this out refer to your existing software package, or you may have to use simple trial by error to establish which LPT Port is connected to your plotter.

To select the LPT Port number that is connected to the plotter, click on the "**LPT Port**" drop down box, as shown on left and click on the "**LPT Port**" being used.

Once this is set, click on the "**Right Arrow**" to go to the next stage.

Note, most computers only have one parallel port and this is usually set as LPT 1 by Windows automatically.

### 32.4.5 Test Cut



⑥ Once the Port settings are set the next stage is to perform a **“Test Cut”** to check that these settings are in fact correct and if so, to **“Update”** these settings for future cutting.

To do this. It is recommended to remove the blade from the plotter at this stage, to avoid any mishaps.

Next, place some vinyl in the plotter **preferably** a full width roll, check that all cables are securely fitted and switch the plotter and computer on. **DO NOT** transmit the Test Cut through a Switching Box.

Now at this point it is critical to **“Initialize”** the plotter prior to proceeding with the **“Test Cut”**. This is done automatically by some plotters, but many require the operator to initialize the plotter themselves. This is

usually done by pressing a button like **“Roll 1”**, **“F1”** or **“Enter”** on the plotter itself. In some models however the plotter is initialized after sending a cut file to it, but this is mostly limited to some Gerber model plotters.

Note, if the plotter is not initialized prior to attempting a **“Test Cut”** it is almost guaranteed to fail. Also some Anagraph and other brands expect **“IN;”** in the initialization string of the HPGL instruction set (plotter language) that is sent to it. In these cases it is recommended to read the Help Sheets for each brand of plotter provided at [www.future-1.com](http://www.future-1.com) or at the last window of the Plotter Setup Utility. These sheets provide instructions on how to apply these special settings.

The next stage is to attempt the circle test. This test is made up of several 2” (50mm) circles that are intended to be cut **“Very Slowly”** along the width of the vinyl sheet. As the program has no way of knowing what plotter it is going to communicate with and what width of vinyl is in the machine, you may see as little as one circle or six.

Once the plotter is in a ready state (mode) and you are certain that the cable from the computer to the plotter is firmly connected and to the correct ports, click on **“Attempt Circle Test”**, and you will be presented with a window requesting **“Proceed With Cutting”**, click on **“Yes”** to proceed.

At this point the plotter should spring into life and commence cutting out the circles (blade present or not). If you so desired you could **“Stop”** the test, place the blade back in the plotter and redo the test and see it actually cut out onto the vinyl sheet. Once the circle test is completed or is stopped click on the **“Test OK Update Settings”** button, flashing in Red, as shown on the previous page. This will record all the settings you have made permanently, so that all future cutting will assume these settings and continue to work.

This now completes your plotter’s setup and may be repeated at any future time. Finally close down all VinylMaster Pro programs and restart for the new settings to take effect.

### 32.5 Test Cut Failed

If the plotter did not cut out the circle test it may be only one incorrect setting. However it may be several and may also require settings to be changed on the plotter itself. At this time you will need to follow all instructions literally and try to remain patient. It is also a good idea to allow at least one full hour of free time to continue with this.

**COM Port** - when communicating through a COM Port, it is recommended to maintain your plotter in **“Ready Mode”** and go back one window and try combinations **“1 through 24”** each time clicking on the **“Test”** button, as shown on page 32-5. Another possibility is that the incorrect COM Port number has been chosen and trying the

other COM Ports with each combination should also be attempted. If after attempting all these combinations and the plotter still does not cut, you are recommended to read through the Plotter Setup Troubleshooting Sheets and your brand of plotter's Troubleshooting Sheets. These sheets are available at [www.future-1.com](http://www.future-1.com) and from the last window of the Plotter Setup Utility.

**LPT Port** - when communicating through an LPT Port very few settings are applicable. The first setting to check is the LPT Port number i.e. LPT 2, as most computers only have 1 or 2 LPT Ports it is usually the one not currently selected. If the plotter still does not do the test cut after trying all available LPT Port numbers you are recommended to read through the Plotter Setup Troubleshooting Sheets and your brand of plotter's Troubleshooting Sheets. These sheets are available at [www.future-1.com](http://www.future-1.com) and from the last window of the Plotter Setup Utility.

Note, these sheets are not listed here in this manual, as they are continuously being updated with new information as it becomes available.

## 32.6 Plotter Language - Instruction Set

To establish whether or not VinylMaster Pro will communicate with a particular brand or model of plotter directly, you must first establish what Plotting Language or Instruction Set the particular plotter uses. This information is usually listed in the plotter's manual, within its on-board menus (usually via a LCD) on the plotter itself, or from the current software being used to operate the plotter.

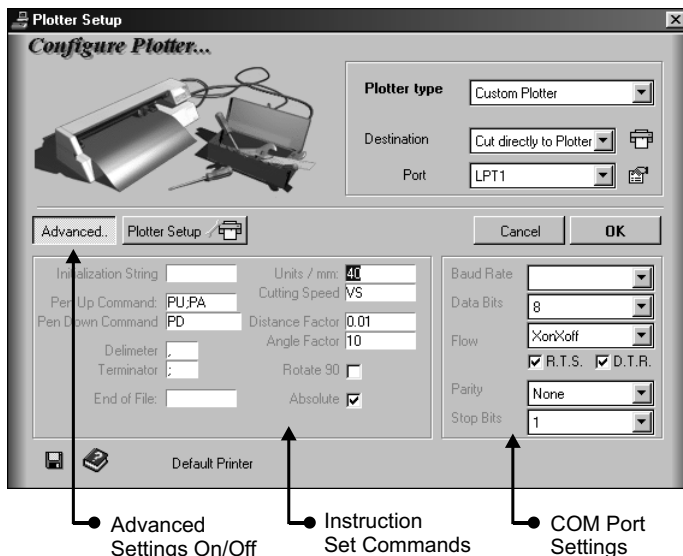
The Plotting Languages or Instruction Sets that VinylMaster Pro uses are anyone of the following:

HP-GL - Hewlett Packard - Graphics Language  
 GP-GL - Graphtec - Graphics Language  
 DM-PL - DM - Plotting Language  
 Custom - any Hybrid of the above Graphics Languages

If the plotter uses anyone of these languages it should communicate directly with VinylMaster Pro. If it does not e.g. older Gerber plotters, you may have to communicate to the plotter via an interface card that converts the above languages into the proprietary language the plotter uses. These cards are known as Fastboards.

**Tip:** Mostly all Plotters will work with the HP-GL Plotter Language.

## 32.7 Advanced Settings



The Advanced Settings are used to set specific Instruction Set (HPGL etc.) commands whenever required. COM Port settings can also be set here along with setting a Generic Text Only Printer.

However these settings should only be set by those with specific knowledge of the HPGL etc. instruction set or COM Port settings or by direct instruction from Future Corporation.

To change any of these settings, click and **“Select or Type in”** the required changes, next click on the **“Update”** button, as shown on the left for these new settings to take effect.

Note, if you incorrectly change any of these settings your equipment may not work correctly with VinylMaster Pro.

## 32.8 Setting a Generic Text Only Printer

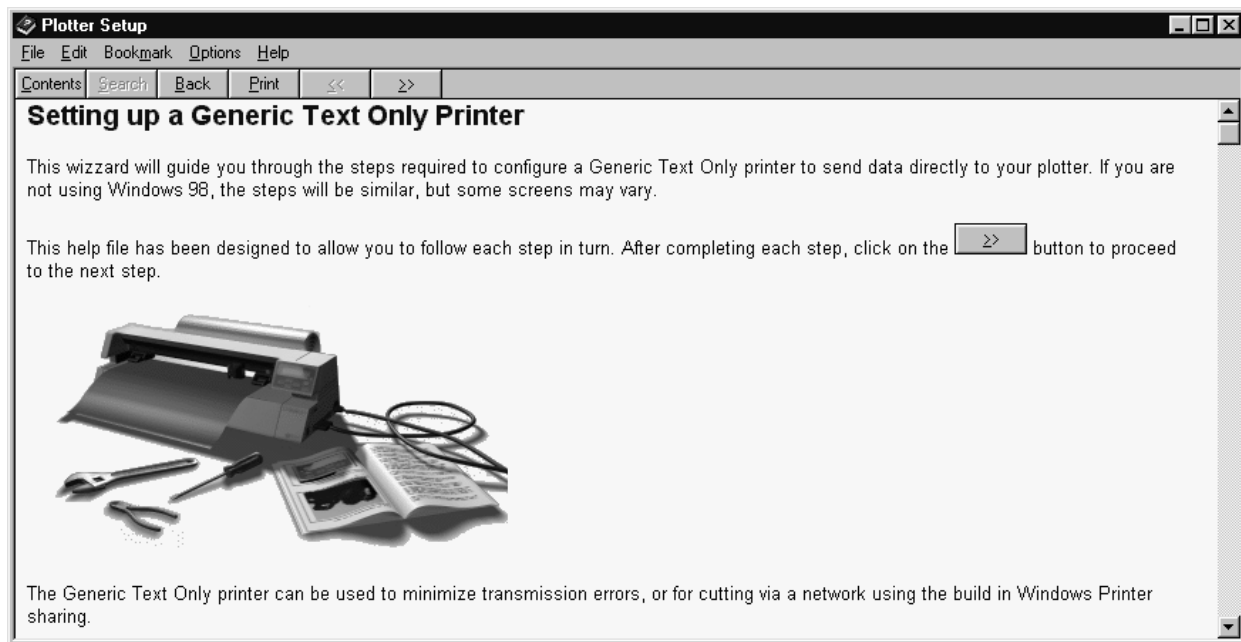


⑦ This is usually required when VinylMaster Pro and a plotter that is connected via a COM Port and serial cable is experiencing transmission errors. For example, in the middle of a Cut File the plotter all of a sudden cuts unwanted lines right through the middle of your work, for no apparent reason.

This can be caused by many settings both in VinylMaster Pro, Windows and the Plotter Itself. To overcome this problem a Generic Text Only Printer driver can be installed and all cut files sent through it. This method gives complete control of the transmission of the Cut File to the plotter, via the Windows Operating System and helps to eliminate incorrect settings made in VinylMaster Pro.

As there are 28 steps involved in setting up a Generic Text Only Printer. We have compiled a specialist Help File to guide you through step by step on your computer. This help file is located at the last window of the Plotter Setup utility, as shown above.

To use this help file, click on the “**How to Configure a Generic Printer**” button, as shown above and the help file will come up, as shown below. To navigate through the help file, click on the right and left arrows, also shown below.



Follow all the instructions literally and at its completion, you should have successfully installed a Generic Text Only Printer and this should help to eliminate transmission errors. It is also recommended to check the condition of all cabling and connections. replace your serial cable at least once every 2 years.



## 33.0 Quote Calculator

The screenshot shows the IBS Quote Calculator Module V2.0 interface. The menu bar includes File, Edit, and Help. The toolbar contains icons for New Quote, Open Quote, Save Quote, Print Quote, Copy to Windows' Clipboard, Launch Windows' Calculator, Launch Standard Charges Editor Module, and On Line Help. The main window displays a table of items with columns for Material, Cost, Quantity, and Total. Below the table are buttons for Add Item, Edit Item, and Delete. The bottom section includes input fields for Markup (%), Estimated Profit, Charges / Taxes, and Total Tax/Charges, along with dropdown menus for Commission, OverHeads, Installation, and Misc. The total costs and prices are displayed on the right side of the interface.

Labels pointing to specific features in the interface:

- Print Quote
- Save Quote
- Open Quote
- Copy to Windows' Clipboard
- Launch Windows' Calculator
- Launch Standard Charges Editor Module
- On Line Help
- Quote Number
- Items List
- Delete Item
- Launch Item Editor Module
- Edit Item
- Mark Up Percentage Tools
- Taxable Extra Charges
- NON Taxable Extra Charges
- Taxation Percentage Tools

Material	Cost	Quantity	Total
Acrylic 3/16"	\$ 2.40 / Sq Ft	4.00 Sq Ft	\$ 9.60
Alumalite	\$ 3.20 / Sq Ft	7.00 Sq Ft	\$ 22.40
Banner 14 oz. Pre-Made	\$ 10.00 / Y2	4.00 Y2	\$ 40.02
Vinyl-Intermediate	\$ 3.00 / LY	10.00 LY	\$ 30.00
Labor	\$ 50.00 / Hour	3.00 Hour	\$ 150.00

Total Costs: \$ 252.02

Markup (%): 50.00% Net Price: \$ 126.01

Commission: \$ 30.00

OverHeads: \$ 45.00

Estimated Profit: \$ 201.01

Charges / Taxes: 10.00% Total Price: \$ 94.30

Installation: \$ 35.00

Misc.: \$ 14.00

Total Tax/Charges: \$ 94.30

Total Price: \$ 547.33

Customer Name: No customer selected

### 33.1 Quote Calculator Overview

VinylMaster Pro comes with a very helpful Quote Calculator. This module has been designed as an aid to calculate the cost of producing your work, and based on your margins you can approximate your earnings on every job you do. This module is highly flexible allowing you to work in any unit measures you wish, along with having on board conversion calculators, that convert square yards or meters into lineal yards or meters making it a breeze to work out vinyl usage on a job etc.

You can also print out and save your calculations, so you always know what you've quoted and how it's been worked it out.

### 33.2 Using Quote Calculator

Using Quote Calculator is a simple step by step procedure, as follows:

1. **Add Items** - Select the items (consumables) to be used in the job i.e. substrate material/s, vinyl/s, paint/s, labor etc. Next, apply quantities to be used and cost per quantity, using the conversion calculators where necessary.
2. **Add Markup** - Apply percentage (net profit) to consumable costs.
3. **Add Additional Charges** - Apply delivery, installation, commission, overheads costs.
4. **Add State or Federal Taxes** - Apply any Goods and Services Taxes, State Levies etc.
5. **Add Non Taxable Charges** - Apply all other charges that are not taxable, or discounts.

Following these steps carefully will result in a complete figure in the computers currency, that you can quote to your customers. You can also go back to any point and adjust the figures or correct mistakes, with any changes immediately reflected in the total price.





### 33.3 New Quote

The New Quote command removes any existing quote, prompting you to save it if unsaved, then opening an empty quote sheet ready to be filled in.

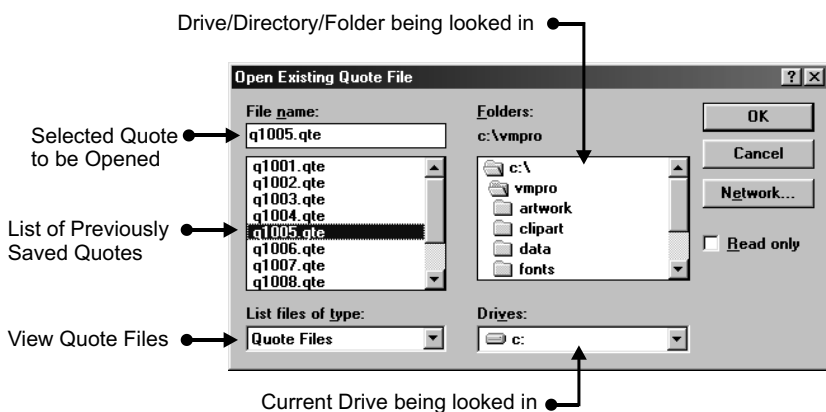
To implement this command, click on the **“New Quote”** button, shown on the previous page, or press **“Ctrl+ N”** on your keyboard, and an empty quote sheet will come up ready to be filled in.



### 33.4 Open Quote

The Open Quote command launches the Open Quote dialog box, that lists any previously saved quotes that can be individually opened.

To implement this command, click on the **“Open Quote”** button, shown above, or press **“Ctrl+O”** on your keyboard, and the Open Quote Dialog box will come up, as shown in the example below.

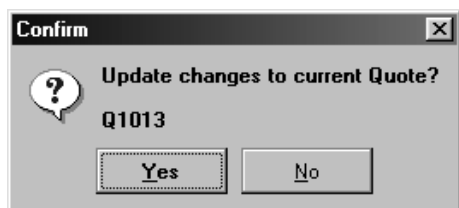


This dialog box will automatically go back to the last folder saved to. If you have moved your Quote Files you will have to go to that new location. Otherwise you will find any previously saved Quote Files in the Vmpro Folder in the drive you have installed VinylMaster Pro to, as shown on the left.

Next, click on the **“Quote File”** to be opened and then click on the **“OK”** button, shown above, and that previously saved quote will reopen in the Quote Calculator.



### 33.5 Save Quote



The Save Quote command automatically saves any new Quote as the next consecutive number after the last saved Quote i.e. if Quote No. q1012 was the last saved Quote and new Quote was commenced, it would automatically be numbered q1013 and so on.

To implement this command, click on the **“Save Quote”** button, shown above, or press **“Ctrl+ S”** on your keyboard, and the current

unsaved Quote will automatically be saved with its next consecutive number, however if a new Quote that isn't saved and the **“New Quote”** button is clicked to start another Quote, the program will prompt you whether or not to save the current Quote before opening a New Quote, as shown above.

If you wish to save the current Quote click on **“Yes”** and it will automatically be saved as its current number, clicking on **“No”** will delete the current Quote and return you to an empty Quote.



### 33.6 Print Quote

The Print Quote command automatically Prints the current Quote's Details to the Default Printer.

To implement this command, make sure that your Default Printer is plugged in, has paper in it and is turned on, next, click on the **"Print Quote"**, button, shown above, or press **"Ctrl+P"** on your keyboard, and the current Quote's Details will automatically print out.



### 33.7 Copy Text to the Windows Clipboard

The Copy Text command is used to transfer quote information from the Quote Calculator into other modules e.g. The Job Information Module.

To implement this command there must be text already in Quote Calculator, next, go to this text and highlight it, then click on the **"Copy Text"** button, shown above, and the text will automatically be placed into the Windows Clipboard, ready for the next application.



### 33.8 Standard Charges Editor Module

Standard Charges Editor Module			
A Frame 2'x 2'	\$39.00	Ea	
A Frame 2'x 3'	\$59.00	Ea	
A Frame 3'x 4'	\$79.00	Ea	
A Frame 4'x 6'	\$149.00	Ea	
Acrylic 3/16"	\$2.40	Sq Ft	
Alumalite	\$3.20	Sq Ft	
Aluminum Sheet 0.32"	\$1.25	Sq Ft	
Banner 10 oz. Pre-Made	\$8.00	Y2	
Banner 14 oz. Pre-Made	\$10.00	Y2	
Banner 16 oz. Pre-Made	\$16.00	Y2	
Banner Rope 25Ft	\$4.50	Ea	
Banner Ups	\$1.00	Ea	
Colorbond	\$12.00	Y2	
Delivery	\$15.00	Delivery	
H Frame 2'x 3'	\$15.00	Ea	
Installation	\$50.00	Hour	
Labor	\$50.00	Hour	
Magnetic Sheeting	\$1.10	Sq Ft	
MDO 1/2" Double Sided	\$1.40	Sq Ft	
MDO 1/2" Single Sided	\$1.20	Sq Ft	

The Standard Charges Editor Module is used to list all the Items (consumables) your firm regularly uses, along with each Items Unit Measure and Costs. The program comes with a large range of general Items, all of which can be removed by selecting and deleting - as any standard text field, or added to, by simply typing in the new items details making sure to place a **"Tab"** between each field of information i.e. Description (**Tab**) Price (**Tab**) Unit, as shown on the left.

Any Items listed in this module automatically appear in the Items Editor Module, discussed on the following page, and are permanently saved when clicking on the **"OK"** button, also shown on the left.

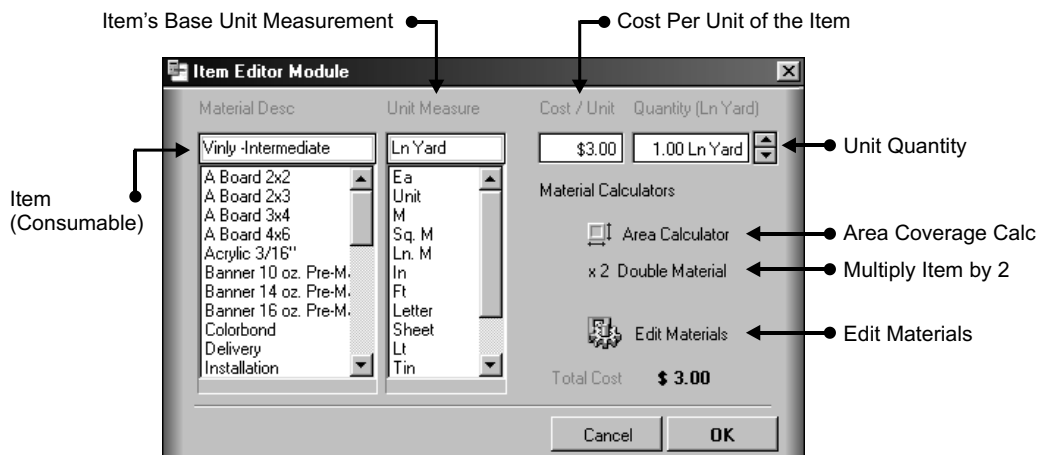
• Sorts the Items Out alphabetically



Add Item

The Item Editor Module is used to add consumable items to a quote. It is provided to you with a large range of common consumables, all of which can be removed and/or added to, so that it can be customized to suit individual requirements. The Item Editor Module also has a square unit measurement to lineal unit measurement calculator, which is used to easily work out items such as vinyl coverage over a substrate.

To open the Item Editor Module, click on the **"Add Item"** button, shown above, and the module will automatically come up, as shown overleaf.



To use the Item Editor Module - just follow this simple step by step procedure:

1. Select an item (consumable), by clicking on it from the **"Material Description"** list, shown above, which in the above example is **"Vinyl Intermediate"**.
2. Ensure that the **"Unit Measure"** is correct, which in the above example is in **"Lineal Yards" (Ln Yard)** this can be changed by clicking on any other unit measure, or typing in a new one.
3. Ensure that the **"Cost Per Unit"** is correct, this will depend on your suppliers prices, and can be changed by clicking in the **"Cost / Unit"** box, shown above and typing in the correct amount (\$, £, € etc. per unit charged).
4. Set the **"Unit Quantity"**, which can be done by either clicking in the Unit Quantity box and typing in a quantity, or by using the up and down arrows, shown above.
5. Once the settings are complete, click on **"OK"** which will add the new details - to the quote.

Note, to permanently change, add or remove any items and their details, see the previous page.

x 2 Double Material

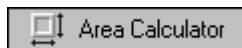
### 33.9 Double Item (Consumable)



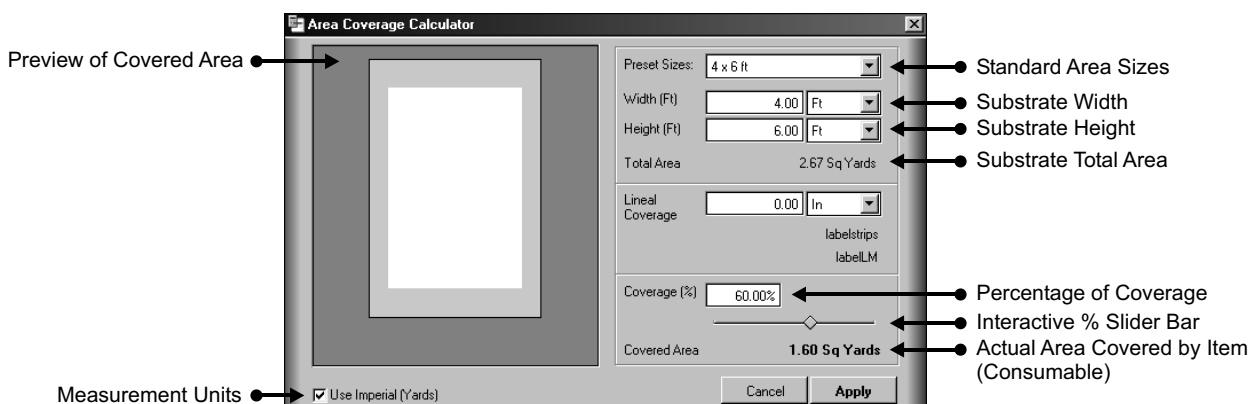
The Double Item (Consumable) Command, automatically multiplies the currently selected item by 2.

This feature is used where a job may be double sided i.e. an A Board, A Frame, Sandwich Board or Menu Board etc. with each side being identical to the other, so rather than adding the items that are required 2 times to make up the job into the list twice, just click on the **"Double Item"** button, shown above, and the selected item's details will automatically be doubled.

For Example: 1 x A Board/Frame = 2 Sides



### 33.10 Area Coverage & Vinyl Strip Calculator



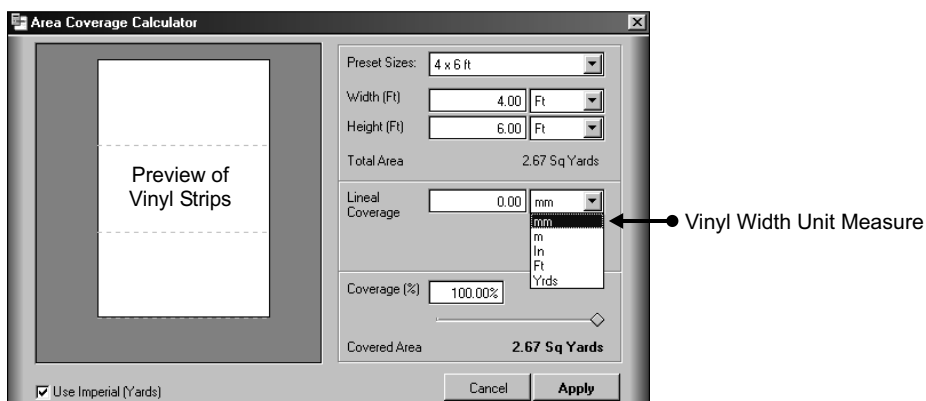
The Area Coverage Calculator is used to work out a substrate's area by its width and height, but in those cases where a consumable will be laid over the substrate and not cover the entire area. This module can also be used to calculate the percentage of the area to be covered i.e. a job may have a border around it, or a lot of open (clear) space that a particular item (consumable) such as vinyl will not cover, so only a percentage will be covered.

Therefore the area covered is the width by height less the open (clear) space, as shown in the example below.

To use the Area Coverage Calculator - just follow this simple step by step procedure:

1. Type in the Width and Height of the Substrate in the “**Substrate's Width and Height**” boxes' shown above, using any of the unit measurements from the drop down boxes, or select a “Preset” size', and this will calculate the given area, if this is all that is needed, click on “**Apply**” and the Area will automatically be added into the Item Editor Module.
2. For a percentage calculation, either type in a percentage in the “**Percentage of Coverage**” box, shown above, or use the “**Interactive %Slider Bar**”, also shown above to see a preview of the coverage, in the “**Coverage Preview**” area, also shown above.

Once these steps are followed, the resultant Covered Area is displayed, as shown above, next click on “**Apply**” and the Covered (Square) Area will then be applied into the Item Editor Module from where the item can be added into the Quote Calculator's Item List.



To calculate the quantity of vinyl strips (of a given width) that would be required to cover a specified substrate, click in the “**Lineal Coverage Unit Measure**” drop down box, as shown above, and click on the unit measure that your vinyl is in e.g. 24” (610mm) wide vinyl.

Next, type in the **“Width”** of the Vinyl to be used (Based on the Unit Measure e.g. 24 for 24” wide Vinyl, or 610 for 610mm wide Vinyl) then press the **“Enter”** key on the keyboard, as shown on the previous page.

Once this is done a preview of the Vinyl strips over the substrate are displayed, as shown above along with the required quantity and total length of strips required, also shown on the previous page. Once this is done, click on the **“Apply”** button, shown above and the square area of the item in its unit measure will be loaded into the Item editor Module.

### 33.11 Edit Items (Consumables)



← ● **Edit Item** - Launches the Item Editor Module

The Edit Item command launches the Item Editor Module, which is discussed in detail in on page 33-3.

To implement this command an item must already be present and selected within the Quote Calculator’s Item List, next click on the **“Edit Item”** button, shown above and the Item Editor Module will come up, where the selected item can be edited and then be resubmitted into the quote Calculator’s Item List.

### 33.12 Delete Item (Consumable)



← ● **Delete Item** - Deletes a selected item from the Quote Calculator’s Item List

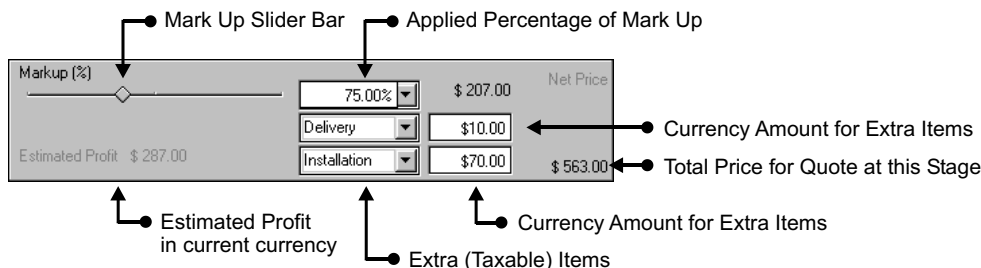
The Delete Item command deletes the currently selected item (consumable) from the Quote Calculator’s Item List.

To implement this command an item must already be present and selected within the Quote Calculator’s Item List, next click on the **“Delete Item”** button, shown above and the **“Confirm”** box, shown below will come up.



If you wish to proceed click on **“Yes”** and item will be permanently deleted (no undo for this command available), clicking on **“No”** will return you back to the Quote Calculator’s Item List as it was.

### 33.13 Add Markup (Profit Margin) and Taxable Items or Discounts



The Add Mark Up and Taxable Items Area is used after all the items (consumables) have been added into the quote. At this stage, items such as Delivery, Installation, Commission and Overheads that are taxable in your area, need to be factored into the quotation/estimation, along with the Mark Up (Profit Margin) you intend to add to all these costs.

To use the Mark Up and Extras Area - just follow this simple step by step procedure:

1. To add any extra costs you may incur to complete the job you are quoting on, click in the **“Extra (Taxable) Items”** box, shown on the previous page and either select an existing item, or type in the item by name, next click in the **“Currency Amount for Extra Items”**, shown above, and type in the amount this charge will cost in \$, £, € etc. If there is more than one extra cost - use the second box.
2. Apply the Mark Up to be charged in the quote by clicking on the **“Mark Up Slider Bar”**, shown on the previous page and sliding it either **“Left or Right”** to decrease or increase the Mark Up accordingly, or type in the percentage in the **“Applied Percentage of Mark Up”** box, also shown on the previous page, and the nominated Mark Up and Extra Charges will be applied to the Quote.
3. To apply a Discount/s for whatever reason (which will come off your Mark Up - Profit Margin) follow the same steps above, but type in a (-) minus symbol before the \$, £, € etc. amount, this will automatically deduct the amount from your Mark Up.

Once this stage is completed, the final step is to add any Taxes and/or Non Taxable Charges, which will depend on your areas Taxation Rules, or any discounts you may offer, all of which are discussed in the next Topic on the next page.

### 33.14 Add Tax and Non Taxable Charges/Discounts

The screenshot shows a software interface for adding taxes and non-taxable charges. It includes a 'Taxation Slider Bar' and an 'Applied Percentage of Taxation' dropdown set to 15.00%. A table lists 'Charges / Taxes' with columns for item name, percentage, and amount. The items listed are 'Commission' at 15.00% for \$182.95, and 'Misc.' at 15.00% for \$90.00. The 'Total Tax/Charges' is \$182.95. The 'Currency Amount for Extra Items' is \$8.50. The 'Grand Total Price for Quote' is \$745.95. Annotations with arrows point to these elements: 'Taxation Slider Bar', 'Applied Percentage of Taxation', 'Currency Amount for Extra Items' (pointing to \$8.50), 'Grand Total Price for Quote' (pointing to \$745.95), 'Estimated Tax in the current currency' (pointing to \$182.95), and 'Extra (Non-Taxable) Items' (pointing to the 'Misc.' row).

Charges / Taxes	Applied Percentage of Taxation	Amount
Commission	15.00%	\$182.95
Misc.	15.00%	\$90.00
<b>Total Tax/Charges</b>		<b>\$182.95</b>
<b>Currency Amount for Extra Items</b>		<b>\$8.50</b>
<b>Grand Total Price for Quote</b>		<b>\$745.95</b>

The Add Tax and Non Taxable Charges/Discounts Area is used after all the items (consumables) and Taxable Extras have been added into the quote. At this final stage, items that are **NOT** taxable in your area (check with your taxation office or accountant for professional advice), need to be factored into the quotation/estimation, along with your area's Taxation Charges (if any).

To use the Add Tax and Non Taxable Charges Area - just follow this simple step by step procedure:

1. To add any extra costs you may incur to complete the job you are quoting on that are **NOT** Taxable, click in the **“Extra (Non Taxable) Items”** box, shown above and either select an existing item, or type in the item by name, next click in the **“Currency Amount for Extra Items”**, shown above, and type in the amount this charge will cost in \$, £, € etc. If there is more than one extra cost - use the second box.
2. Apply the Taxation to be charged in the quote by clicking on the **“Taxation Slider Bar”**, shown above and sliding it either **“Left or Right”** to decrease or increase the percentage of Tax accordingly, or type in the percentage in the **“Applied Percentage of Taxation”** box, shown above, and the nominated percentage of Tax and Extra **NON** Taxable Charges will be applied to the Quote.

Once this stage is completed, the figure in the bottom right corner of the screen is the Grand Total Price for the quote as shown above.

### 33.15 Quote Calculator Menus and Shortcuts

Many of the tools, applications and items discussed in the proceeding topics can also be found in the Quote Calculator's Menus, which can be found under "**File and Edit**" in the top left hand corner of the module, see page 33-8.

To assist in fast development time all VinylMaster Pro Modules come with Keyboard Shortcut Keys. For the Quote Calculator these are:

Menu/Function	Shortcut Key/s
---------------	----------------

New Quote	Ctrl+N
Open Quote	Ctrl+O
Save Quote	Ctrl+S

Print	Ctrl+P
-------	--------

Add Item	Ctrl+A
----------	--------

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## 35.0 Troubleshooting

### ***Q. When I put the CD in nothing happens?***

**A.** This will happen when "Auto Run" is turned off in Windows. Just open up "My Computer" and select the CD from here and it will load.

### ***Q. When I try and play VinylMaster Academy it stops at Lesson 1 and freezes?***

**A.** This will happen when the "Multi Media" settings aren't all set in Windows. To install these settings open up "Control Panel" next open "Add/Remove Programs" at the top of this screen click on "Windows Setup" then scroll down to "Multi Media" check all the boxes and click on "OK", then "Apply" Make sure the Windows CD is available. Restart the computer and the VinylMaster Academy should work.

### ***Q. When I try and play VinylMaster Academy it flashes on and off?***

**A.** This will happen when the "Color Settings" are set at 256 color or below. To change the Color Settings open up "Control Panel" go to "Display" at the top of the screen click on "Settings" click on "High Color 16 Bit" and then click on "Apply". Once the computer resets or restarts itself the Academy should no longer flash.

### ***Q. I go to print out a Bitmap or JPEG image and it doesn't print?***

**A.** This can happen for several reasons with the most common: The incorrect printer driver is selected, or the page size doesn't match what's actually in your printer etc. However if all these setting are correct and you're still having problems, try the following: Change your windows display settings to "High Color" 16 Bit, and your printers resolution down to its lowest i.e. 360dpi rather than 720/1440dpi etc. and try this. If you have tried all the above and still can't print, open the image in Windows Paint, then select all, copy the image to the clipboard, and paste it into VinylMaster Pro, then try printing it out.

### ***Q. I keep getting Page Fault messages when using or shutting down VinylMaster Pro?***

**A.** This can be very frustrating and of real concern, but the fact is - you needn't worry. The program has been written so that in the event of an internal error it will attempt to stay running, and it's just letting you know, if it does shut down, you can always retrieve your last work from the vmpro/backups directory, or from B4SAVE. If this happens when closing the program, please don't be concerned, this has no effect on the program or any other program on your system. Why the program actually has an internal error can be for so many different reasons, it would be almost impossible to list them all here. But they are generally related to a series of events that combined with other applications running (including windows & virus checkers) and current resources available i.e. memory - cause a fault to occur. If this happens regularly, please print out the request for help sheet and explain "exactly" what you were doing at the time prior to the message, then fax it off to us, and we'll let you know how this can be avoided in future, or just e mail [tech@future-1.com](mailto:tech@future-1.com)

### ***Q. My computer now says it is unregistered?***

**A.** VinylMaster Pro stores its registration information in the C:\windows\system\vmpro.ini file. If this file is deleted, or you reinstall VinylMaster Pro, you may need to reenter your registration number. For more information about the registration module, go to the registration section of the CD menu, or see page 1-4.

### ***Q. My clipart or logos don't come up anymore?***

**A.** Close down VMP and try again. If your clipart still doesn't appear, delete the file 'C:\windows\myini.ini' and the problem should be fixed.

### ***Q. Half the menu's in VinylMaster Pro have disappeared?***

**A.** Switch to the Cut File window, and then back again and they should reappear, see Topic 2.6 on page 2-13.

### ***Q. Since loading VinylMaster Pro my computer has been playing up?***

**A.** VinylMaster Pro should have no effect on your other software. If you find that your computer is behaving odd, it may be something such as the fact that you are running low on hard drive space, you have removed a needed CD from your computer to install VinylMaster, etc. If you really wish to get to the bottom of it. VinylMaster Pro can be completely uninstalled from the Control Panel (Add/Remove Programs) leaving your computer in the same state it was in when you installed VinylMaster Pro.

### ***Q. The program keeps asking for a password, but I don't know what it is?***

**A.** If you have set a password in the registration section, you will not be able to load the spooler without it. If you didn't set this password, find the person who did. Tip: Try typing in your Registration or Computer ID Number.

### ***Q. I've lost my transfer code, what do I do next?***

**A.** On the computer in question, you will find a file called "C:\transfer.txt" This will contain the transfer code.

### ***Q. The program keeps crashing?***

**A.** Ensure that your system is configured correctly. It may help to reinstall Windows to correct any damaged, corrupted or lost files.

### ***Q. I've saved off my work, and it's disappeared?***

**A.** If you have lost a file, look for a back up copy by opening the files in the "C:\vmpro\backups" folder.

### ***Q. I keep getting an I/O Error when I click on a file?***

**A.** Try restarting your computer. If the file's size is zero, the file is corrupt, and must be deleted, by using Windows Explorer.

### ***Q. When I try to open a file from another program it won't open?***

**A.** VinylMaster Pro will only open VinylMaster Pro files. If you wish to load a file from another program, export it from that program as an "Adobe Illustrator" file, or an "EPS" file, and then import it into VinylMaster Pro, see Topic 10.

***Q. When I try to import a file nothing happens?***

A. Maybe the file contains no loadable information. If unsure, you can try re-importing it back into the host application.

***Q. I can't open up my clients artwork from disk?***

A. Get your client to provide the artwork in either of the following formats: "Adobe Illustrator", "EPS", "Windows Bitmap", "BMP", "JPG".

***Q. When I install VinylMaster Pro it keeps coming up with a file transfer error?***

A. Copy all of the files in the "Install" folder onto your computer, and then remove the CD, and run the Setup32 program from the disk1 folder.

***Q. How do I get rid of the toolbar?***

A. From the bottom task bar, you can click on the VinylMaster tool bar and turn "Floating Toolbar" off. If you wish to remove the task bar tool bar as well, delete it from "C:\windows\startmenu\programs\startup" location.

***Q. When I try to cut something, it does not begin at the plotters origin***

A. When you create a cutfile, objects are positioned relative to the bottom left corner of each strip. Therefore if your object is not near the edge of the vinyl strip, it will be cut further in on the vinyl. If you want to cut out a group of objects at the plotters origin, consider using the "Auto Cut Selected" feature see page 30-3.

***Q. When I try to cut something it is rotated the wrong way***

A. If your plotter has a rotate option, if it is on, turn it off, or vice versa.

***Q. When I cut out a job, unwanted lines appear, going to the edge of the vinyl***

A. This may suggest that you are experiencing a transmission problem. If your plotter is using the serial port, try using a generic text only printer driver, as demonstrated in VinylMaster Academy's Vinyl cutting section and on page 32-8.

***Q. When I try to cut, the plotter cuts out everything in a very small area***

A. This usually suggests that the parallel port settings in your computers BIOS are set too fast for your plotter. When you start your computer enter BIOS (usually by pressing the Delete key). Look for your Parallel port setting, if it is set to ECP, EPP, ECP +EPP, change it to SPP (standard parallel port) or Normal and the problem should be resolved.

***Q. My plotter was working fine, but now it doesn't work anymore?***

A. You may have rubbed over the settings. Simply complete the plotter setup utility again.

***Q. My plotter's cutting lines all through my jobs?***

A. Refer to the lesson in VinylMaster academy relating to "Generic Printer" in the vinyl cutting section.

***Q. My plotter's just cutting out letters and numbers, not the Cut File?***

A. Chances are your plotter is set to HP-GL Mode 1, instead of Mode 2. From your plotters menu, change the emulation setting to Mode 2.

***Q. My plotter says Error 1, Instruction Not Recognized?***

A. This message can usually be ignored, as it usually has no effect on the result.

***Q. My plotter's cutting out text sideways?***

A. You may find that your plotter has a rotate option. Simply alternate it from its current state (e.g. if it's on, turn it off and so on)

***Q. My plotter uses an unlisted plotter language, and won't cut from VinylMaster Pro?***

A. Read the trouble shooting section of the plotter setup utility.

***Q. My plotter keeps cutting the tops off letters?***

A. In VinylMaster Pro, you may have set a page size that is larger than your actual piece of vinyl. Correct this and try again.

***Q. My plotter says Error, off the page?***

A. You are probably trying to cut out something larger than the available piece of vinyl. If you are using the cutfile, ensure that you understand how the objects are positioned on the vinyl.

***Q. My plotter keeps spitting out the vinyl at the end of its cut?***

A. This is a setting in the configure plotter section of the vinyl spooler module (click on Advanced). If you change the "End Feed" amount to zero, the vinyl will no longer be feed out for easy trimming.

***Q. My plotter suddenly goes to a point away from the Cut File, ruining it?***

A. Ensure that you understand how objects in the cutfile are positioned. Try using the Auto-Cut selected option.

***Q. My Plotter's still cutting out sideways, even though I've clicked on Rotate in the Plotter Setup?***

A. This is because the plotter may have it's own rotate setting. Change the setting on the plotter.

***Q. My plotter just won't cut, even though I've tried absolutely everything?***

A. Refer to the trouble shooting section of the plotter setup utility. If all else fails, send an email to [plotterhelp@future-1.com](mailto:plotterhelp@future-1.com)

***Q. I tried to cut out a gradient fill, and my plotter only cut out a square?***

A. Gradient fills can not be cut out as they are a bitmap image which contains no cutable information.

# 36.0 Index

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# 40.0 USB, Ethernet & Other Plotter/Printer Setup

To connect a plotter or printer to operate with VinylMaster Pro over a USB, Ethernet or with the machine's driver provided by the manufacturer, you must set the Vinyl Spooler to send the commands to the correct location. This is done as follows:

## 1.0 Setting Up Windows

Before setting the Vinyl Spooler you must install and setup the plotter/printer driver provided by the manufacturer in Windows (Window's Printer Driver). If you do not have this driver you will most likely find it at the manufacture's web site. You may also have to setup the USB/Ethernet software which will also be provided by the manufacture or will come with any 3rd party devices e.g. USB to Parallel Port Cable. This is rarely automated and may be complicated.

It is critical this 3rd party software be setup correctly as it must work before VinylMaster Pro can successfully communicate with your plotter/printer.

### Installing a Window's Printer Driver (manufacture's driver)

To install a Window's Printer Driver, click on Start->Settings->Printers or on Printers and Faxes (Win XP). Next click on 'Add Printer' and follow through the wizard advising it where to find the drivers to install. If you have downloaded a driver from the Internet be sure to save it to a known location so you can navigate to this location e.g. Desktop.

### Installing USB/Ethernet Software

As there are too many manufacturers of USB and Ethernet devices to list these all here, you will need to follow the manufacture's instructions carefully and take your time to setup their software correctly. Essentially you will be setting up an additional Port in Windows where the data from VinylMaster Pro will be sent to for the USB or Ethernet software and/or Windows to transmit it to the plotter/printer.

Note: You may find that you need to restart your computer more than once for the settings to take full effect.

## 2.0 Setting Up VinylMaster Pro

Once you are satisfied that you have installed and correctly configured your plotter/printer drivers and/or port, the next stage is to setup VinylMaster Pro via the Vinyl Spooler and the Plotter Setup Utility.

To do this open the Vinyl Spooler window and click on 'Configure Plotter' button which is located in the bottom left corner, once this comes up click on the 'Plotter Setup Utility' and this module will open.

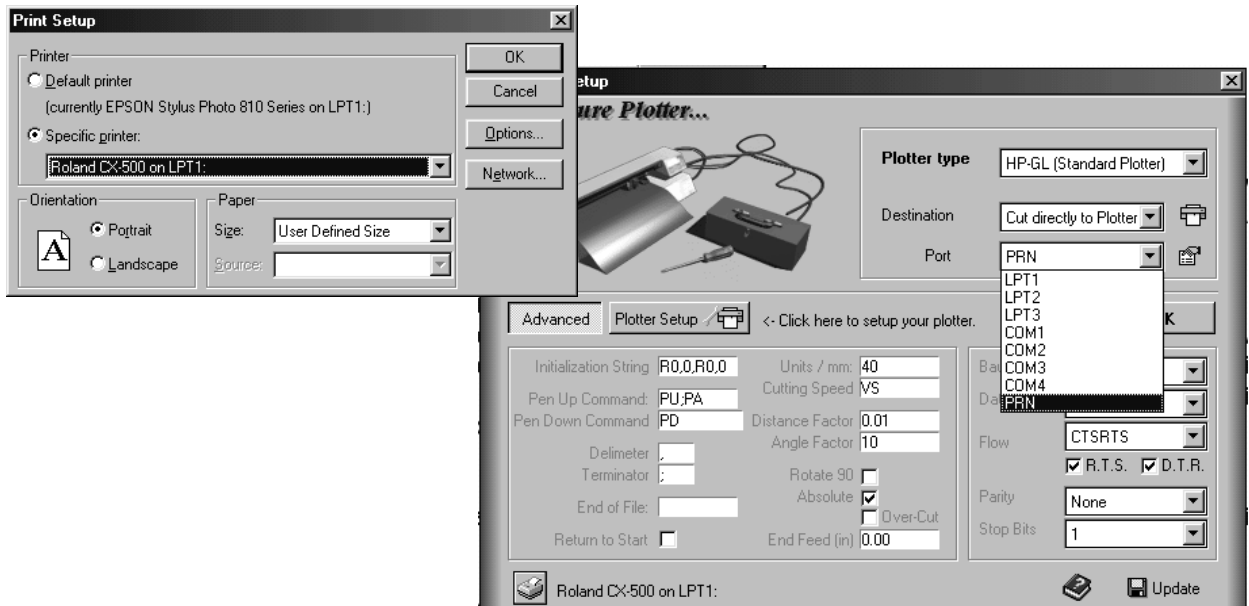
The Plotter Setup Utility is a special utility, to help you set up your plotter. In this case it must be set up as if it was communicating via a normal Parallel or Serial Port, before you set up the Vinyl Spooler to send your files to either a USB or Ethernet Port.

Therefore you must connect your plotter/printer via a parallel or serial cable to test that you have chosen the correct settings to operate the machine.

See Topic 32.0 for more information on this module.

Once you have successfully setup your machine you must click on 'Update Settings' close out and reopen the Configure Plotter window again and click on 'Advanced'.





In the Advanced section of the Configure Plotter window set 'Port' to: PRN and the 'Print Setup' window will come up, as shown above.

### Selecting your plotter/printer (manufacturer's driver)

Click on 'Specific Printer', as shown above and set this to the manufacture's printer driver you have just installed and configured. Once selected click on OK. Next YOU MUST click on 'UPDATE', as shown above in the Advanced section for these settings to take effect and then on OK.

### Selecting a USB or Ethernet Port

If you have a 3rd party device such as a 'USB to Parallel Cable' you will need to have installed its software so a Port will be made available for it in Windows. Next you must set your plotter/printer driver (manufacture's driver) to use the 3rd parties USB or Ethernet Port. To do this go to Start->Settings->Printers or on Printers and Faxes (Win XP), right click on your plotter/printer and go down and click on 'Properties', in this window (Details Tab) set the plotter/printer to use the USB or Ethernet Port.

Note: You can technically use any Window's Printer Driver that is set to the USB or Ethernet Port, but it is usually better to use the plotter/printer driver supplied by the manufacturer wherever possible.

Once this is done click on 'Specific Printer', as shown above and set this to the manufacture's printer driver you have just installed and configured (which will be using the correct USB or Ethernet Port). Once selected click on OK. Next YOU MUST click on 'UPDATE', as shown above in the Advanced section for these settings to take effect and then on OK.

Now when you send a Cut File to be Cut, the Vinyl Spooler will send the commands to the Driver or Port you have selected rather than via VinylMaster Pro.

### 3.0 Printer-Cutters

These machines may need a special file to send as a header to the machine to place it in Cut Only Mode. If you have a Printer-Cutter and have followed the above steps without success please contact [plotterhelp@future-1.com](mailto:plotterhelp@future-1.com) and request a specific file.

When you receive this file (usually via e mail) place it in the C:\vmpro\data directory (substitute C:\ where necessary).

Note: Many Printer-Cutters use the same file which is already present in the vmpro\data directory. To test this rename the file \_cutstart.dat to cutstart.dat (delete the underscore) and try cutting again.