FreeHand Menu Commands

- File
- Edit
- View
- Arrange
- Type
- Window

FreeHand Menu Commands

- File
  - New
  - Open...
  - Close
  - Save
  - Save as...
  - Revert
  - Preferences...
  - Output options...
  - Printer setup...
  - Print...
  - Place...
  - Export...
  - Exit
- Edit
- View
- Arrange
- Type
- Window

FreeHand Menu Commands

- File
- Edit
  - Undo
  - Redo
  - Cut
  - Copy
  - Paste
  - Paste behind
  - Clear
  - Paste link
  - Update links...
  - Insert object...
  - Object
  - Cut contents
  - Paste inside
  - Select all
  - Duplicate
  - Clone
- View
- Arrange
- Type
- Window

FreeHand Menu Commands

- File
- Edit
- View
  - Tools
  - Magnification
  - Preview
  - Rulers
  - Info bar
  - Grid
  - Guides
  - Lock guides
  - Snap to point
  - Snap to guides
  - Snap to grid
- Arrange
- Type
- Window

FreeHand Menu Commands

- File
- Edit
- View
  - Tools
    - Toolbox...
    - Inspector...
    - Color mixer...
    - Color list...
    - Type...
    - Tints...
    - Styles...
    - Halftone...
    - Layers...
  - Magnification
  - Preview
  - Rulers
  - Info bar
  - Grid
  - Guides
  - Lock guides
  - Snap to points
  - Snap to Guide
  - Snap to grid
- Arrange
- Type
- Window

FreeHand Menu Commands

- File
- Edit
- View
- Arrange
  - Bring to front
  - Bring forward
  - Send backward
  - Send to back
  - Lock
  - Unlock
  - Group
  - Ungroup
  - Join objects
  - Split object
  - Path operations
  - Align...
  - Text wrap...
  - Transform...
  - Transform again
- Type
- Window

FreeHand Menu Commands

- File
- Edit
- View
- Arrange
  - Bring to front
  - Bring forward
  - Send backward
  - Send to back
  - Lock
  - Unlock
  - Group
  - Ungroup
  - Join objects
  - Split object
  - Path operations
    - Correct direction
    - Reverse direction
    - Remove overlap
    - Simplify
    - Blend
    - Intersect
    - Punch
    - Union
    - Expand stroke...
    - Inset path...
  - Align...
  - Text wrap...
  - Transform...
  - Transform again
- Type
- Window

FreeHand Menu Commands

- File
- Edit
- View
- Arrange
- Type
  - Font
  - Size
  - Type style
  - Special characters
  - Bind to path
  - Flow inside path
  - Remove from path
  - Convert to paths
- Window

FreeHand Menu Commands

- File
- Edit
- View
- Arrange
- Type
- Window
    - Cascade
    - Tile

US and Canada Technical Support

Monday-Friday, 7 a.m.-5 p.m. Pacific Standard time. Call the appropriate number below:

Aldus Windows applications:

PageMaker: 1-206-628-4531
Aldus FreeHand: 1-206-628-4532
Persuasion: 1-206-628-4533
TrapWise: 1-206-628-4534
Database Edition: 1-206- 628-4535
PhotoStyler: 1-206-628-4536

Aldus Macintosh applications:

PageMaker: 1-206-628-4501
Aldus FreeHand: 1-206-628-4502
Persuasion: 1-206-628-4503
PrePrint: 1-206-628-4505
Fetch: 1-206-628-4506
PressWise: 1-206-628-4527

Help us help you:

- Have your product serial number available.
- Be at your computer with the application running, so the technician can walk you through your problem.
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1. CustomerFirst Premier Membership (most popular)

- Toll-free access to Technical Support, Monday-Friday, 7 a.m.-5 p.m. Pacific Standard Time.
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  If AutoTech cannot solve your problem, you will be given other options, such as our product-specific toll numbers (listed above) or our 900 number (see Pay-As-You-Go Support, above). Toll-free calls to AutoTech are not transferred to Customer Services or Technical Support.

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New... (File menu)

Opens a new Aldus FreeHand illustration based on the Aldus FreeHand defaults template.

Changing illustration settings

Use the Document Inspector to change settings that affect the current illustration setup, including the page size and orientation, bleed, printer resolution, and number of pages.

Choose Preferences from the File menu to customize editing and display settings.

See also

Help

Close

Document Inspector

Exit

User Manual

Setting up an illustration, in Chapter 1

Close (File menu)

Closes the active illustration without exiting Aldus FreeHand.

When multiple illustrations are open, the active illustration closes. Other illustrations remain open.

See also

Help

Exit

New...

Open...

Revert

Save

Save as...

Save (File menu)

Saves changes you made to an illustration.

Changes that are saved become a permanent part of the illustration.

If you're saving for the first time

The Save document dialog box opens and prompts you to name your illustration and specify the location and file format.

See also

Help

Close

Exit

Revert

Save as...

Undo

Save as... (File menu)

Use the Save as... command box to:

Save an illustration for the first time.

Create a copy of an illustration in a new location or with a different name.

Change the file format of an illustration.

To change the location of an illustration: Click the Drives drop-down list to specify the drive your illustration will be stored on, then scroll in the Directories box to specify a directory in which to store your illustration.

To save an illustration with a new name: Type the name of your illustration using up to eight characters. You cannot use blank spaces. Aldus FreeHand automatically assigns the extension .FH4.

To save an illustration with a different format: Click the drop-down list to specify document or template format.

See also

Help

Close

Exit

Revert

Save

Revert (File menu)

Erases all changes you made to your illustration since you last saved it.

Use Revert when you make too many changes to use the Undo command.

Note: You cannot undo the Revert command.

See also

Help

Redo

Save

Save as...

Undo

Preferences... (File menu)

Defines a variety of preference options to customize your workspace.

Preference option groups

Select a preference type from the drop-down list at the top of the Preferences dialog box to determine the preference options that appear. The following groups of preference options are available:

Display: Affect how the illustration displays and is redrawn on the screen.

Editing: Affect how you work in your illustration.

See also

Help

Document Inspector

User Manual

Setting up a defaults file in Chapter 1

Display (Preferences on File menu)

Sets screen preferences to affect how you view your illustration. You can adjust display preferences to balance the quality of the screen display with the speed of screen redraw.

Display options

Display text effects: When checked, displays zoom, inline, and shadow text effects. When unchecked, displays the illustration faster by showing text effects as plain text.

Buffered drawing: When checked, redraws your illustration internally before displaying it on the screen, allowing faster display and flicker-free drawing of paths. Uncheck for an object-by-object redraw.

Redraw while scrolling: When checked, redraws the illustration when you click a scroll arrow or scroll bar. When unchecked, suspends screen redraw until you finish scrolling.

Adjust display colors: When checked, displays colors as simulated CMYK-printed colors. You can click the Calibrate... button to customize the look of CMYK colors displayed on your screen.

High-resolution TIFF display: When checked, displays imported TIFF files at the highest resolution available. When unchecked, redraws imported TIFF files faster by displaying them at a low resolution.

Greek type below: Sets the size, in pixels, below which text appears greeked on the screen display. Greeked text displays faster.

Guide color

Displays the color of nonprinting guides in the illustration. Click the color swatch to customize the guide color.

Grid color

Displays the color of the nonprinting grid in the illustration. Click the color swatch to customize the grid color.

See also

Help

Editing

Grid

Guides

User Manual

Setting up a defaults file, in Chapter 1

Editing (Preferences on File menu)

Sets editing preferences to affect how you work in your illustration.

Editing options

Number of undo's: Enter value from zero to 100 to specify the number of undo's. Limit the number of undo's to save RAM. Reopen your illustration after changing the number of undo's.

Preview drag: Enter a value from zero to 32,000. Dragging more objects than specified results in viewing a bounding box rather than individual objects. Because a bounding box can be drawn more quickly than several individual objects, higher numbers for this option increase the time it takes to move items.

Note: If the objects you drag appear as a bounding box, you can force preview drag by pressing Alt as you drag. If the objects you drag appear previewed, you can force a keyline drag by pressing Alt as you drag.

Pick distance: Enter a value from zero to five. The cursor selects an object within the specified distance in screen pixels.

Cursor key distance: Enter a value to specify distance selected objects move when you press an arrow key. Values are related to the unit of measure.

Snap distance: Enter a value from zero to five. When you move an object or point within the specified Snap distance of a snap-to element, such as a guide, grid, or point, the object or point snaps to that element.

Changing object changes defaults: When checked, changing an object's attributes (such as fill, stroke, or type settings) in a palette modifies the default attribute settings for the illustration, whether or not an object is selected. When unchecked, changing an attribute in a palette modifies the default attribute settings only when no object is selected.

Join nontouching paths: When checked, the Join objects command will join two open paths with a line. Endpoints within the snap distance merge into a single point. When unchecked, the Join objects command will not affect paths with endpoints farther apart than the snap distance.

Remember layer info: When checked, objects originally from different layers that are grouped or joined return to their original layers, and objects copied to another illustration retain their layer information when pasted in the destination illustration and ungrouped or split. When unchecked, objects originally from different layers that are grouped or joined stay on the grouped or joined object's layer when ungrouped or split, and objects copied to another illustration paste on the default drawing layer in the destination illustration.

Groups transform as unit by default: When checked, sets the default setting to On for the Transform as a unit option on the Object Inspector when a blend is selected.

See also

Help

Display

User Manual

Setting up a defaults file, in Chapter 1

Output options... (File menu)

Sets output options to affect attributes included with your illustration when it is sent to a PostScript printer or disk file, or to an Encapsulated PostScript (EPS) file.

Objects

Include invisible layers: Includes invisible foreground layers when printing or exporting an EPS file.

Split complex paths: Divides complex paths into multiple smaller paths as you print or export an EPS file of your illustration. (This option does not change the visual appearance of the illustration or the integrity of the paths in the saved file.)

Image data

ASCII encoding: Prints or exports scanned images and bitmaps in your illustration in ASCII format.

Use the ASCII encoding option if you have trouble printing bitmap images using the binary option, or when you are printing from an IBM-compatible computer.

Binary data: Scanned and bitmap images are encoded in Binary format, which prints more quickly than ASCII format. Do not use if printing from an IBM-compatible computer.

None (OPI comments only): File includes OPI comments for all placed TIFF images, and does not include TIFF images. Use when placed TIFF images will be replaced by high-resolution versions at a color electronic prepress system.

Convert RGB TIFF to CMYK: Converts RGB TIFF images to CMYK. Use when the illustration will be process color-separated from a program that does not color-separate RGB-TIFF images (such as Aldus PageMaker). Do not use when you are printing to a color composite printer, when the illustration will be color-separated from a program that converts RGB images to CMYK (such as Aldus PrePrint), or when final output will be video-based.

Note: When you process color-separate an illustration from Aldus FreeHand, an RGB TIFF is converted to CMYK TIFF whether this option is checked or unchecked.

Maximum Color Steps

Enter a value from eight to 255 to limit the number of colors to be printed or sent to a file. Use this option when you have trouble converting an EPS file to a color electronic prepress system, such as Crosfield, Linotype-Hell, or Scitex. If an EPS file generates more colors than the maximum number of colors in the prepress system's linework format, enter a number smaller than 256 until the file converts successfully.

Flatness

Enter a value from one to 100 to specify the flatness for an illustration that you are printing or exporting as EPS. (For high-resolution imagesetting, a number between three and ten is usually best.) Leave blank for default setting. Specify flatness for individual, ungrouped objects using the Object Inspector

See also

Help

Object Inspector

Print...

Commercial Printing Guide

Key printing options in Aldus FreeHand, on pages 44-45

Working with color electronic prepress systems, on page 65

Printer setup... (File menu)

Specifies default settings for your printer. Settings apply to the current illustration as well as to subsequent illustrations you open in Aldus FreeHand.

Note: In some cases, the options in the Printer setup dialog box are overridden by the settings in the Aldus FreeHand Print options dialog box:

- Settings in Printer setup apply to your illustration when you choose a PostScript printer driver in Printer setup and select Use defaults in the Aldus FreeHand Print options dialog box.
- When you choose a PostScript printer driver in Printer setup and select Use PPD options in the Aldus FreeHand Print options dialog box, settings in the Aldus FreeHand Print options dialog box override the settings in Printer setup.
- Settings in Printer setup apply to your illustration when you choose a non-PostScript printer in Printer setup.

The dialog boxes you open to adjust your printer setup are supplied by the specific printer drivers on your system. Most printer-specific dialog boxes let you specify paper size and orientation, bin source, and font information, as well as other options. You will find the following options in the dialog boxes for many printer drivers:

Resolution: Choose a value for the number of dots to be printed per inch. The higher the number, the better the resolution, and the more memory the illustration will take to print.

Paper size: Click the drop-down list box to select a default paper size.

Paper source: Click the drop-down list box to choose the source from which the printer will draw paper when it prints. You may have the option of different paper trays as well as manual paper feeding.

Orientation: Click the appropriate option to choose between Portrait and Landscape printing.

Memory: Click the drop-down list box to choose the amount of memory your printer has.

Cartridges: Click the drop-down list box if you have printer cartridges that run with your printer. You can choose a maximum of two cartridges at a time.

Fonts button: Click to install additional fonts for your printer to use.

For more information about options available with the printer driver you chose, see the documentation for your printer driver.

See also

Help

Print...

Commercial Printing Guide

Key printing options in Aldus FreeHand, on page 44

User Manual

Setting up to print (Windows), in Chapter 9

Print... (File menu)

Sets printing options and prints your illustration.

Click the Printer setup... button to set options for the current printer. Printer options are provided with the Windows-compatible printer driver for the specific printer you are using.

Note: Printer options depend on the printer driver you are using. The options listed here appear if you use the Windows PostScript LaserWriter driver included with Aldus FreeHand 4.0. When you are using a non-PostScript printer, the options you see in the Print dialog box vary depending on the printer you use.

Most printer drivers contain at least some of the following options:

Scale: Prints an illustration larger or smaller than actual size.

Fit on paper: Enlarges or reduces each page until it exactly fits the imageable area of the selected paper size.

Tile: Prints a large illustration in sections.

Pages: Prints a single page or a range of pages in an illustration.

Print as:

> **Separations:** Prints each spot- and process-color ink on a separate page. Objects print on the separation for the applied color.
>
> **Composite proof:** Prints objects of all colors on a single page.

Print...: Click to open the Print options dialog box and adjust additional PostScript printing options for printing color separations. The current option settings are listed in the box to the right of the Print... button.

Output...: Click to open the Output options dialog box and adjust PostScript printing options that optimize printing performance. The current options settings are listed in the box to the right of the Print... button.

See also

Help

Output Options...

Printer setup...

Commercial Printing Guide

Key printing options in Aldus FreeHand, on page 44

User Manual

Setting up to print (Windows), in Chapter 9

Place... (File menu)

Imports a graphic file created in another program or in Aldus FreeHand 3.x or 4.x.

Setup... button: Available only when a CGM file is selected. Displays the following options:

Force vector fonts: Converts bitmap fonts to vector fonts.

Ignore background: Makes the graphic transparent by discarding the background.

Precise bounding: Determines the actual outer boundary of the graphic by discarding the background. Also forces vector fonts.

Default color table: Corrects the colors of a graphic created by Harvard Graphics.

To specify the location of a file to import:

Click the Drives drop-down list to specify the drive the import file is stored on, and then scroll in the Directories box to specify a directory.

See also

Help

Open...

User Manual

Preparing to place a file from another program, in Chapter 8

Export... (File menu)

Creates a file that you can place or open in another program. Use the following options to export a file:

List Files of Type: Lists available file formats for the exported file.

Pages: Lets you specify a range of pages from the original illustration when exporting as EPS or Adobe Illustrator formats only. Each page exports as a separate EPS or Adobe Illustrator file.

Setup... button: Available only when exporting an EPS, TIFF, or Windows Bitmap file.

When exporting an EPS file, the Export setup dialog box contains the following options:

Include FreeHand document: Includes a compressed copy of the original FreeHand illustration in your exported file. When you export an EPS file with this option checked, you can open and edit the exported file in Aldus FreeHand, even if you no longer have access to the original illustration.

Include Type 1 fonts in EPS: Includes a copy of any Type 1 fonts used in the illustration.

When exporting a TIFF or Windows Bitmap file, the Export setup dialog box contains the following options:

256-color: Click to export an 8-bit color TIFF image.

24-bit color: Click to export a 24-bit color TIFF image.

Line screen: Enter a value for the resolution of the exported file in dots per inch.

To change the location of an exported file

Click the Drives drop-down list to specify the drive your export file will be stored on, then scroll in the Directories box to specify a directory.

To name an exported file

Type the name of your export file, using up to eight characters. You cannot use blank spaces. Aldus FreeHand automatically assigns an extension that corresponds to the file format you choose.

See also

Help

Print...

Commercial Print Guide

Using illustrations in other documents on page 62

User Manual

Exporting an illustration, in Chapter 8

Exit (File menu)

Closes Aldus FreeHand and returns you to the Windows desktop.

If you haven't saved your illustration

Aldus FreeHand warns you that there are unsaved documents.

Click Quit Anyway to exit without saving any documents.

Click Review to be able to save before you exit.

See also

Close

Save as...

Undo (Edit menu)

Reverses the effect of the last command or commands you applied to your illustration. Commands that you can undo include:

- Drawing and editing basic objects.
- Editing text.
- Transforming objects.
- Removing colors, layers, and styles.

You can undo only those operations that have been performed in the current work session (after you last saved).

Specify the number of undo steps (up to 100) in the Editing Preferences dialog box on the File menu. (Reopen your illustration after changing the number of undo steps in order for the new number to take effect.)

Limit the number of undo steps to eight or fewer to save RAM.

See also

Help

Redo

Revert

Redo (Edit menu)

Cancels the last Undo action.

You can redo these actions:

- Drawing and editing basic objects.
- Editing text.
- Transforming objects.
- Removing colors, layers, and styles.

You can redo only the most recent Undo command.

See also

Help

Editing

Revert

Undo

Cut (Edit menu)

Removes one or more selected objects and stores them on the Aldus FreeHand Clipboard.

You can paste cut objects into the same illustration, a different Aldus FreeHand illustration, or another Windows program. The Clipboard stores only the most recent object cut or copied.

When you cut an object from your illustration and switch to another program, Aldus FreeHand automatically converts data on its internal Clipboard to the Windows Metafile (.WMF) format on the Windows Clipboard. Some formatting may be lost in this process.

See also

Help

Clear

Clone

Cut contents

Paste

Paste behind

Paste inside

Copy (Edit menu)

Makes a copy of one or more selected objects and stores it on the Aldus FreeHand Clipboard.

You can paste copied objects into the same illustration, a different Aldus FreeHand illustration, or another Windows program. The Clipboard stores only the most recent object cut or copied.

When you copy an object from your illustration and switch to another program, Aldus FreeHand automatically converts data on its internal Clipboard to the Windows Metafile (WMF) format on the Windows Clipboard. Some formatting may be lost in this process.

See also

Help

Clear

Clone

Cut

Cut contents

Paste

Paste behind

Paste inside

Paste (Edit menu)

Imports objects stored on the Clipboard into the active illustration.

You can paste text or graphics that you copied from other Aldus FreeHand illustrations or from other programs. If you copied text from a program that creates a Rich Text Format (RTF) version of the text on the Clipboard, text formatting may be preserved.

Note: When you use another program to copy a graphic to the Macintosh Clipboard, the program must create a PICT version of the graphic so that Aldus FreeHand can paste it. If the other program cannot create a PICT version, the Paste command is dimmed and unavailable on the Edit menu.

See also

Help

Clear

Copy

Cut

Cut contents

Paste behind

Paste inside

User Manual

Copying and pasting an object between programs, in Chapter 8

Paste behind (Edit menu)

Pastes an object stored on the Aldus FreeHand Clipboard directly behind a selected object.

Use Paste behind to quickly move an object to a specific point in the stacking order. For example, if you have a stack of ten objects and you want to move an object behind the fifth object in the stack, it is faster to paste the object behind the fifth object than to shuffle it through the stack using Bring forward and Send backward repeatedly.

See also

Help

Bring forward

Copy

Cut

Cut contents

Paste inside

Send backward

User Manual

Working on one layer, in Chapter 2

Clear (Edit menu)

Deletes a selected object without storing it on the Clipboard.

Choose Undo from the Edit menu to restore the deleted object. Set the number of times you can undo a command by choosing Preferences... from the File menu and selecting Editing from the drop-down list.

See also

Help

Copy

Cut

Cut contents (Edit menu)

Removes an object pasted inside a selected path and places it, unmasked, into your illustration.

See also

Help

Bring forward

Bring to front

Cut

Paste behind

Paste inside

Send to back

Send backward

User Manual

Cropping or masking an object, in Chapter 7

Paste inside (Edit menu)

Pastes an object stored on the Clipboard inside a selected, closed path in your illustration.

Use Paste inside to crop or mask an object with a closed path of any shape.

Note: If the selected path is part of a group or is not a closed path, the Paste inside command is dimmed and unavailable on the Edit menu.

See also

Help

Copy

Cut

Cut contents

Paste behind

User Manual

Cropping or masking an object, in Chapter 7

Select all (Edit menu)

Selects all objects on unlocked, visible layers on all pages and on the pasteboard in the illustration.

Locked objects are selected, but you cannot manipulate them. Objects on locked layers are not selected.

Note: To select all objects on all unlocked layers on a single page, use the pointer tool to drag a selection rectangle around all objects on the page.

See also

Help

Layers...

User Manual

Simplifying a complex illustration using layers, in Chapter 2

Duplicate (Edit menu)

Creates an exact copy of a selected object and places it slightly offset on top of the original.

You can also use the Duplicate command to power-duplicate cloned or duplicated objects. Power-duplicating copies the sequence of moves and transformations applied to the selected object since the last time you used Duplicate or Clone, as long as the object remains selected.

See also

Help

Copy

Clone

User Manual

Power-duplicating an object, in Chapter 7

Clone (Edit menu)

Creates an exact copy of a selected object and positions it directly on top of the original.

Cloning an item is more efficient than copying and pasting because it uses less RAM.

Use Clone to make a copy of an object for power-duplicating when you do not want to offset the first copy of the object.

See also

Help

Duplicate

Moving icon

User Manual

Power-duplicating an object, in Chapter 7

Grid (View menu)

Displays a nonprinting grid as you work in your illustration.

Use a grid to align objects in your illustration. Turn on Snap to grid to align objects precisely to the grid.

Customizing your grid

Change the grid size on the Document Inspector when the Document setup icon is selected

Change the grid color in the Display Preferences dialog box.

See also

Help

Guides

Preferences

Snap to grid

Getting Started

Set a grid procedure on page 6

User Manual

Maintaining precision as you draw, in Chapter 7

Guides (View menu)

Displays and hides any nonprinting guides you create in an illustration. Guides appear on the Guides layer.

Use guides to align objects in your illustration. Rulers must be visible in order to create new guides.

Customizing guides

Change guide color in the Display Preferences dialog box.

To create a nonprinting guide

1. Check the Guides and Rulers commands on the View menu.
2. Click in the horizontal or vertical ruler, and then drag a guide onto a page. To delete a guide, drag it onto the pasteboard.

See also

Help

Layers...

Lock guides

Preferences...

Snap to guides

User Manual

Maintaining precision as you draw, in Chapter 7

Info bar (View menu)

Displays the following information at the top of the illustration window, where applicable:

The illustration's unit of measure.

Precise x and y coordinates as you move the pointer or other tools around the illustration window.

Precise coordinates, width, and height as you draw objects.

Position information as you transform an object.

A padlock icon when you select a locked object.

The file name of a file you are placing.

Information displayed on the Info bar

Abbreviation	Information displayed
Padlock icon	Locked object is selected.
x:	Horizontal location of the pointer.
y:	Vertical location of the pointer.
dx:	Horizontal distance that an object is being moved or resized.
dy:	Vertical distance that an object is being moved or resized.
dist:	Distance an object is being moved or resized.
angle:	With the Pointer tool: The angle that an object is being moved. With the Rotating or Reflecting tools: The angle that an object is being rotated or reflected.
width:	Width of an object as you draw it.
height:	Height of an object as you draw it.
cx:	Horizontal center of a transformation.
cy:	Vertical center of a transformation.
sx:	Horizontal scaling or skewing percentage.
sy:	Vertical scaling or skewing percentage.

See also

Help

Preferences...

Keyline (Preview on the View menu)

Displays objects and text block borders as unfilled outlines, and displays text as solid black with no text effects.

To use keyline mode, deselect Preview on the View menu.

You can also choose Keyline from the drop-down list at the lower-left corner of the illustration window.

Note: Objects on invisible layers do not display. Objects on layers below the dotted line in the Layers palette appear dimmed.

Use keyline mode to

View all objects as unfilled outlines.

Speed up screen redraw.

Find objects that are behind other objects.

Find objects that have no fill or stroke or are otherwise hard to see.

Mark the center of a rectangle or ellipse with an X.

See also

Help

Keyboard shortcuts

Preview

User Manual

Navigating quickly around your illustration, in Chapter 7

Lock guides (View menu)

Locks the current position of guides in your illustration.

To lock guides from the Layers palette:

Click to close the Guides-layer padlock icon.

See also

Help

Layers...

Rulers

Snap to guides

User Manual

Maintaining precision as you draw, in Chapter 7

Magnification (View menu)

Reduces or enlarges your view of an illustration. Choose:

A percentage from the drop-down list, or

Fit page, to make your entire active page fit inside the illustration window, or

Fit all, to make all pages fit inside the illustration window.

You can also adjust magnification by selecting a magnification percentage from the drop-down list in the lower-left corner of the illustration window.

See also

Help

Keyboard shortcuts

Keyline

Magnifying tool

Preview

User Manual

Navigating quickly around your illustration, in Chapter 7

Preview (View menu)

Displays your illustration on the screen as it will appear when printed. Use preview mode to see colors, fills, and text and stroke attributes as you work.

You can also choose Preview from the drop-down list at the lower-left corner of the illustration window.

Note: You cannot preview Custom, PostScript, or Textured fills or strokes, or invisible layers. Objects on layers below the dotted line in the Layers palette appear dimmed.

See also

Help

Keyboard shortcuts

Keyline

Magnifying tool

User Manual

Navigating quickly around your illustration, in Chapter 7

Rulers (View menu)

Select Rulers to display horizontal and vertical rulers in the illustration window.

Rulers track cursor location using the illustration's current unit of measure.

The height and width of a selected object are highlighted on the ruler when you click and drag.

Zero point

The default location of the zero point is the lower-left corner of each page. You can change the zero point using the zero-point marker (crossbars located in the upper-left corner of the illustration window where the two rulers intersect).

To move the zero point, drag the zero-point marker to the new location on the illustration.

To reset the zero point to the default location, double-click the zero-point marker.

See also

Help

Grid

Guides

Preferences...

Getting Started

Set guides and the zero point procedure on page 19

Snap to grid (View menu)

Snaps objects as you draw to the nearest grid coordinate.

Change the snap distance of an object from the Editing Preferences dialog box.

See also

Help

Guides

Grid

Preferences...

Rulers

User Manual

Maintaining precision as you draw, in Chapter 7

Snap to guides (View menu)

Snaps objects as you draw to the nearest guide.

Change the snap distance of an object from the Editing Preferences dialog box.

See also

Help

Guides

Rulers

Lock guides

Preferences...

User Manual

Maintaining precision as you draw, in Chapter 7

Snap to point (View menu)

Aligns path points with precision.

Use Snap to point to:

- Close a path by joining two endpoints of a selected open path.
- Join the selected endpoint of an open path to the selected endpoint of another open path.
- Align a selected object to the center point of a basic shape object (keyline mode only).

Change the snap distance of an object from the Editing Preferences dialog box.

See also

Help

Guides

Rulers

Snap to grid

Snap to guides

Preferences...

User Manual

Maintaining precision as you draw, in Chapter 7

Toolbox... (Tools submenu on the View menu)

Contains tools that you use to draw, edit, or view your illustration.

Click an icon or use keyboard shortcuts to select a tool.

Click the box in the upper-left corner to close the palette.

Click the box in the upper-right corner to roll up the palette.

Drag the title bar to move the Toolbox around the illustration window.

The Toolbox cannot be resized.

See also

Bezigon tool

Calligraphic pen

Ellipse tool

Freehand tool

Knife tool

Line tool

Magnifying tool

Pen tool

Pointer tool

Polygon tool

Rectangle tool

Reflecting tool

Rotating tool

Scaling tool

Skewing tool

Text tool

Tracing tool

Variable stroke

User Manual

The drawing tools, in Chapter 3

Transforming an object, in Chapter 7

Bezigon tool (Toolbox... on the Tools submenu on the View menu)

Draws straight lines and arcs by placing curve, corner, and connector points. The Bezigon tool draws a curved path as a Bezier curve.

The Bezigon tool lets you draw regular shapes more easily than you usually can when you use the Freehand tool or the Pen tool, because the program draws perfectly straight lines and applies automatic curvature to curves as you draw. However, it is more difficult to draw freeform shapes with the Bezigon tool than with the Freehand tool or the Pen tool.

Selecting point type

Select the Bezigon tool, click to place a corner point, and then click an icon in the Object Inspector to change it to another point type. Or press a key while clicking with the Bezigon tool to place the right point type.

To place...	Do this...
Curve point	Press Alt + click
Corner point	Click
Connector point	Press Ctrl + click

To close a path as you draw, click the path's starting point.

See also

Help

Freehand tool

Object Inspector

Pen tool

User Manual

Drawing with the Pen and Bezigon tools, in Chapter 3

Ellipse tool (Toolbox... on the Tools submenu on the View menu)

Draws ellipses and circles.

Click and drag the crossbar to position and size the ellipse.

Ungroup an ellipse to change it to a path.

Constraining the shape of an ellipse

To...	Do this...
Draw a circle	Shift + click and drag
Draw an ellipse from center	Alt + click and drag
Draw a circle from center	Alt + Shift + click and drag

See also

Help

Keyboard shortcuts

Object Inspector when an ellipse is selected

Object Inspector when a path is selected

User Manual

The drawing tools, in Chapter 3

Freehand tool (Toolbox... on the Tools submenu on the View menu)

Draws lines, which are converted into ungrouped freeform paths. When you draw a curved line, Aldus FreeHand converts it to a Bezier curve.

Think of the Freehand tool as three tools in one. Double-click the Freehand tool to open the Freehand tool dialog box and click to select one of three tool operations:

Freehand

- Variable stroke
- Calligraphic pen

The Freehand tool icon changes in the toolbox to represent the current tool operation.

Options

Tight fit: Click to use the maximum number of points along path. Creates more accurate paths. Uses more memory.

Draw dotted line: Click to show a dotted line as you draw. The dotted line becomes a normal path when you release the mouse button.

Constraining the shape of a freehand path

To...	Do this...
Draw straight path	Alt + click and drag
Draw path at 45° increment of the constrain angle	Shift + Alt + click and drag
Erase path as you draw	Press Ctrl without releasing mouse button, and retrace path.
Continue drawing existing path	Select path, position cursor on endpoint, press and hold mouse button, and continue drawing.

See also

Help

Bezigon tool

Keyboard shortcuts

Object Inspector when a path is selected

Pen tool

Stroke Inspector

User Manual

Drawing with the Freehand tool, in Chapter 3

Freehand tool as Calligraphic pen tool (Toolbox... on the Tools submenu on the View menu)

Draws closed paths that look like calligraphy.

Use to draw variable-weight calligraphic paths by clicking Variable and drawing with a pressure-sensitive stylus. Increasing stylus pressure increases the stroke width.

If you do not own a pressure-sensitive stylus, you can use the keyboard to vary the stroke width:

To...	Do this...
Increase stroke width	Press the 2 or] or right arrow
Decrease stroke width	Press the 1 or [or left arrow

Options

Tight fit: Click to use the maximum number of points along path. Creates more accurate paths. Uses more memory.

Draw dotted line: Click to show a dotted line as you draw. The line becomes a normal path when you release the mouse button.

Width

Fixed: Click to draw a line of constant width. Enter a value or drag the slider to set stroke width.

Variable: Click to draw a line of variable width. Enter values or drag sliders for minimum and maximum stroke width.

Min: Enter a value or drag the slider to set minimum stroke width. The number is related to an illustration's unit of measure and must range from zero to 72 points (or the equivalent).

Max: Enter a value or drag the slider to set maximum stroke width. The number is related to an illustration's unit of measure and must range from zero to 72 points (or the equivalent).

Angle

Enter a value or turn the dial to set angle of calligraphic stroke.

As with a real calligraphic pen, the actual width of the stroke at a given location on the path depends on the direction in which you drag. For example, a 90° angle causes a vertical stroke to be narrower than a horizontal stroke.

See also

Help

Freehand tool

Object Inspector when a path is selected

Stroke Inspector

Freehand tool as Variable stroke tool

Freehand tool as Variable stroke tool (Toolbox... on the Tools submenu on the View menu)

Draws closed paths of varying widths.

Use to draw pressure-sensitive paths that look like brush strokes. When used with a pressure-sensitive stylus, increasing pressure increases the stroke width.

If you do not own a pressure-sensitive stylus, you can use the keyboard to vary the stroke width:

To...	Do this...
Increase stroke width	Press the 2 or] or right arrow
Decrease stroke width	Press the 1 or [or left arrow

Options

Tight fit: Click to use the maximum number of points along path. This option creates more accurate paths but uses more memory.

Draw dotted line: Click to show a dotted line as you draw. The line becomes a normal path when you release the mouse button.

Width

Min: Enter a value or drag the slider to set the minimum stroke width. The number is related to an illustration's unit of measure and must range from zero to 72 points (or the equivalent).

Max: Enter a value or drag the slider to set maximum stroke width. The number is related to an illustration's unit of measure and must range from zero to 72 points (or the equivalent).

See also

Help

Calligraphic pen

Freehand tool

Object Inspector when a path is selected

Stroke Inspector

Knife tool (Toolbox... on the Tools submenu on the View menu)

Cuts selected paths.

There are two ways to cut a path using the Knife tool:

- Select a path or paths, select the Knife tool, and drag a line across the location on the path where you want to cut, or
- Select a path or paths, select the Knife tool, and click at the location on the path where you want to cut.

When you cut a closed path once, it becomes a single open path. If you want to cut a closed path into separate paths, cut it at two or more places.

When you cut a path with the Knife tool, the position of other points does not change.

See also

Help

Keyboard shortcuts

Object Inspector when a path is selected

User Manual

Altering paths, in Chapter 3

Line tool (Toolbox... on the Tools submenu on the View menu)

Draws a line segment, which is an ungrouped path consisting of two points.

Constraining line segments

To...	Do this...
Draw line segment at 45° or 90°	Shift + click and drag
Draw line segment from center point	Alt + click and drag
Draw line from center at 45° or 90°	Shift + Alt + click and drag

See also

Help

Keyboard shortcuts

Object Inspector when a path is selected

Stroke Inspector

User Manual

The drawing tools, in Chapter 3

Magnifying tool (Toolbox... on the Tools submenu on the View menu)

Magnifies all or parts of your illustration.

To...	Do this...
Zoom in (double current magnification)	Click
Zoom out (half of current magnification)	Press Alt + click
Magnify specific area	Click and drag a box around an area

See also

Help

Keyboard shortcuts

Magnification

User Manual

Navigating quickly around your illustration, in Chapter 7

Pen tool (Toolbox... on the Tools submenu on the View menu)

Draws paths by placing curve, corner, and connector points and letting you adjust them as you draw. The Pen tool draws a curved path as a Bezier curve.

The Pen tool lets you draw more precisely than you usually can when you use the Freehand tool or the Bezigon tool because you have more control over the exact shape of the path as you draw. However, it is more difficult to use than the Freehand tool or the Bezigon tool.

Selecting point type

With the endpoint of an existing path selected, select the Pen tool, and then place the point type you want.

To place a...	Do this...
Curve point	Click and drag
Corner point	Click
Connector point	Press Ctrl + click and drag

Working with points as you draw with the pen tool

To...	Do this...
Place the next point at 45° increments from the Constrain angle	Shift + click and drag
Erase the most recent point	Press Backspace
Move a point as you draw	Press Ctrl
Change direction of next path segment	Press Alt and drag

To close a path as you draw, click the path's starting point.

See also

Help

Bezigon tool

Freehand tool

Object Inspector

Object Inspector when a path is selected

Stroke Inspector

User Manual

Drawing efficiently with the Pen tool, in Chapter 3

Pointer tool (Toolbox... on the Tools submenu on the View menu)

Selects, moves, or resizes objects.

Click on an object to select it. Points or curve handles are displayed on or around selected objects.

Click a point on an ungrouped curved path to display the curve handles associated with the point.

Selecting objects

To select...	Do this...
An object, path, or point within a group	Alt + click
An object, path, or point behind another object	Ctrl + click
Multiple objects or points	Shift + click
Multiple objects or points	Click and drag a selection box

Moving objects

To...	Do this...
Move an object, path, or point	Click and drag
Constrain movement to 45° increments from the Constrain angle	Shift + click and drag
Constrain curve handle movement to original angle	Alt + Shift + click and drag

Resizing objects

To...	Do this...
Resize an object	Click and drag a handle
Resize an ellipse to a circle	Shift + click and drag a handle
Resize a rectangle to a square	Shift + click and drag a handle
Maintain ratio of group or text	Shift + click and drag a handle
Resize object from center	Alt + click and drag a handle

See also

Help

Keyboard shortcuts

Toolbox...

User Manual

Selecting an object quickly, in Chapter 7

Polygon tool (Toolbox... on the Tools submenu on the View menu)

Use the Polygon tool to draw polygons or stars in your illustration. Polygons and stars are ungrouped freeform paths.

Click and drag the crossbar to create a default polygon, based on the current settings in Polygon tool dialog box, or

Double-click the Polygon tool to open the Polygon tool dialog box

Number of sides: Enter a value from three to 60, or drag the slider to change the number of sides (from three to 20) for a polygon or star.

Shape: Click to choose a polygon or star.

Star points: When a star is selected, the following options allow you to edit Star points:

Automatic: Click to set the default acuteness or obtuseness of the star.

Manual: Drag the acute/obtuse slider to manually adjust the acuteness or obtuseness of the star.

See also

Help

Keyboard shortcuts

Object Inspector when a path is selected

User Manual

The drawing tools, in Chapter 3

Rectangle tool (Toolbox... on the Tools submenu on the View menu)

Use the Rectangle tool to draw rectangles or squares in your illustration.

Click and drag the crossbar to position and size a rectangle.

Ungroup a rectangle to change it to a path.

Drawing a rounded-corner rectangle

Double-click the Rectangle tool to open the Rectangle tool dialog box.

Corner radius: Enter a value from zero to 100 points (or the equivalent) or drag the slider. A zero radius creates rectangles with 90° corners.

Adjusting a rounded-corner rectangle

Enter a value for the Corner radius in the Object Inspector.

Constraining the shape of a rectangle

To...	Do this...
Draw a square	Shift + click and drag
Draw a rectangle from center	Alt + click and drag
Draw a square from center	Alt + Shift + click and drag

See also

Help

Keyboard shortcuts

Object Inspector when a path is selected

Object Inspector when a rectangle is selected

Reflecting tool (Toolbox... on the Tools submenu on the View menu)

Flips a selected object over so that you see its mirror image.

Reflect by dragging

Select one object or multiple objects. Click the Reflecting tool to select it. Click to set the fixed point and drag to set the reflection axis across which you reflect the selected object.

Reflect using the Transform palette

Double-click the Reflecting tool (or press Ctrl + M) to open the Transform palette.

Reflect axis: Enter a negative angle for clockwise reflection, or enter a positive angle for counter-clockwise reflection.

Center: Leave default values to reflect across object's center axis; or enter coordinates to specify an alternate fixed point of reflection.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the Reflecting tool at the location you want. You can also set a fixed point by clicking with the tool icon once the Transform palette is open.

Contents: Select to reflect objects pasted inside the object along with the object itself.

Fills: Select to reflect a graduated, radial, or tiled fill with the object it fills.

Constraining reflection

To...	Do this...
Reflect an object at a 45° or 90° angle	Press Shift as you reflect the object
Reflect an object around the center point	Press Ctrl as you reflect the object

See also

Help

Moving icon

Rotating tool

Scaling tool

Skewing tool

Transform...

Transform again

User Manual

Reflecting an object, in Chapter 7

Rotating tool (Toolbox... on the Tools submenu on the View menu)

Rotates a selected object around a fixed point.

Rotate by dragging

Select one object or multiple objects. Click the Rotating tool to select it. Click to set the fixed point of rotation and drag to rotate the selected object.

Rotate using the Transform palette

Double-click the Rotating tool (or press Ctrl + M) to open the Transform palette.

Rotation angle: Enter a negative angle for clockwise rotation, or enter a positive angle for counter-clockwise rotation.

Center: Leave default values to rotate around object's center; or enter coordinates to specify an alternate fixed point of rotation.

Note: To set a fixed point of rotation as you open the Transform palette, press Alt as you click with the Rotating tool at the location you want. You can also set a fixed point by clicking with the tool icon once the Transform palette is open.

Contents: Select to rotate objects pasted inside the object as well as the object.

Fills: Select to rotate a graduated, radial, or tiled fill with the object it fills.

Constraining rotation

To...	Do this...
Rotate an object at a 45° or 90° angle	Press Shift as you rotate the object
Rotate an object around the center point	Press Ctrl as you rotate the object

See also

Help

Moving icon

Reflecting tool

Scaling tool

Skewing tool

Transform...

Transform again

User Manual

Rotating an object, in Chapter 7

Scaling tool (Toolbox... on the Tools submenu on the View menu)

Reduces or enlarges selected objects.

Scale by dragging

Select one object or multiple objects. Click the Scaling tool to select it. Click to set the fixed point and drag to scale the selected object.

Scale using the Transform palette

Double-click the Scaling tool (or press Ctrl + M) to open the Transform palette.

Scale factor: Enter a percentage of less than 100 to reduce an object; or enter a percentage greater than 100 to enlarge an object.

Uniform: Click to scale the object proportionally.

Center: Leave default values to scale from object's center; or enter coordinates to specify an alternate fixed point.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the Scaling tool at the location you want. You can also set a fixed point by clicking with the tool icon once the Transform palette is open.

Contents: Select to scale objects pasted inside the object as well as the object.

Fills: Select to scale a graduated, radial, or tiled fill with the object it fills.

Lines: Select to proportionally scale line widths of an object.

Constraining scaling

To...	Do this...
Scale an object proportionally	Press Shift as you scale the object.

Tip: When you use a monochrome bitmap image you must resize it appropriately for your printer resolution; do not use the Scaling tool. To resize the image, select the Pointer tool and press Alt as you resize by dragging a corner handle.

See also

Help

Moving icon

Reflecting tool

Rotating tool

Skewing tool

Transform...

Transform again

User Manual

Scaling an object, in Chapter 7

Skewing tool (Toolbox... on the Tools submenu on the View menu)

Use the Skewing tool to skew an object.

Skew by dragging

Select one object or multiple objects. Click the Skewing tool to select it. Click to set the fixed point and drag to skew the selected object.

Skew using the Transform palette

Double-click the Skewing tool (or press Ctrl + M) to open the Transform palette.

Skew angles: Specify the horizontal (h:) and vertical (v:) skew angles.

Center: Leave default values to skew from center of object; or enter coordinates to specify a fixed point.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the scaling tool at the location you want. You can also set a fixed point by clicking with the tool icon once the Transform palette is open.

Contents: Select to skew objects pasted inside the object as well as the object.

Fills: Select to skew a graduated, radial, or tiled fill with the object it fills.

Constraining skewing

To...	Do this...
Constrain the skew to either the horizontal or vertical axis	Press Shift as you skew the object.

See also

Help

Moving icon

Reflecting tool

Rotating tool

Scaling tool

Transform...

Transform again

User Manual

Skewing an object, in Chapter 7

Text tool (Toolbox... on the Tools submenu on the View menu)

Use the Text tool to insert a text block in your illustration.

Click and drag to create a new text block, or

Click to place a text block at the default size.

Sizing your text block

Click with the Text tool and drag to size a text block as you create it, or drag a corner handle on an existing text block to resize.

Working with text blocks

Click and drag with the Pointer tool to move a text block.

Work in keyline mode to view unselected or empty text blocks.

View your illustration at 45 percent or greater to see the tab ruler displayed in the illustration's unit of measure.

Setting tabs

Drag this icon onto the ruler...	To set this tab...
Left-most	Left-aligned
Second from the left	Right-aligned
Center	Center-aligned
Second from the right	Decimal-aligned
Right-most	Wrapping

Setting indents

Drag markers to place left, right, and first-line indents.

See also

Help

Document Inspector

Object Inspector when text is selected

Text inspector

Toolbox...

User Manual

Linking text blocks and paths, in Chapter 6

Working with tabs and indents, in Chapter 6

Tracing tool (Toolbox... on the Tools submenu on the View menu)

Traces text, paths, or placed graphics.

Select the Tracing tool, and then click and drag a box around all or part of a selected object.

When you trace an object, Aldus FreeHand creates editable paths.

Setting tracing options

Double-click the Tracing tool to open the Tracing tool dialog box.

Tight: Select to increase the number of points placed, which will create a path that more closely matches the original object. Turn off this option to use less memory and reduce tracing time.

Trace foreground: When checked, traces objects on foreground layers.

Trace background: When checked, traces objects on background layers.

See also

Help

Place...

Layers...

User Manual

Tracing scanned art, in Chapter 7

Bring to front (Arrange menu)

Moves a selected object to the front of its layer.

When the selected object is a group, objects within the group keep the same stacking order in relation to each other when the group is moved.

Use the right command

Use any of these four commands on the Arrange menu to shuffle objects within a selected layer:

To move an object...	Use this command...
To the front of a layer	Bring to front
In front of the object just ahead of it	Bring forward
Behind the object just behind it	Send backward
To the back of a layer	Send to back

See also

Help

Group

Layers...

User Manual

Moving objects forward and backward, in Chapter 2

Bring forward (Arrange menu)

Moves a selected object in front of the one on top of it within the same layer.

When the selected object is a group, objects within the group keep the same stacking order in relation to each other when the group is moved.

Use the right command

Use any of these four commands on the Arrange menu to shuffle objects within a selected layer:

To move an object...	Use this command...
To the front of a layer	Bring to front
In front of the object just ahead of it	Bring forward
Behind the object just behind it	Send backward
To the back of a layer	Send to back

See also

Help

Group

Layers...

User Manual

Moving objects forward and backward, in Chapter 2

Send to back (Arrange menu)

Moves a selected object to the back of its layer.

When the selected object is a group, objects within the group keep the same stacking order in relation to each other when the group is moved.

Use the right command

Use any of these four commands on the Arrange menu to shuffle objects within a selected layer:

To move an object...	Use this command...
To the front of a layer	Bring to front
In front of the object just ahead of it	Bring forward
Behind the object just behind it	Send backward
To the back of a layer	Send to back

See also

Help

Group

Layers...

User Manual

Moving objects forward and backward, in Chapter 2

Send backward (Arrange menu)

Moves a selected object behind the one behind it within a layer.

When the selected object is a group, objects within the group keep the same stacking order in relation to each other when the group is moved.

Use the right command

Use any of these four commands on the Arrange menu to shuffle objects within a selected layer:

To move an object...	Use this command...
To the front of a layer	Bring to front
In front of the object just ahead of it	Bring forward
Behind the object just behind it	Send backward
To the back of a layer	Send to back

See also

Help

Group

Layers...

User Manual

Moving objects forward and backward, in Chapter 2

Lock (Arrange menu)

Locks selected objects in place on a layer.

Lock an object when you want to be sure it won't be accidentally moved, cut, or deleted.

You cannot move, rotate, reflect, scale, or skew locked objects.

You can apply attributes such as a color or fill to a locked object.

Knowing the lock status of an object

A lock icon that looks like a padlock appears on the Info bar when you select a locked object.

When a selected object is locked, the Unlock command becomes available on the Arrange menu, and the Lock command is dimmed and unavailable.

See also

Help

Layers...

Lock guides

Unlock

User Manual

Organizing your illustration, in Chapter 2

Unlock (Arrange menu)

Unlocks a selected locked object.

Knowing the lock status of an object

A lock icon that looks like a padlock appears on the Info bar when you select a locked object. The icon disappears when you unlock an object.

When the selected object is unlocked, the Lock command becomes available on the Arrange menu, and the Unlock command is dimmed and unavailable.

See also

Help

Layers...

Lock guides

Lock

User Manual

Organizing your illustration, in Chapter 2

Group (Arrange menu)

Freezes two or more selected objects in relation to each other. Grouping lets you select a variety of different elements and manipulate them as a single unit, while each element within the group retains its individual attributes.

Grouped objects rotate, reflect, scale, skew, resize, and move as a unit.

Objects created with the Rectangle and Ellipse tools are grouped by default.

Use Group to:

Modify objects as a single unit.

Freeze objects in relation to each other.

Freeze two or more path points in relation to each other.

Transform objects as a unit.

Subselecting an object inside a group

Use Alt + click right mouse button to subselect an object (up to eight nested levels) inside a group.

Differences between grouping and joining objects

Objects you group can have different attributes, such as color and fill. You can also mix paths and other types of objects.

Objects you join must be paths, and all paths you join must use the same attributes. You can create holes by joining, but not by grouping.

Grouping objects across layers

When you group objects from different layers, all objects in the group move to the current drawing layer.

When you ungroup a group that contains objects from different layers, the objects return to their original layers if you have checked Remember layer info in the Editing preferences.

See also

Help

Join objects

Layers...

Split object

Transform...

Ungroup

User Manual

Grouping objects to keep them together, in Chapter 2

Ungroup (Arrange menu)

Unfreezes a group into individual objects.

Ungrouped objects can be individually modified.

You must ungroup objects created with the Rectangle and Ellipse tools in order to modify their path points.

Ungrouping objects that started on different layers

When you group objects from different layers, all objects in the group move to the current drawing layer.

When you ungroup a group that contains objects from different layers, those objects return to their original layer if Remember layer info was checked in Editing Preferences.

See also

Help

Group

Join objects

Split objects

User Manual

Grouping objects to keep them together, in Chapter 2

Join objects (Arrange menu)

Links two or more paths or connects two endpoints.

Use Join objects to

Merge two endpoints into one if they are congruent. Joins closest two points of two or more closed paths; connects them with straight lines if paths are farther apart than the Snap distance. If closer, merges two closest endpoints into a single point.

Link two or more open freeform paths to make one continuous path.

Link two or more closed freeform paths to make a composite path.

See also

Help

Convert to paths

Group

Join objects

Split objects

Ungroup

User Manual

Altering paths, in Chapter 3

Split object (Arrange menu)

Splits an object into smaller or component paths.

Use Split object to

Convert a composite path into individual paths.

Open a closed path at a selected point.

Split one or more paths at selected points.

When you split a closed path, it becomes one or more open paths, and any fill applied becomes invisible until open paths are closed.

See also

Help

Convert to paths

Join objects

Knife tool

Ungroup

User Manual

Altering paths, in Chapter 3

Align... (Arrange menu)

Aligns and distributes objects in relation to one another.

Horizontal: Click the drop-down list to select horizontal alignment.

No change: Does not change the horizontal position of selected objects.

Align left: Aligns selected objects to the left edge of the left-most selected object.

Align center: Aligns selected objects to the horizontal center of all selected objects.

Align right: Aligns selected objects to the right edge of the right-most selected object.

Distribute lefts: Creates an equal amount of space between the left edges of selected objects, divided between the left edges of the far-left and far-right selected objects.

Distribute centers: Creates an equal amount of space between the horizontal centers of selected objects, divided between the centers of the far-left and far-right selected objects.

Distribute rights: Creates an equal amount of space between the right edges of selected objects, divided between the right edges of the far-left and far-right selected objects.

Distribute widths: Creates an equal amount of space between the facing edges of selected objects, divided between the right edge of the far-left and left edge of the far-right selected objects.

Vertical: Click the drop-down list to select vertical alignment.

No change: Does not change the vertical position of selected objects.

Align top: Aligns selected objects to the top edge of the highest selected object.

Align center: Aligns selected objects to the vertical center of all selected objects.

Align bottom: Aligns selected objects to the bottom edge of the lowest selected object.

Distribute tops: Creates an equal amount of space between the top edges of selected objects, divided between the top edges of the highest and lowest selected objects.

Distribute centers: Creates an equal amount of space between the vertical centers of selected objects, divided between centers of the highest and lowest selected objects.

Distribute bottoms: Creates an equal amount of space between the bottom edges of selected objects, divided between the bottom edge of the highest and lowest selected objects.

Distribute heights: Creates an equal amount of space between the facing edges of selected objects, divided between the bottom edge of the highest and top edge of the lowest selected objects.

Overriding default alignment with a locked object

To align objects to an object other than at one extreme of the selection, lock an object. If you lock an object and select it with other objects, all other selected objects align to it.

See also

Help

Group

Lock

Snap to grid

Snap to guides

Snap to point

Ungroup

User Manual

Aligning and distributing objects, in Chapter 7

Text wrap... (Arrange menu)

Wraps text around a selected object, keeping the text away from the object by the distance you specify.

Click the button on the left to remove text wrap.

Click the button on the right to wrap text around a selected object.

Note: You cannot use Text wrap... when a group or blend is selected. To wrap text around a group or a blend, draw a path around the portion of the object you want to wrap and then set text wrap for the path. Alternatively, you can subselect objects in a group or blend and then set text wrap.

Standoff distances

Enter a positive or negative value that represents the minimum distance text will be allowed to approach the selected object(s).

See also

Help

Document Inspector

Object Inspector when text is selected

User Manual

Wrapping text around an object, in Chapter 6

Transform... (Arrange menu)

Displays the Transform palette with the last-used transformation tool selected. Use icons on the Transform palette to skew, scale, rotate, reflect, and move objects by specifying numerical values.

See also

Help

Moving icon

Reflecting icon

Rotating icon

Scaling icon

Skewing icon

Toolbox...

User Manual

Transforming an object, in Chapter 7

Moving icon (Transform... on the Arrange menu)

Moves a selected object precise distances.

Using the Moving icon

Press Ctrl + M (or double-click any transformation tool on the Toolbox) to open the Transform palette, and then select the Moving icon.

Moving distance: Enter a value in x: to specify the horizontal moving distance, or enter a value in y: to specify the vertical moving distance.

Note: When the Moving icon is selected, the Transform palette shows the distance of movement of the last-moved object in the x: and y: fields.

Contents: Select to move objects pasted inside the object as well as the object.

Fills: Select to move a graduated, radial, or tiled fill with the object it fills.

See also

Help

Reflecting icon

Rotating icon

Scaling icon

Skewing icon

Transform...

Transform again

User Manual

Moving an object, in Chapter 7

Reflecting icon (Transform... on the Arrange menu)

Flips a selected object over so that you see its mirror image.

Reflect using the Transform palette

Press Ctrl + M (or double-click any transformation tool on the Toolbox) to open the Transform palette, and then select the Reflecting icon.

Reflect axis: Enter a negative angle for clockwise reflection, or enter a positive angle for counter-clockwise reflection.

Center: Leave default values to reflect across object's center axis; or enter coordinates to specify an alternate fixed point of reflection.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the Reflecting tool at the location you want. You can also set a fixed point by clicking with the tool once the Transform palette is open.

Contents: Select to reflect objects pasted inside the object along with the object itself.

Fills: Select to reflect a graduated, radial, or tiled fill with the object it fills.

See also

Help

Moving icon

Rotating icon

Scaling icon

Skewing icon

Transform...

Transform again

Toolbox...

User Manual

Reflecting an object, in Chapter 7

Rotating icon (Transform... on the Arrange menu)

Rotates a selected object around a fixed point.

Rotate using the Transform palette

Press Ctrl + M (or double-click any transformation tool on the Toolbox) to open the Transform palette, and then select the Rotating icon.

Rotation angle: Enter a negative angle for clockwise rotation, or enter a positive angle for counter-clockwise rotation.

Center: Leave default values to rotate around object's center; or enter coordinates to specify an alternate fixed point of rotation.

Note: To set a fixed point of rotation as you open the Transform palette, press Alt as you click with the Rotating tool at the location you want. You can also set a fixed point by clicking with the tool once the Transform palette is open.

Contents: Select to rotate objects pasted inside the object as well as the object.

Fills: Select to rotate a graduated, radial, or tiled fill with the object it fills.

See also

Help

Moving icon

Reflecting icon

Scaling icon

Skewing icon

Transform...

Transform again

Toolbox...

User Manual

Rotating an object, in Chapter 7

Scaling icon (Transform... on the Arrange menu)

Reduces or enlarges selected objects.

Scale using the Transform palette

Press Ctrl + M (or double-click any transformation tool on the Toolbox) to open the Transform palette, and then select the Scaling icon.

Scale factor: Enter a percentage of less than 100 to reduce an object; or enter a percentage greater than 100 to enlarge an object.

Uniform: Click to scale the object proportionally.

Center: Leave default values to scale from object's center; or enter coordinates to specify an alternate fixed point.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the Scaling tool at the location you want. You can also set a fixed point by clicking with the tool once the Transform palette is open.

Contents: Select to scale objects pasted inside the object as well as the object.

Fills: Select to scale a graduated, radial, or tiled fill with the object it fills.

Lines: Select to proportionally scale line widths of an object.

Tip: When you use a monochrome bitmap image you must resize it appropriately for your printer resolution; do not use the Scaling icon. To resize the image, select the Pointer tool and press Alt as you resize by dragging a corner handle.

See also

Help

Moving icon

Reflecting icon

Rotating icon

Skewing icon

Transform...

Transform again

Toolbox...

User Manual

Scaling an object, in Chapter 7

Skewing icon (Transform... on the Arrange menu)

Use the Skewing icon to skew an object.

Skew using the Transform palette

Press Ctrl + M (or double-click any transformation tool on the Toolbox) to open the Transform palette, and then select the Skewing icon.

Skew angles: Specify the horizontal (h:) and vertical (v:) skew angles.

Center: Leave default values to skew from center of object; or enter coordinates to specify a fixed point.

Note: To set a fixed point as you open the Transform palette, press Alt as you click with the Scaling tool at the location you want. You can also set a fixed point by clicking with the tool once the Transform palette is open.

Contents: Select to skew objects pasted inside the object as well as the object.

Fills: Select to skew a graduated, radial, or tiled fill with the object it fills.

See also

Help

Moving icon

Reflecting icon

Rotating icon

Scaling icon

Transform...

Transform again

Toolbox...

User Manual

Skewing an object, in Chapter 7

Transform again (Arrange menu)

Repeats the last transformation you performed.

Use Transform again when you want to repeat a transformation on the same object (for example, to scale an object 90% again) or on additional objects (for example, you want to transform a circle the same way you just transformed a square).

See also

Help

Moving icon

Reflecting icon

Rotating icon

Scaling icon

Skewing icon

User Manual

Transforming an object, in Chapter 7

Correct direction (Path operations submenu on the Arrange menu)

When used on composite paths, attempts to ensure that paths inside composite paths run in opposite directions, so that the object will appear correct if Even/Odd fill is turned off on the Object Inspector when a path is selected. When used on closed paths, sets the path direction to clockwise. Use Correct direction on composite paths and turn off Even/Odd fill when exporting to formats that do not support Even/Odd fills, such as Illustrator 88 or Illustrator 3.

Path direction is initially set by the order in which you place the first two points on a path. Objects drawn with the Rectangle tool, Ellipse tool, or Polygon tool are drawn clockwise. If a path is never joined to another object, has no arrowheads, or has no text bound to it, the path direction is of little consequence.

Correcting the direction of the path does not alter the shape of a path.

Note: Correct direction is unavailable for open paths and also under certain conditions:

If the path has text bound to it or flowed inside it, Correct direction is unavailable. Deselect the path and then subselect it (Alt + click) to enable Correct direction.

If the path is part of a blend, Correct direction is always unavailable.

See also

Help

Blend

Join objects

Reverse direction

User Manual

Changing path direction, in Chapter 3

Reverse direction (Path operations submenu on the Arrange menu)

Reverses the direction of one or more selected paths

Use this command when text on a path, a blend, or a subpath of a composite path does not work as expected due to a path going in the wrong direction; for example, when text on a path reads upside down, a blend crosses over itself, or a subpath of a composite path does not fill consistently with other subpaths.

Path direction is initially set by the order in which you place the first two points on a path. Objects drawn with the Rectangle tool, Ellipse tool, or Polygon tool are drawn clockwise. Path direction is important when a path has arrowheads, is joined to another object, is blended, or has text bound to it.

Reversing the direction of the path does not alter the shape of a path.

Note: If the path is part of a blend, has text bound to it or flowed inside it, Reverse direction is unavailable. Deselect the path and then subselect it (Alt + click) to enable Reverse direction.

See also

Help

Correct direction

User Manual

Changing path direction, in Chapter 3

Remove overlap (Path operations submenu on the Arrange menu)

Removes redundant portions of a selected closed path that crosses over itself.

Removing overlap simplifies the shape, which may make it easier to edit and print. Overlapping areas are converted into closed shapes and composite paths as appropriate.

Remove overlap is particularly useful on a self-crossing path created using the Freehand tool, the Freehand tool as Variable stroke tool, the Freehand tool as Calligraphic pen tool, or on which you used the Expand stroke... command.

Note: Remove overlap does not remove the overlapping area of two separate paths. It only removes areas where one path overlaps itself. To remove the overlapping areas between two closed paths, choose Union from the Path operations submenu on the Arrange menu.

Note: Remove overlap is unavailable for open paths and also under certain conditions:

If the path has text bound to it or flowed inside it, Remove overlap is unavailable. Deselect the path and then subselect it (Alt + click) to enable Correct direction.

If the path is part of a blend, Remove overlap is always unavailable.

See also

Help

Punch

Simplify

User Manual

Designing artwork for faster printing, in Chapter 7

Simplify (Path operations submenu on the Arrange menu)

Removes or adds points to a path to maintain the same shape using the optimum number of points for efficient editing and printing.

Use this command when a path consists of an unnecessarily large number of points, such as a path converted from a Windows Metafile. Extra points are removed and remaining points are moved to optimal positions along the path. In some cases, points may be added to preserve the shape of the path.

Simplifying a path generally makes it easier to edit and print. This command is particularly useful for simplifying a shape created with the Tracing tool or the Freehand tool.

Simplifying a path may alter its shape slightly.

Note: If the path is part of a blend, has text bound to it or flowed inside it, Simplify is unavailable. Deselect the path and then subselect it (Alt + click) to enable Simplify.

See alsoq

User Manual

Designing artwork for faster printing, in Chapter 7

Blend (Path operations submenu on Arrange menu)

Creates a number of intermediate steps between two paths.

You can blend paths that:

- Are independent, not part of a group or composite path. If you try to blend one of these kinds of paths, Blend will be dimmed and unavailable from the Path operations submenu on the Arrange menu. If you want to blend a rectangle or ellipse, be sure it is ungrouped first.
- Use the same fill and stroke type. For example, you cannot blend a path using a graduated fill with a path using a radial fill.
- Use a valid color combination. If you blend two spot colors or a spot color and a process color, intermediate colors print on process color separations.

Select a reference point on each path if paths are closed.

Changing a blend

Specify the number of steps and range % of a blend in the Object Inspector.

See also

Help

Fill Inspector

Object Inspector

Ungroup

User Manual

Creating a transition effect with a blend, in Chapter 7

Setting up smoother PostScript color transitions, in Chapter 7

Intersect (Path operations submenu on the Arrange menu)

Creates a single path from the portions of selected paths that overlap, removing the portions of the paths that do not overlap.

Use Intersect when you want to create a new shape from overlapping areas of two or more selected paths.

The original paths are deleted as the new path is created from the intersection of the original paths. If you want to retain the original paths, choose Clone from the Edit menu before choosing Intersect.

The intersection you create inherits the fill and stroke of the rear-most original selected path.

Note: All selected paths must intersect. If any selected path does not intersect all other selected paths when you choose Intersect, all selected paths disappear and no new path is created because no common intersection exists.

See also

Help

Union

User Manual

Creating a shape by combining existing paths, in Chapter 7

Punch (Path operations submenu on the Arrange menu)

Creates a hole in one or more selected underlying closed paths.

Use this command when you want to create a hole in a closed path, through which other objects behind it are visible.

The front-most selected closed path is deleted as its shape punches a hole in all selected closed paths behind it. Where a hole is fully enclosed within a closed path, a punched path becomes a composite path.

See also

Help

Remove overlap

User Manual

Creating a shape by combining existing paths, in Chapter 7

Union (Path operations submenu on the Arrange menu)

Creates a single path from two or more selected, closed paths.

Use Union to combine two overlapping paths and remove portions of the paths that cross over each other.

If any selected path does not touch the other paths, the united object is created as a composite path.

See also

Help

Intersect

User Manual

Creating a shape by combining existing paths, in Chapter 7

Expand stroke... (Path operations submenu on the Arrange menu)

Converts the stroke attributes of a selected path into a closed path.

Use Expand stroke... to convert a stroke into a line shape that you can fill (for example, when you want to apply a graduated effect to a stroke), or to apply an outline to the outer edge of a stroke.

For example, you can quickly create a doughnut shape by drawing a circle and specifying a wide stroke width, but if you want to fill the doughnut shape (not the hole) with a graduated fill, use Expand stroke... to convert the wide circle stroke into a shape you can fill.

When you use Expand stroke..., the original path disappears and the perimeter of the stroke width you specified is converted to a closed path. If the original path were closed, inside and outside edges convert into subpaths of a composite path.

Options

Width: Specify the desired width of the path after the stroke is converted to a closed area, using the illustration's current unit of measure. It does not default to the original path's stroke width, so be sure to specify this option.

Cap: These three icons determine how Aldus FreeHand draws the ends of the expanded stroke. From left to right:

Butt cap: Click to apply a shape that is square and flush with the end of the stroke.

Round cap: Click to apply a shape that is round and extends one-half of the stroke width beyond the end of the stroke.

Square cap: Click to apply a shape that is square and extends one-half of the stroke width beyond the end of the stroke.

Join: These three icons determine how Aldus FreeHand draws the intersection of paths segments that meet at corner or connector points. From left to right:

Miter join: Click to create joins that are angled to a point.

Round join: Click to create rounded joins.

Beveled join: Click to create joins that extend beyond the corner of the path and are then shaved-off.

Miter limit: Enter a value from one to 57 to set the maximum ratio for a Miter join. Aldus FreeHand automatically changes a Miter join to a Beveled join when the stroke width at the join point is greater than or equal to the product of the Miter limit and the stroke width.

See also

User Manual

Altering paths, in Chapter 3

Inset path... (Path operations submenu on the Arrange menu)

Expands or contracts one or more closed paths by the specified amount.

Use Inset path... when you need a larger or smaller version of a path, especially a non-square path when scaling the path results in distortion relative to the original path. For example, use Inset path... to create an inline or outline at a distance from an irregular path.

When you use Inset path..., the selected path expands or contracts following the edge of the original path. If you want to retain a copy of the original path, choose Clone from the Edit menu before choosing Inset path....

Tip: Use Inset path... to quickly create a contracted version of the original path when you want to create a highlight blend or a hole.

Options

Inset: Specify a positive distance by which you want to contract the path using the illustration's current unit of measure. Specify a negative distance if you want to expand the path.

Join: These three icons determine how Aldus FreeHand draws the intersection of path segments that meet at corner or connector points. From left to right:

Miter join: Click to create joins that are angled to a point.

Round join: Click to create rounded joins.

Beveled join: Click to create joins that extend beyond the corner of the path and are then shaved off.

See also

User Manual

Altering paths, in Chapter 3

Previous page button (lower-left corner of bottom scroll bar)

Clicking this button (the page icon with the left-facing arrow) fits the previous page in the illustration window.

Page order is determined by the page numbering in the Document Inspector when the Pages icon is selected.

If the illustration contains only one page, clicking this button fits the page in the illustration window.

See also

Help

Pages icon

Next page button (lower-left corner of bottom scroll bar)

Clicking this button (the page icon with the right-facing arrow) fits the next page in the illustration window.

Page order is determined by the page numbering in the Document Inspector when the Pages icon is selected.

If the illustration contains only one page, clicking this button fits the page in the illustration window.

See also

Help

Pages icon

Fill Inspector (Inspector... on the Tools submenu on the View menu)

Applies and displays fill attributes for a selected path, text character, or text block.

To view the Fill Inspector, click the Fill button (second from left) on the Inspector. Options displayed in the Fill Inspector change depending on the type of fill that is currently selected.

A fill applied to closed or composite paths in your illustration is immediately displayed on screen. A fill applied to an open path is not visible until the path is closed.

Fill types

Click the drop-down list to choose a fill type. The options in the Fill Inspector change depending on the fill type you select.

None: Removes an existing fill.

Basic: Applies a solid color.

Custom: Applies one of ten preset PostScript patterns, which do not display on screen and print only to a PostScript output device.

Graduated: Applies a two-color fill with a smooth transition from one color to another.

Pattern: Applies an opaque low-resolution bitmap pattern you can edit pixel by pixel. Useful for non-PostScript printers. Not recommended for use on PostScript level 1 output devices.

PostScript: Applies a PostScript fill you create by entering PostScript language code. PostScript fills do not display on screen and print only to a PostScript output device.

You need some programming experience with the PostScript language to use this fill type.

Radial: Applies a two-color concentric transition from one color to another.

Textured: Applies one of nine preset PostScript textures, which do not display on screen and print only to a PostScript output device.

Tiled: Applies a repeating grid of tiles created from drawn objects. Recommended for creating high-resolution color-separable patterns for PostScript output devices.

See also

Help

Color list...

Color mixer...

Keyboard shortcuts

Tints...

User Manual

Applying a fill, in Chapter 4

None (Drop-down list on the Fill Inspector)

Removes any fill from a selected path, making it transparent.

Use None to remove a previously applied fill from the selected object.

What you'll see on the screen and when you print

Objects stacked behind the object show through because an object with a fill of None is transparent.

Any previously existing fill is removed from the screen and in print.

See also

Help

Fill Inspector

User Manual

The fills, in Chapter 4

Basic (Drop-down list on the Fill Inspector)

Applies a solid color to the selected object.

A basic fill applied to closed and composite paths in your illustration is immediately displayed on screen. A fill applied to an open path is not visible until the path is closed.

Black is the default fill color. If you have selected a different color on the Color list, that color becomes the default.

Basic fill color

The color well on the Fill Inspector displays the current Basic fill color.

To change the Basic fill color

Drag and drop a new color onto the Basic color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Overprint: Prevents the applied fill from knocking out objects behind it when printing color separations. By default this option is off, allowing the foreground object to knock out the background object.

What you'll see on the screen and when you print

A solid color appears inside the object.

Basic fills are compatible with both PostScript and non-PostScript output devices.

Basic fills are suitable for high-resolution PostScript output.

Basic fills support color separations.

See also

Help

Color list

Color mixer

Fill Inspector

User Manual

Applying a fill, in Chapter 4

Changing fills efficiently, in Chapter 4

Custom (Drop-down list on the Fill Inspector)

Applies a preset PostScript language pattern.

A Custom fill applied to closed and composite paths in your illustration is immediately displayed on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You can change the color, size, spacing, angle, and stroke width of most Custom fills by changing options displayed in the Fill Inspector.

The ten Custom fills

Click the second drop-down list to apply or edit the following types of custom fills:

Black & white noise

Bricks

Circles

Hatch

Noise

Random grass

Random leaves

Squares

Tiger teeth

Top noise

What you'll see on the screen and when you print

Custom fills do not appear on the screen. Instead, you will see a pattern of Cs on your screen in place of the Custom fill.

The Custom fill prints according to your specifications on a PostScript output device.

Custom fills are suitable for high-resolution PostScript output.

Color separations are suitable for Custom fills in which you can apply color.

Depending on which custom fill you are applying, objects positioned behind it may be visible.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Fill conventions, in Chapter 4

Custom fills, in Chapter 4

Graduated (Drop-down list on the Fill Inspector)

Applies a two-color fill with a smooth transition from one color to another.

A Graduated fill applied to closed and composite paths in your illustration is immediately displayed on screen. A fill applied to an open path is not visible until the path is closed.

You can only use certain color type combinations for Graduated fills; otherwise, you will get an alert message. Use any combination of color types except:

A spot color and a process color

Two different spot colors

From: The color well displays the starting color of the Graduated fill.

To: The color well displays the ending color of the Graduated fill.

Changing Graduated fill colors

Drag and drop a new color onto one or both color wells in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration. Where you drop the color determines whether the From or To color changes. Change the color of the Fill selector on the Color list palette to change the From color.

Taper: Applies one of two options for the color progression of a Graduated fill:

Linear, from the drop-down list, creates a Graduated fill with color increments of equal width.

Logarithmic, from the drop-down list, creates a Graduated fill that tapers from a narrow band of color to increasingly wider bands of color.

Angle: Enter a precise angle or turn the dial to change the angle of the Graduated fill. The dial points in the direction of the To color.

What you'll see on the screen and when you print

A transition from one color to another appears inside the object.

Graduated fills are compatible with both PostScript and non-PostScript output devices.

Graduated fills are suitable for high-resolution PostScript output.

Graduated fills support color separations.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Fill conventions, in Chapter 4

Changing fills efficiently, in Chapter 4

Graduated fills, in Chapter 4

Setting up smoother PostScript color transitions, in Chapter 7

Pattern (Drop-down list on the Fill Inspector)

Applies an editable, opaque bitmap pattern fill from a library of 64 patterns.

Apply a Pattern fill to the selected object by clicking any pattern swatch. Drag the slider to view different Pattern fills.

A Pattern fill applied to closed and composite paths in your illustration are immediately displayed on screen. A fill applied to an open path is not visible until the path is closed.

The Pattern fill color

The color well displays the current Pattern fill color.

Changing the Pattern fill color

Drag and drop a new color onto the Pattern color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Pattern fill swatches

The left swatch on the Fill Inspector displays an enlarged view of the current Pattern fill that you can edit pixel by pixel.

The right swatch on the Fill Inspector displays the Pattern fill at actual size.

Editing the Pattern fill

Click individual pixels in the left swatch to edit the current Pattern fill. The right swatch displays changes as you make them.

Clear: Click Clear to remove all pixels from the edit and display Pattern swatches.

Invert: Click Invert to reverse the black and white pixels currently displayed in the Pattern swatches.

Selecting a Pattern fill

Drag the slider to scroll through and preview the 64 bitmap patterns.

Click any of the six Pattern preview swatches to apply that Pattern fill to the currently selected object.

What you'll see on the screen and when you print

Pattern fills appear on screen inside the object.

Pattern fills print at 72 dots per inch, and are intended for use on low-resolution non-PostScript printers, although they are compatible with some PostScript printers. Pattern fills may not print correctly as separations to some PostScript devices.

Pattern fills print correctly on PostScript Level 2 devices using spot or process colors.

Pattern fills print correctly on a PostScript Level 1 device when you use spot colors that are not tints, and process colors with component inks specified at 100%.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Applying a Pattern fill, in Chapter 4


PostScript (Drop-down list on the Fill Inspector)

Applies a PostScript-language fill you create using PostScript-language code.

A PostScript fill applied to closed and composite paths in your illustration is immediately displayed on screen as a pattern of PSs. A fill applied to an open path is not visible (as PSs) until the path is closed.

The PostScript fill color

The color well displays the current PostScript fill color.

Changing the PostScript fill color

Drag and drop a new color onto the PostScript color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

PostScript Code

You can type up to 255 characters, including spaces, to create custom PostScript fills.

For reference information about the PostScript Page Description Language (PDL), refer to books about PostScript.

What you'll see on the screen and when you print

PostScript fills do not appear on the screen because they are PostScript-language specific fills. Instead, you will see a pattern of PSs on your screen in place of the PostScript fill. The PostScript fill prints according to your specifications on a PostScript printer or imagesetter.

In some cases, depending on the PostScript code you enter, objects positioned behind a PostScript filled object will show through.

PostScript fills are compatible with all PostScript output devices.

PostScript fills are suitable for high-resolution PostScript output.

PostScript fills are suitable for color separations.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

PostScript fills, in Chapter 4

Radial (Drop-down list on the Fill Inspector)

Applies a two-color concentric transition from one color to another.

A radial fill applied to closed and composite paths in your illustration are immediately displayed on screen. A fill applied to an open path is not visible until the path is closed.

You can only use certain color type combinations for Radial fills; otherwise, you will get an alert message. Use any combination of color types except:

A spot color and a process color

Two different spot colors

Outside: The color well displays the outer edge color of the Radial fill.

Inside: The color well displays the center color of the Radial fill.

Changing Radial fill colors

Drag and drop a new color onto one or both color wells in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration. Where you drop the color determines whether the Outside color or Inside color changes. Change the color of the Fill selector on the Color list palette to change the Inside color.

Locate center: Drag the center point indicator inside the square to change the center of the Radial fill. The default center location of a Radial fill is halfway between the two farthest points of an objects bounding box.

What you'll see on the screen and when you print

A concentric transition from one color to another appears on screen inside the object.

Radial fills are compatible with both PostScript and non-PostScript output devices.

Radial fills are suitable for high-resolution PostScript output.

Radial fills support color separations.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Fill conventions, in Chapter 4

Changing fills efficiently, in Chapter 4

Applying a Radial fill, in Chapter 4

Textured (Drop-down list on the Fill Inspector)

Select Textured from the drop-down list on the Fill Inspector to select from nine preset, PostScript-language textured fills.

Textured fills applied to closed and composite paths in your illustration display on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

The Textured fill color

The color well displays the current Textured fill color.

Changing the Textured fill color

Drag and drop a new color onto the Textured color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

The nine Textured fills

Click the drop-down list to apply or edit one of nine Textured fills.

What you'll see on the screen and when you print

A preview of the Textured fill displays in the sample box on the Fill Inspector.

Textured fills do not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Textured fill.

Textured fills print according to your specifications on a PostScript output device.

Textured fills are suitable for high-resolution PostScript output.

Textured fills are suitable for color separations.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Applying a Textured fill, in Chapter 4

Tiled (Drop-down list on the Fill Inspector)

Select Tiled from the drop-down list on the Fill Inspector to apply repetitions of tiles to the selected object. You create tiles from basic shapes, open or closed freeform paths, composite paths, or text.

Tiled fills applied to closed and composite paths in your illustration display on screen. A fill applied to an open path is not visible until the path is closed.

You cannot make a tile from a TIFF, EPS object, or another tiled fill.

Creating a tile

Before you can apply a tiled fill, you must use Aldus FreeHand's tools to draw an object to use as a tile, and then select Cut or Copy from the Edit menu to copy the object to the clipboard.

Note: The more complex the object you create, the longer it will take to display and print the object.

Paste in: Click Paste in to copy the contents of the clipboard into the tile display box and to apply it as a tiled fill to the selected object.

Copy out: Click Copy out to copy the contents of the tile display box to the clipboard.

Angle: Enter a precise value or turn the dial to change the angle of the displayed tile.

Scale: Enter x and y percentage values to change the horizontal and vertical scale of the displayed tile.

Offset: Enter x and y values to change the starting location of the tiled fill. When both x and y offset locations are set to zero, the first repeating tile aligns with the lower-left corner of the active page when the page is located in the bottom-most, left-most position on the pasteboard.

What you'll see on the screen/What happens in print

A repeating pattern based on the tile you created appears on screen inside the selected object.

The more complex the tile, the slower it prints and displays on the screen.

Tiled fills are compatible with both PostScript and non-PostScript output devices.

Tiled fills are suitable for high-resolution output.

Tiled fills are suitable for color separations.

See also

Help

Color list...

Color mixer...

Fill Inspector

User Manual

Applying a Tiled fill, in Chapter 4

Black & white noise (Custom drop-down list on the Fill Inspector)

Applies an opaque fill to the selected object. Black & white noise is one of ten Custom fills.

Black & white noise fills applied to closed and composite paths in your illustration display on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You cannot apply a color to Black & white noise custom fills.

What you'll see on the screen and when you print

The Custom fill Black & white noise does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Black & white noise fill.

Black & white noise prints according to your specifications on a PostScript output device.

Black & white noise fills are suitable for high-resolution output.

Black & white noise fills are suitable for color separations.

See also

Help

Custom fill

Fill Inspector

User Manual

Adding a Custom fill, in Chapter 4

Bricks (Custom drop-down list on the Fill Inspector)

Applies an editable, opaque fill to the selected object. Bricks is one of ten Custom fills.

A Bricks fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

Brick: The color well displays the current Brick fill color.

Changing the Brick color

Drag and drop a new color onto the Brick color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Mortar: The color well displays the current Mortar fill color.

Changing the Mortar color

Drag and drop a new color onto the Mortar color well in the Fill Inspector.

Width: Enter a value to change the brick width of the fill. Values you enter should be based on your illustration's unit of measure as set in the Document Inspector when the Document setup icon is selected.

Height: Enter a value to change the brick height of the fill. Values you enter should be based on your illustration's unit of measure as set in the Document Inspector when the Document setup icon is selected.

Angle: Enter an angle value to rotate the fill counterclockwise from 0°.

What you'll see on the screen and when you print

The Custom fill Bricks does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Bricks fill.

Bricks prints according to your specifications on a PostScript output device.

Bricks is suitable for high-resolution PostScript output.

Bricks is suitable for color separations

Objects positioned behind a Bricks-filled object are not visible.

See also

Help

Color list...

Color mixer...

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Circles (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Circles is one of ten Custom fills.

A Circles fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

The Circles fill color

The color well displays the current Circles fill color.

Changing the Circles color

Drag and drop a new color onto the Circles color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Radius: Enter a value to change the size of circles in the fill. Values you enter should be based on your illustration's unit of measure as set in the Document Inspector when the Document setup icon is selected.

Spacing: Enter a value based on your illustration's unit of measure to change the amount of space between circles in the fill. Spacing is measured from center point to center point of the circles. To avoid overlapping circles, spacing must be set to more than twice the radius.

Angle: Enter an angle value to rotate the fill counterclockwise from 0°.

Stroke width: Enter a value to change the stroke width of the circles inside the object.

What you'll see on the screen and when you print

The Custom fill Circles does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Circles fill.

The Circles fill prints according to your specifications on a PostScript output device.

Objects positioned behind the Circles fill are visible when printed.

Circles is suitable for high-resolution PostScript output.

Circles is suitable for color separations.

See also

Help

Color list...

Color mixer...

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Hatch (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Hatch is one of ten Custom fills.

A Hatch fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

The Hatch fill color

The color well displays the current Hatch fill color.

Changing the Hatch color

Drag and drop a new color onto the Hatch color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Angle 1: Enter an angle value to rotate counterclockwise from 0° the first set of parallel lines used to create the Hatch fill.

Angle 2: Enter an angle value to rotate counterclockwise from 0° the second set of parallel lines used to create the Hatch fill.

Spacing: Enter a value to change the amount of space between hatch strokes.

Stroke width: Enter a value to change the width of the hatch strokes.

Dashed lines: Click the checkbox to draw hatch strokes using dashed lines.

What you'll see on the screen and when you print

The Custom fill Hatch does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Hatch fill.

The Hatch fill prints according to your specifications on a PostScript output device.

Objects positioned behind the Hatch are visible when printed.

Hatch is suitable for high-resolution PostScript output.

Hatch is suitable for color separations.

See also

Help

Color list...

Color mixer...

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Noise (Custom drop-down list on the Fill Inspector)

Applies an editable, opaque fill to the selected object. Noise is one of ten Custom fills.

A Noise fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You cannot change the color of a Noise fill; it is always black.

Whiteness value %: Enter minimum and maximum values ranging from 0% to 100% to constrain the range of dark and light noise in the fill.

What you'll see on the screen and when you print

The Custom fill Noise does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Noise fill.

The Noise fill prints according to your specifications on a PostScript output device.

Noise is suitable for high-resolution PostScript output.

Noise is suitable for color separations.

Objects positioned behind a Noise fill are not visible when printed.

See also

Help

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Random grass (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Random grass is one of ten Custom fills.

A Random grass fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You cannot change the color of a Random grass fill; it is always black.

# of blades: Enter a value from 1 to 1000 to change the number of blades in the fill.

What you'll see on the screen and when you print

The Custom fill Random grass does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Random grass fill.

The Random grass fill prints according to your specifications on a PostScript output device.

Random grass is suitable for high-resolution PostScript output.

Random grass is suitable for color separations.

Objects positioned behind Random grass are visible when printed.

See also

Help

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Random leaves (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Random leaves is one of ten Custom fills.

A Random leaves fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You cannot change the color of a Random leaves fill; it is always black.

# of leaves: Enter a value from 1 to 1000 to change the number of leaves in the fill.

What you'll see on the screen and when you print

The Custom fill Random leaves does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Random leaves fill. The fill prints according to your specifications on a PostScript output device.

Random leaves is suitable for high-resolution PostScript output.

Random leaves is suitable for color separations.

The background of the Random leaves fill is transparent.

See also

Help

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Squares (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Squares is one of ten Custom fills.

A Squares fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

The Squares fill color

The color well displays the current Squares stroke color.

Changing the Squares fill color

Drag and drop a new color onto the color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Side length: Enter a value to change the size of squares in the fill. Values you enter should be based on your illustration's unit of measure as set in the Document Inspector.

Spacing: Enter a value based on your illustration's unit of measure to change the amount of space between squares in the fill. Spacing is measured from center to center of the squares. To avoid overlapping squares, spacing must be set to more than the side length.

Angle: Enter an angle value to rotate the fill counterclockwise from 0°.

Stroke width: Enter a value to change the stroke width of the squares in the fill.

What you'll see on the screen and when you print

The Custom fill Squares does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Squares fill.

The Squares fill prints according to your specifications on a PostScript output device.

Objects positioned behind the Squares fill are visible when printed.

Squares is suitable for high-resolution PostScript output.

Squares is suitable for color separations.

See also

Help

Color list...

Color mixer...

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Tiger teeth (Custom drop-down list on the Fill Inspector)

Applies an editable, opaque fill to the selected object. Tiger teeth is one of ten Custom fills.

A Tiger teeth fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

Tooth: The color well displays the current Tooth fill color.

Changing the Tooth color

Drag and drop a new color onto the color well in the Fill Inspector, or drag and drop a new color directly onto the object in your illustration, or change the color of the Fill selector on the Color list palette.

Background: The color well displays the current Background fill color.

Changing the Background color

Drag and drop a new color onto the Background color well in the Fill Inspector.

# of teeth: Enter a value from 1 to 700 to change the number of teeth in the fill.

Angle: Enter an angle value to rotate the fill counterclockwise from 0°.

What you'll see on the screen and when you print

The Custom fill Tiger teeth does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Tiger teeth fill.

The fill Tiger teeth prints according to your specifications on a PostScript output device.

Objects positioned behind the Tiger teeth fill are not visible when printed.

Tiger teeth is suitable for high-resolution PostScript output.

Tiger teeth is suitable for color separations.

See also

Help

Color list...

Color mixer...

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Top noise (Custom drop-down list on the Fill Inspector)

Applies an editable, transparent fill to the selected object. Top noise is one of ten Custom fills.

A Top noise fill applied to closed and composite paths in your illustration displays on screen as a pattern of Cs. A fill applied to an open path is not visible (as Cs) until the path is closed.

You cannot change the color of a Top noise fill; it is always black.

Gray value: Enter a percentage value from zero (white) to 100 (black) to change the value of the noise dots in the fill.

What you'll see on the screen and when you print

The Custom fill Top noise does not appear on screen. Instead, you will see a pattern of Cs on your screen in place of the Top noise fill.

The fill Top noise prints according to your specifications on a PostScript output device.

Objects positioned behind a Top noise fill are visible when printed.

Top noise is suitable for high-resolution PostScript output.

Top noise is suitable for color separations.

See also

Help

Custom fill

Fill Inspector

User Manual

Applying a Custom fill, in Chapter 4

Stroke Inspector (Inspector... on the Tools submenu on the View menu)

Applies and displays stroke attributes for a selected path, text character, or text block.

To view the Stroke Inspector, click the Stroke button (third from left) on the Inspector. Options displayed in the Stroke Inspector change depending on the type of stroke currently selected.

You can change the color of any stroke, except Neon, and the width of any stroke. Depending on the selected stroke, you can also preview samples and change patterns and other options.

Stroke types

Click the drop-down list to select from the following types of strokes:

None: Removes the stroke, making the path disappear in Preview mode and when you print.

Basic: Applies a solid color, applies arrowheads, adjusts other stroke characteristics.

Custom: Applies one of 23 preset PostScript lines.

Pattern: Applies one of 64 editable bitmap designs that repeat.

PostScript: Applies a stroke you create by entering PostScript language code.

See also

Help

Color list...

Color mixer...

Keyboard shortcuts

Tints...

User Manual

Applying a stroke, in Chapter 3

Basic (Drop-down list on the Stroke Inspector)

Applies a solid color to and changes the weight of the selected stroke.

Basic strokes are displayed on screen in preview mode.

The color well on the Stroke Inspector displays the current Basic stroke color.

To change the Basic stroke color

Drag and drop a new color onto the Basic color well in the Stroke Inspector, or drag and drop a new color directly onto the path in your illustration, or change the color of the Stroke selector on the Color list palette.

Overprint: Select Overprint to print all overlapping objects when printing color separations. When Overprint is checked, the overprinting object does not knock out or create cutouts on underlying inks.

Turn off this option if you want the foreground object to knock out the background object.

Width: Enter a value to increase or decrease the stroke width.

Cap: Determines how Aldus FreeHand draws the ends of a stroke. From left to right:

Butt cap: Applies a shape that is square and flush with the end of the stroke.

Round cap: Applies a shape that is round and extends one-half of the stroke width beyond the end of the stroke.

Square cap: Applies a shape that is square and extends one-half of the stroke width beyond the end of the stroke.

Join: Determines how Aldus FreeHand draws the intersection of paths segments that meet at corner or connector points. From left to right:

Miter join: Creates joins that are angled to a point.

Round join: Creates rounded joins.

Beveled join: Creates joins that extend beyond the corner of the path and are then shaved off.

Miter limit: Enter a value to set the maximum ratio (from one to 57) for a miter join. Aldus FreeHand automatically changes a Miter join to a Beveled join when the stroke width at the join point is greater than or equal to the product of the Miter limit and the stroke width.

Dash

Click the drop-down list to preview a dash pattern. Select a pattern from the drop-down list to apply it to the selected stroke.

Press Alt and click a dash style to open the Dash editor dialog box. Use the Dash editor to change the segment lengths of the selected dash style.

Arrowheads: Click the left drop-down list to preview the beginning-of-path arrowhead styles. Click the right drop-down list to preview the end-of-path arrowhead styles. Select an arrowhead from the drop-down list to apply it to the selected stroke.

If an arrowhead appears on the opposite end of the path you wanted, change the path's direction using the Reverse direction command on the Path operations submenu.

Choose New from the drop-down list to open the Arrowhead editor dialog box, or press Alt and click an arrowhead style. The Arrowhead editor contains tools to rotate, scale, skew, reflect, and draw arrowheads. You can also set the Cap and Join for the path that makes up the arrowhead; Paste in and Copy out paths from and to the Clipboard; and undo, redo, or delete changes to the arrowhead.

Note: Arrowheads you create cannot be deleted from an illustration's Arrowheads drop-down list.

See also

Help

Color list...

Color mixer...

Stroke Inspector

User Manual

Basic strokes, in Chapter 3

None (Drop-down list on the Stroke Inspector)

Removes the stroke from the selected path in preview mode and in print.

The stroke is removed from the screen and from the printed object, but any existing fill remains.

Switch to keyline mode to view the path that defines your object.

See also

Help

Stroke Inspector

User Manual

Applying a stroke, in Chapter 3

Custom (Drop-down list on the Stroke Inspector)

Applies a PostScript-based Custom stroke pattern to a path.

Custom strokes do not appear on screen. Instead, you will see a solid stroke in place of the Custom stroke. The stroke prints according to your specifications on a PostScript printer and prints as a solid line on a non-PostScript printer.

The color well on the Stroke Inspector displays the current Custom stroke color.

To change the Custom stroke color

Drag and drop a color onto the Custom color well in the Stroke Inspector, or drag and drop a color directly onto the path in your illustration, or change the color of the Stroke selector on the Color list palette.

You can change the color of any Custom stroke except Neon.

Width: Enter a value to increase or decrease the stroke width.

Effect: Click the drop-down list to select a Custom stroke effect. Stroke previews appear on the bottom of the Stroke Inspector.

Length: Shortens or lengthens the repeating stroke pattern by an amount you specify. Changes take effect in print, but not on screen or in the sample at the bottom of the Stroke Inspector.

You can change the length of any Custom stroke except Neon.

Spacing: Specifies the distance between sections of the repeating stroke pattern. Changes take effect in print, but not on screen or in the sample at the bottom of the Stroke Inspector.

You can change the spacing of any Custom stroke except Neon.

See also

Help

Color list...

Color mixer...

Stroke Inspector

User Manual

Custom strokes, in Chapter 3

Pattern (Drop-down list on the Stroke Inspector)

Applies an editable, opaque bitmap pattern fill from a library of 64 patterns.

Pattern strokes display on screen.

The color well on the Stroke Inspector displays the current Pattern stroke color.

To change the Pattern stroke color

Drag and drop a new color onto the Pattern color well on the Stroke Inspector, or drag and drop a new color directly onto the path in your illustration, or change the color of the Stroke selector on the Color list palette.

Width: Enter a value to increase or decrease the stroke width.

Pattern stroke swatches

The left swatch on the Stroke Inspector displays an enlarged view of the current Pattern stroke that you can edit pixel by pixel.

The right swatch on the Stroke Inspector displays the Pattern stroke at actual size.

To edit the Pattern stroke

Click individual pixels in the left swatch to edit the current Pattern stroke. The right swatch displays changes as you make them.

Clear: Click Clear to remove all pixels from the edit and display Pattern swatches.

Invert: Click Invert to reverse the black and white pixels currently displayed in the Pattern swatches.

To select a Pattern stroke

Drag the slider to scroll through and preview the 64 bitmap patterns. Patterns are displayed in the six preview swatches above the slider.

Click any of the six Pattern preview swatches to apply that Pattern stroke to the currently selected path.

See also

Help

Color list...

Color mixer...

Stroke Inspector

User Manual

Pattern strokes, in Chapter 3

PostScript (Drop-down list on the Stroke Inspector)

Applies a PostScript-language stroke you create using PostScript-language code.

PostScript strokes do not appear on screen. Instead, you will see a solid stroke in place of the PostScript stroke. The stroke prints according to your specifications on a PostScript printer.

The color well on the Stroke Inspector displays the current PostScript stroke color.

To change the PostScript stroke color

Drag and drop a new color onto the PostScript color well in the Stroke Inspector, or drag and drop a new color directly onto the path in your illustration, or change the color of the Stroke selector on the Color list palette.

Width: Enter a value to increase or decrease the stroke width.

PostScript Code: Type up to 255 characters, including spaces, to create custom PostScript strokes.

For more information on the PostScript Page Description Language, refer to books about PostScript.

See also

Help

Color list...

Color mixer...

Stroke Inspector

User Manual

PostScript strokes, in Chapter 3

Type... (Tools submenu on the View menu)

Displays or removes the Type palette, a floating panel that contains three drop-down lists you can use to select fonts, type styles, and sizes.

Double-click the box at the left end of the Type palette title bar to hide the Type palette.

The first drop-down list: Click to select from a list of available fonts. The palette displays the current font selection. If you click the drop-down list, the current font selection is highlighted.

The second drop-down list: Click to select from a list of available type styles. Some type styles appear dimmed and are unavailable depending on the currently selected font. The palette displays the current type style selection. If you click the drop-down list, the current type style selection is highlighted.

The third drop-down list: Click the arrow to select from a list of available point sizes. The palette displays the current type size selection. If you click the arrow, the current type size selection is highlighted unless it is not listed. You can specify an unlisted type size by clicking the displayed value and entering a new value.

See also

Help

Font

Type size

Type style

User Manual

Setting type specifications, in Chapter 6

Font (Type menu)

Displays a submenu of fonts when clicked. A checkmark indicates the font applied to the selected text.

If no text is selected, the default font is checked on the submenu.

If no name is checked on the submenu, either more than one font is applied to the selection or the font used in the selection is not installed.

See also

Help

Size

Text Inspector

Text tool

Type palette

Type style

User Manual

Setting type specifications, in Chapter 6

Size (Type menu)

Click to choose from a submenu of type sizes. A checkmark indicates the type size applied to the selected text.

If no text is selected, the default type size is checked on the submenu.

If no size is checked on the submenu, more than one size is applied to the selection or the size applied to the selection is not listed on the menu. Choose Type... from the Tools submenu on the View menu to display the Type palette and view an unlisted size.

To change the type size

Select text, and then choose a size from the list, or choose:

Smaller: Reduces selected text one point size.

Larger: Increases selected text one point size.

See also

Help

Font

Text Inspector

Text tool

Type palette

Type style

User Manual

Setting type specifications, in Chapter 6

Type style (Type menu)

Displays a submenu with the following type styles: plain, bold, italic, and bold italic. A checkmark indicates the type style applied to the selected text.

If no text is selected, the checkmark indicates the default type style.

Available type styles depend on the selected font. Type styles that are not available for a particular font appear dimmed; you will not be able to select them.

See also

Help

Font

Size

Text Inspector

Text tool

Type palette

User Manual

Setting type specifications, in Chapter 6

Special characters (Type menu)

Inserts a special character from the Special characters submenu. A special character inserts after the insertion point inside a text block.

Special characters included with Aldus FreeHand

End of column: Forces text after insertion point to top of next column.

End of line: Breaks the current text line, wrapping text following the insertion point.

Non-breaking space: Keeps words together on same line.

Em space: Inserts a space the width of the current type size.

En space: Inserts a space one-half the width of the current type size.

Thin space: Inserts a space one-tenth the width of the current type size.

Em dash: Inserts a dash the width of the current type size.

En dash: Inserts a dash one-half the width of the current type size.

Discretionary hyphen: Inserts hyphen after last letter before break in text line.

Using other special characters

Your Windows software contains other special characters that you can use in Aldus FreeHand. Consult your Windows documentation to learn how to insert these characters.

See also

Help

Font

Keyboard shortcuts

Type style

User Manual

Text basics, in Chapter 6

Bind to path (Type menu)

Binds the selected text block to the selected path in your illustration. If no text block is selected, Bind to path creates an empty text block bound to the selected path.

Use Bind to path to bind existing, selected text to a selected path, or to bind text to the selected path as you type.

How Bind to path works

Text formatting (font, size, and type style) remains intact when bound to a path.

You can edit text on a path directly, without removing it from the path.

Text flows onto a path based on the direction of the path. If the text reads in the wrong direction, deselect the text on a path, press Alt as you select the path again, and then choose Reverse direction from the Path Operations submenu on the Arrange menu.

Text can be bound to a visible or invisible path. Display the path to which text is bound by checking Show path on the Object Inspector, or working in keyline mode.

Use the Object Inspector to rotate characters along the path, skew the text horizontally or vertically, or change the text alignment.

Text bound to a path can be rotated, reflected, scaled, or skewed.

See also

Help

Convert to paths

Flow inside path

Group

Object Inspector

Object Inspector when text is selected

Object Inspector when text on a path is selected

Remove from path

Text tool

User Manual

Creating and editing text along or inside a path, in Chapter 6

Flow inside path (Type menu)

Flows the selected text block inside a selected, closed path. If no text block is selected, Flow inside path creates an empty text block that will be flowed inside the selected path.

Use Flow inside path to flow existing, selected text inside a selected closed path, or to flow text as you type inside a selected, closed path.

How Flow inside path works

Text flowed inside a closed path starts at the top of the closed path, and flows to its edges. The path acts as a boundary.

With Flow inside path set for a path, click the Dimensions-and-inset icon (the first icon on the second row) on the Object Inspector to set Inset options. These options specify how far text is inset from the edge of the path.

Text formatting (font, size, and type style) remains intact when flowed inside a path.

You can edit text flowed inside a path directly, without removing it from the path.

Text can be flowed inside a visible or invisible path. You can display the borders of an invisible path by checking the Display border option in the Dimensions-and-inset icon on the Object Inspector.

Text flowed inside a path can be rotated, reflected, scaled, or skewed.

When you select a path with text flowed inside it, a box below the path indicates whether all the text is visible. When the box is empty, all of the entered text is visible. A dot within the box indicates that there is more text to be flowed.

See also

Help

Bind to path

Convert to paths

Group

Object Inspector

Object Inspector when text is selected

Remove from path

User Manual

Creating and editing text along or inside a path, in Chapter 6

Remove from path (Type menu)

Separates text from a path it is bound to or flowed inside of.

Removing text from a path results in two individual objects: the text block and the path.

Removing text from a path returns the text to its original format. Any transformations applied to the text while it was bound to or flowed inside the path are removed.

Removing text transformations

Even when text is not attached to a path, you can use Remove from path to undo text transformations.

See also

Help

Bind to path

Convert to paths

Flow inside path

User Manual

Creating and editing text along or inside a path, in Chapter 6

Convert to paths (Type menu)

Changes the selected text block into an editable object.

Use Convert to paths to change text into paths so that you can edit the characters as shapes.

How Convert to paths works

When you convert text to paths, each character is a single path or composite path, and all the paths are grouped as a single object.

Select Ungroup on the Arrange menu to edit individual words or letters within the text group.

Letters with more than one component, like the letter i, convert to composite paths. Letters with enclosed spaces, like the letter o, convert to composite paths with transparent holes.

Once you convert text to a path, it is no longer text. You cannot change its font, point size, or type style.

You cannot convert paths to text. If you want the text as it was before you converted it to paths, you can choose Undo from the Edit menu repeatedly until you undo the Convert to paths command. If you do not have enough Undo levels to do this and you have not saved the illustration since converting to paths, you may choose Revert from the File menu. This restores the text to an editable form, but you lose all other unsaved changes.

See also

Help

Bind to path

Flow inside path

Group

Object Inspector

Remove from path

Ungroup

User Manual

Converting text to paths, in Chapter 6

Color mixer... (Tools submenu on the View menu)

Displays or removes the Color mixer, a palette that contains four color models you can use to create colors for your illustration.

Click on the box at the right end of the Color mixer title bar to roll up or roll down the Color mixer palette. Roll up the Color mixer when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to close the Color mixer.

You can switch from one model to another without losing color values. The K (black) value in CMYK colors automatically converts to RGB or HLS.

Regardless of the model used, all new colors are defined as process colors because Aldus FreeHand assumes that the final output of most illustrations will require four-color separations.

You can make any color created using any of the four color models a spot color using Options on the Color list.

The four color models

Choose one of the four interchangeable models to create colors for your illustration, based on your final printing needs.

CMYK: Displays the cyan, magenta, yellow, and black color model, which is based on a subtractive process. Use this model to create process colors. Drag the sliders or enter precise values to create colors that will ultimately be printed as four-color separations.

Use CMYK colors for blended objects and for Graduated or Radial fills.

RGB: Displays the red, green, and blue color model which is based on an additive process. This model is generally used to create spot colors. Drag the sliders or enter precise values to create colors when you want to:

Use fewer than three colors in your illustration.

Use special inks or overlays.

HLS: Displays the hue, lightness, and saturation model, which is an additive process where:

H: Hue is a color, such as orange, pink, or green. Drag the dial around the edge of the color wheel or enter a value to create a color by specifying its position in degrees on the color wheel.

L: Lightness indicates the lightness or darkness of a hue. Drag the slider or enter a value to change the lightness by specifying the percentage of black or white in a hue.

S: Saturation refers to the vividness or dullness of a hue. Drag the dial toward the center of the color wheel, or enter a value to change the saturation by specifying the percentage or intensity, of color.

Windows icon: Displays the Windows Basic Colors palette, a color model that lets you select from 48 basic colors that you use or modify.

See also

Help

Color list...

Options drop-down list (Color list palette)

Tints...

User manual

Working with the color palettes, in Chapter 5

Commercial Printing Guide

The properties of color on pages 8-9

Specifying colors on pages 30-31

Color list... (Tools submenu on the View menu)

Displays or removes the Color list, a scrollable palette that stores color swatches you import or create using the Color mixer or Tints palette. Use the Color list to store, name, and apply colors that you will use in your illustration.

Click on the box at the right end of the Color list title bar to roll up or roll down the Color list palette. Roll up the Color list when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to close the Color list.

When you edit a Color list color that is applied to objects in your illustration, the color of those objects in your illustration changes automatically.

When you name a Color list color, the color name is displayed in the Fill Inspector and Stroke Inspector when you select that object.

Fill selector (upper-left corner, below the title bar): Displays the fill color of a selected object or the current default fill color.

Change the fill color of a selected object by dragging and dropping a new color in the Fill selector.

Stroke selector (to the right of the Fill selector): Displays the stroke color of a selected object or displays the current default stroke color.

Change the stroke color of a selected object by dragging and dropping a new color in the Stroke selector.

Click to switch between the Fill selector and Stroke selector.

Options drop-down list: Displays seven commands you can use to:

Duplicate or create new colors.

Remove colors from the Color list palette.

Specify whether a color is a spot or process color.

Import or export color libraries.

Color drop box (upper right corner, below the title bar): Drag and drop a color from a color well to the down arrow to add a color to the Color list.

Add a new or duplicate color to the list by dragging and dropping a color on the empty area at the bottom of the current list of colors.

Replace an existing color on the list by dragging and dropping a new color on top of it. The color name and type, either spot or process, will stay the same.

Rearrange the order of colors on the Color list by dragging a color name to a new position on the list.

Default colors: Four default colors appear in every illustration:

None: No color is applied. The area is transparent.

White: Solid white, opaque.

Black: Defined as a process black.

Registration: Use to print objects that will be used as registration marks. Objects that are colored Registration appear on all separations.

Default colors cannot be deleted. Only the screen display of Registration can be edited.

Process colors: Color names appear in italic type.

Change a color from process to spot by selecting Make spot from the Options drop-down list.

Spot colors: Color names appear in Roman type.

Change a color from spot to process by selecting Make process from the Options drop-down list.

Changing the name of colors on the list

New colors are added to the list as process colors. Double-click a color name to edit it, and then press Enter.

See also

Help

Color mixer...

Options drop-down list

Tints...

User Manual

Adding colors to the Color list palette, in Chapter 5

Making changes to the Color list palette, in Chapter 5

Commercial Printing Guide

Specifying colors on page 30

Options drop-down list (Color list palette)

Displays a list of seven commands and a list of color libraries.

Commands

New: Choose New to add the current color in the Color mixer to the Color list as a process color.

Duplicate: Choose Duplicate to add a copy of the selected color to the Color list. Duplicate colors are listed below the original color with the name Copy of (original color.)

Remove: Choose Remove to delete the selected color from the Color list. You can't remove colors that are currently applied to objects in your illustration.

Make spot: Choose Make spot to convert the selected process color into a spot color. Process color names appear in italic type on the Color list.

Make process: Choose Make process to convert the selected spot color into a process color. Spot color names appear in Roman type on the Color list.

Import...: Choose Import to add colors from custom or color-matching system libraries to your Color list.

Export...: Choose Export to export colors in the Color list as a custom color library.

Color libraries

Choose a color library from which to import one or more predefined colors. Listed on the menu are color libraries included with Aldus FreeHand and any custom color libraries you exported from an illustration into the FH4LIB directory in the FH4 directory.

Before you select a color from a color library based on a commercial color-matching system (such as Trumatch):

Ask your commercial printer which color-matching system they support and why.

View a color in a book of printed color swatches provided by the color-matching system manufacturer. Printed colors do not display accurately on a computer monitor.

See also

Help

Color list...

Color mixer...

Tints...

User Manual

Working with the color palettes, in Chapter 5

Importing and exporting colors, in Chapter 5

Commercial Printing Guide

Specifying colors on page 30

Styles... (Tools submenu on the View menu)

Displays or removes the Styles palette, a scrollable window you can use to apply graphic styles to paths in your illustration. A style may contain fill, stroke, and halftone attributes.

Click on the box at the right end of the Style palette title bar to roll up or roll down the Style palette. Roll up the Style palette when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to close the Style palette.

If you edit a style later, Aldus FreeHand automatically applies the changes to all paths that have that style.

If you modify an object that already has a style applied to it, you override the style. A plus sign (+) in front of a style name in the Styles palette indicates an overridden style. Click on the style name to reapply the original style.

Options

Click the drop-down list to change the following options:

New: Creates a new style based on the fill, stroke, and halftone attributes applied to the selected object. If no object is selected, the new style is based on the default stroke, fill, and halftone attributes.

Select an object containing the fill, stroke, and halftone attributes you want to include in a new style, and then choose New from the Options submenu on the Styles palette.

Duplicate: Copies the selected style.

Remove: Removes the selected style from the list without altering the attributes applied to the objects that were using the style.

Redefine...: Displays the Redefine style dialog box. Click to select the style you want to redefine according to the stroke, fill, and halftone attributes of the selected object. If no object is selected, the style you select is redefined according to the default stroke, fill, and halftone attributes.

Set parent...: Displays the Set parent dialog box. Click to select the style you want to set as parent.

When you set a parent style for the style selected in the Styles list, the style selected in the Styles list (the child style) links to the style you select in the Set parent dialog box. When you later redefine the parent style, the attributes in the parent style that are undefined or shared by the child style also change in the child style.

See also

Help

Color list...

Fill Inspector

Halftone...

Stroke Inspector

User manual

Using styles to speed editing, in Chapter 2

Tints... (Tools submenu on the View menu)

Displays or removes the Tints palette, a window you can use to create lighter shades of a spot or process color.

Click on the box at the right end of the Tints palette title bar to roll up or roll down the Tints palette. Roll up the Tints palette when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to close the Tints palette.

Tints are based on a percentage of the spot or process color, and print with the base color when color-separated.

Base color well: Displays the current base color for tints.

Change the base color by dragging and dropping a new color from the Color list.

Changes made to a base color on the Color list automatically affect tints based on that color.

Tint swatches: Tints are displayed in 10% increments.

You can drag and drop tint swatches to objects in your illustration, the Color list, Color mixer, or an Inspector palette color well.

You can drag and drop a custom tint as you do any other color.

Enter a percentage in the Tints edit box to create a custom tint, or drag the slider to create a custom tint.

See also

Help

Color list...

Color mixer...

User Manual

Working with the color palettes, in Chapter 5

Commercial Printing Guide

Printing terminology on page 10

Insert object... (Edit menu)

Opens another program in which you create a new object, and then inserts that object as an OLE-embedded object in your illustration.

Use this option when you want to:

- Import and update an object without maintaining an external file on disk.
- Edit the object in its original program, opening it directly from your illustration.
- Create an object that you want to use only in one instance.

When you choose Insert object..., a dialog box appears in which you select the program to create a new object. The programs listed are OLE servers on your computer.

In order to paste an OLE link:

- The program in which you create the object must be an OLE server.
- Your system must have enough RAM for both Aldus FreeHand and the other program to run simultaneously.

To edit an object that you inserted as an embedded object, choose ~~<object name> object~~ from the Edit menu, or double-click on the object.

Aldus FreeHand is both an OLE client and an OLE server.

See also

Help

<object name> object

User Manual

OLE: Object linking and embedding (Windows), in Chapter 8

Inserting an embedded OLE object (Windows), in Chapter 8

<object name> object (Edit menu)

Opens a selected OLE object in the program that created it, so that you can edit the object.

Use this option when you want to edit an imported OLE object directly from your illustration.

After you edit the object, Windows returns you to Aldus FreeHand and updates your illustration. If you edited an OLE-linked object, Windows also updates all other files that contain a copy of the object.

You can also edit an OLE object by double-clicking it.

In order for this command to work properly, your system must have enough RAM for both Aldus FreeHand and the other program to run simultaneously.

See also

Help

Paste link

Insert object...

Update links...

User Manual

OLE: Object linking and embedding (Windows), in Chapter 8

Pasting a linked OLE object (Windows), in Chapter 8

Inserting an embedded OLE object (Windows), in Chapter 8

Object Inspector when an EPS object is selected

Dimensions: Specifies the horizontal (x:) and vertical (y:) positions of the lower-left corner of the EPS object, and the width (w:) and height (h:) of the EPS object.

Scale %: Specifies values for the horizontal (x:) and vertical (y:) coordinates of the Scale %. Percentages are based on the original size of the image.

See also

Help

Object Inspector

User Manual

Version control for placed EPS and TIFF graphics, in Chapter 8

Object Inspector when an OLE object is selected

Displays and changes the size of a selected OLE object.

Dimensions: Specifies the horizontal (x:) and vertical (y:) positions of the lower-left corner of the OLE object, and the width (w:) and height (h:) of the OLE object.

See also

Help

Object Inspector

User Manual

Version control for OLE-linked objects (Windows), in Chapter 8

Open... (File menu)

Opens an existing file.

Use this command to edit an existing illustration or template, to convert a previous version illustration, or to edit a file saved by another program in a format supported by Aldus FreeHand.

You can open any file supported by the Place command, but only some formats are fully editable:

Non-EPS vector formats, such as CGM.

Adobe Illustrator 1.1 format.

Adobe Illustrator 88 format.

Adobe Illustrator 3 format.

ASCII text format.

RTF text format.

Aldus FreeHand 3.x and 4.0 formats.

A complete listing of supported file formats is located in the topic Converting files from other programs in Chapter 8 of the User Manual.

If you open a template or a file created by another program, select a file type from the List files of type list in the Open document dialog box before you look for the file. The file opens in a new illustration window with the name <old filename>.FH4.

If you open a file that uses fonts which are not available on your system, a dialog box will ask you whether you want to substitute fonts.

See also

Help

Place...

User Manual

Placing text or graphics, in Chapter 8

Converting files from other programs, in Chapter 8

Font problems during file transfer, in Chapter 8

Paste link (Edit menu)

Pastes an object with an OLE link to the file from which it was copied.

Use this option when you want to:

Edit the object in its original program, opening it directly from your illustration.

Update multiple instances of an object automatically.

Store the linked object in an external file you can use with other illustrations or programs.

In order to paste an OLE link:

The program from which you copied the object must be an OLE server.

The object must be copied from a saved file.

To edit an object that you pasted with a link, choose ~~<object name> object~~ from the Edit menu, or double-click on the object.

To set updating options for an object you pasted with a link, choose ~~Update links~~ from the Edit menu.

Aldus FreeHand is both an OLE client and an OLE server.

See also

Help

Update links...

<object name> object

User Manual

OLE: Object linking and embedding (Windows), in Chapter 8

Pasting a linked OLE object (Windows), in Chapter 8

Update links... (Edit menu)

Displays and changes updating information for OLE objects (objects you imported by choosing Paste link from the Edit menu).

Use this command to specify whether changes affect OLE-linked objects automatically or only when you request an update. You can set options uniquely for each OLE-linked object.

Links list: Displays the status of each OLE-linked object in your illustration in four columns from left to right:

First column: Describes the program source of an object.

Second column: Displays the filename of an object's source file.

Third column: Identifies the portion of the source file to which an object is linked.

Fourth column: Indicates whether an object updates automatically or manually.

Update buttons: Click to select when an OLE-linked object updates. Changes the object highlighted in the Links list.

Automatic: Updates an object in your illustration whenever the object changes in the file in which it was created.

Manual: Updates an object in your illustration only when you click Update now.

Update now: Updates the object highlighted in the Links list immediately.

Cancel link: Deletes the link to the object highlighted in the Links list and converts the object to a TIFF object.

Change link...: Reestablishes a broken link or changes an OLE link to a different source file.

See also

Help

Paste link

Insert object...

<object name> object

User Manual

Pasting a linked OLE object (Windows), in Chapter 8

Inserting an embedded OLE object (Windows), in Chapter 8

Version control for OLE-linked objects (Windows), in Chapter 8

Cascade (Window menu)

Arranges two or more windows in a stack, with a slight offset so that you can see the title bar of each.

Use this command to cascade the windows for all open illustrations.

You can also manipulate illustration windows manually, just as you can move or resize other windows.

See also

Help

Tile

Tile (Window menu)

Arranges two or more windows so they appear side by side like tiles on a floor.

Use this command to tile the illustrations windows for all open illustrations.

You can also manipulate publication windows manually, just as you can move or resize other windows.

See also

Help

Cascade

Stroke widths (Arrange menu)

Click to choose from a submenu of stroke widths. A checkmark indicates the stroke width applied to the selected path or to text selected with the Text tool.

If no path is selected and no text is highlighted, the checkmark indicates the default stroke width.

If no checkmark appears, either more than one stroke width is applied to the selection or the stroke width used in the selection is not listed on the menu. Display the Stroke Inspector to view and specify unlisted sizes.

To change the stroke width

Select a path, and then choose a different stroke width from the list or choose:

Thinner: Reduces selected stroke width one point.

Thicker: Increases selected stroke width one point.

Hairline: Applies a stroke width of 0.25 points.

See also

Help

Stroke Inspector

User Manual

Applying a stroke, in Chapter 3

Clip art index

The pre-drawn clip art included with Aldus FreeHand saves you the trouble of drawing common subjects from scratch.

Clip art is saved in Aldus FreeHand template format in C:FH4:CLIPART. Each of the following categories has a subdirectory in the CLIPART directory:

- Animals
- Arrows
- Arts
- Borders
- Flags
- Maps
- Media
- Shapes
- Sports
- Symbols

Using clip art

To use a clip art illustration, locate clip art using the Open or Place command on the File menu as you would any other illustration.

See also

User Manual

Placing text or graphics, in Chapter 8

Halftone... (Tools submenu on the View menu)

Applies halftone screen settings to a selected object, overriding the illustration-wide settings.

Use this option to specify halftone screen settings that are different from the illustration-wide settings in the currently selected PPD (PostScript printer description) file. Settings you apply using the Halftone palette apply only to selected objects.

Click on the box at the right end of the Halftone palette title bar to roll up or roll down the Halftone palette. Roll up the Halftone palette when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to hide the Halftone palette.

Note: If you use the Halftone palette to apply a screen angle or frequency to an object that uses a process color, all four process inks will use the angle and frequency you specified. This is usually not desirable.

Screen: Applies a halftone dot shape to the selected object. Select one of four halftone dot shapes:

Default: Applies the default halftone dot shape specified by the currently selected PPD file.

Round dot: Halftone dot shape is a circle.

Line: Halftone dot shape is a line.

Ellipse: Halftone dot shape is elliptical.

Angle: Sets the angle of the halftone screen when you drag the dial or enter a value. To use the value specified in the currently selected PPD file, press Backspace to clear the option.

Frequency: Sets the screen ruling of the halftone screen when you drag the dial or enter a value in lines per inch. To use the value specified in the currently selected PPD file, press Backspace to clear the option.

See also

Help

Print

Printer Setup

Commercial Printing Guide

Choosing screen rulings and screen angles on page 50

Inspector (Tools submenu on the View menu)

Displays and applies object attributes. Options available on the Inspector change according to your choice of Inspector icons and the currently selected object. There are five Inspectors on the palette:

- Object Inspector
- Fill Inspector
- Stroke Inspector
- Text Inspector
- Document Inspector

Click on the box at the right end of the Inspector title bar to roll up or roll down the Inspector. Roll up the Inspector when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to hide the Inspector.

Click any icon in the top row to change the Inspector.

See also

Help

Keyboard shortcuts

Getting Started

Setting up your work page on pages 4-5

Palette Map

Layers... (Tools submenu on the View menu)

Displays and applies layer attributes. Changes layer attributes when you click or drag the following items:

Click on the box at the right end of the Layers palette title bar to roll up or roll down the Layers palette. Roll up the Layers palette when you want to save space without removing the palette from the illustration window.

Click the left box on the title bar to hide the Layers palette.

Checkmark (far left column of layer list): Makes a layer visible or invisible when you click. A checkmark indicates a visible layer. Pressing Alt as you click makes all layers visible or invisible.

By default, both visible and invisible layers print. Uncheck Include invisible layers in the Output options dialog box to prevent invisible layers from printing.

Lock icon: Locks or unlocks a layer when you click. A closed lock icon indicates a locked layer. Pressing Alt as you click locks or unlocks all layers.

Layer name: To rename a layer, double-click the layer name to edit it, and then press Enter.

Dotted line: Prevents a layer from printing if the layer is below the dotted line. All layers below the dotted line display dimmed.

Rearranging the layer list

You can rearrange the order of layers in the list by dragging the name of a layer up or down. You can also drag the dotted line up or down.

Options: Click the drop-down list to select layer options.

New: Creates a new layer with no objects.

Duplicate: Copies the selected layer and the objects on it.

Remove: Removes the selected layer and the objects on it.

All on: Displays all layers in the layer list.

All off: Hides all layers in the layer list.

See also

Help

Bring to front

Bring forward

Send to back

Send backward

User Manual

Simplifying a complex illustration using layers, in Chapter 2

Document Inspector (Inspector... on the Tools submenu on the View menu)

Applies and displays defaults for current document. These defaults can be made permanent by making modifications to a blank document and saving it as FH4DEF.FT4 in the directory C:\FH4US. Displays and changes attributes for an illustration and the pages contained in an illustration. Adds a second row of two icons to the Inspector, from left to right: The Pages icon and the Document setup icon.

See also

Help

Inspector

User Manual

Setting up an illustration, in Chapter 1

Document setup icon (Document Inspector)

Applies and displays options that apply to all pages in an illustration.

Unit of measure drop-down list

Sets the unit of measure applied to all measurements shown in rulers, info bar, palettes, and dialog box options.

To override the unit of measure in dialog boxes, enter the units you want to use with the values as follows:

Points: p preceding the value.

Picas: p following the value.

Inches: i following the value.

Millimeters: m following the value.

When you enter a value using another unit of measure, Aldus FreeHand converts the value to the current unit of measure.

Grid size: Sets the distance between points in the invisible grid.

Objects snap to these grid increments when Snap to grid is checked on the View menu.

Constrain: Sets the angle at which objects are constrained when you hold down the Shift key while drawing or moving an object or point, and the angle of the drawing axis for rectangles and ellipses.

Printer resolution: Enables Aldus FreeHand to compose the page based on the resolution of the final device used to print the illustration.

This value should always be set for the resolution of the final output device before one-bit bitmaps are resized with the Alt key or objects are blended. It also affects the pathsplitting option in the Output options dialog box.

Note: This option does not modify the resolution of the output device you use. It only informs Aldus FreeHand of the device resolution.

See also:

Help

Inspector

User Manual

Setting up a new illustration, in Chapter 1

Pages icon (Document Inspector)

Manages the pages in an illustration.

Use options under this icon to:

Add, duplicate, or remove pages.

Change the view to a different page.

Set sizes and orientations for individual pages.

Specify a bleed size for individual pages.

Options: The Options drop-down list lets you manage the number of pages in the illustration.

Add pages...: Opens the Add pages dialog box, in which you specify the number of pages to add, the page size, orientation, and bleed.

Duplicate: Creates a copy of the active page, including all objects on the page.

Remove: Deletes the active page and all objects located completely within the bleed area of the page.

Pasteboard

The pasteboard displays numbered page thumbnails representing the pages currently in the publication. A solid border indicates the active page. You can click on a thumbnail to activate a page, double-click a page icon to fit that page in the illustration window, or drag a thumbnail to move a page.

Pages are numbered in the order that they will print.

Page size drop-down list

Sets the size of the selected page. The default page size is Letter. If you select Custom, enter a value for the page width (x:) and a value for the page height (y:).

Tall/Wide: Sets the orientation of the selected page. If you select the Custom page size, this option is replaced by the Custom page size values.

Be sure that the orientation in the Aldus FreeHand Print options dialog box matches the orientation you select here.

Bleed size: Sets the bleed size for the selected page. Objects extending past the edge of a page are cut off at the bleed size.

See also:

Help

Inspector

User Manual

Setting up an illustration, in Chapter 1

Setting up multiple pages, in Chapter 1

Object Inspector (Inspector... on the Tools submenu on the View menu)

Applies and displays information relevant to the type of object selected.

You can change attributes for selected objects (such as size, position, and corner radius) using the Object Inspector.

The Object Inspector affects the following types of objects:

- Blends
- Composite paths
- Ellipses
- EPS
- Groups
- OLE objects
- Paths
- Rectangles
- Text blocks
- Text in a path
- Text on a path

See also

Help

Inspector

Keyboard shortcuts

Object Inspector when a bitmap image is selected

Applies and displays settings for a selected bitmap image, such as a TIFF image.

Dimensions: Specify the horizontal (x:) and vertical (y:) position of the lower left corner of the bitmap image, and the width (w:) and height (h:) of the bitmap image.

Scale %: Specify values for the horizontal (x:) and vertical (y:) coordinates of the Scale %. Percentages are based on the original size of the image.

Color well: Changes the color of the bitmap image when you drag and drop a color into it. This option is not available for an image saved in a color format.

Transparent: Makes a bitmap image transparent. If the image is grayscale, the image is converted to a monochrome image. This option is not available for an image saved in a color format.

Edit: Opens the Image dialog box, which contains contrast and lightness controls. This option is not available for an image saved in a color format.

Image dialog box: Displays and changes lightness and contrast of a non-color bitmap image, using buttons and bars. These settings are applied when the image is displayed and printed, but they do not alter the original saved image.

Four preset lightness and contrast buttons are across the top of the dialog box. From left to right:

Normal: Resets gray levels to the way they appear in the original image.

Reverse: Makes light levels dark and dark levels light, creating a negative grayscale image.

Posterize: Reduces the image to four levels of gray.

Solarize: Reverses the gray values of an image that are greater than 50%, adjusts the contrast setting 50% to 0%, and adjusts the contrast settings that were 100% and 0% to 100%.

You can also click the arrows or the bars to adjust lightness and contrast.

See also

Help

Inspector

User Manual

Modifying a bitmap image, in Chapter 7

Object Inspector when a blend is selected

Applies and displays settings for a selected blend.

Number of Steps: Determines the number of steps used in a blend, based on the printer resolution specified in the Document Inspector when the Document setup icon is selected and on the color change between the two selected paths.

Range %: A blend builds from the path in front to the path in back. By default, intermediate paths are spaced equally, but you can specify different starting and ending positions for the intermediate paths.

> **First:** Specifies where to place the first intermediate path in the blend. For example, if you specify First at 5%, the first intermediate shape will be placed at 5% of the distance from the original path, at the front of the blend.
>
> **Last:** Specifies where to place the last intermediate path in the blend. For example, if you specify Last as 95%, the last intermediate shape will be placed at 95% of the distance from the original path, at the back of the blend.

See also

Help

Blend

Fill Inspector

Inspector

User Manual

Creating a transition effect with a blend, in Chapter 7

Setting up smoother PostScript color transitions, in Chapter 7

Object Inspector when a composite path is selected

Applies and displays attributes for a selected composite path.

Dimensions: Specifies the horizontal (x:) and vertical (y:) positions of the lower left corner of the composite path, and the width (w:) and height (h:) of the composite path.

Even/odd fill: Toggles between two different ways of filling a closed shape. Use this option if your composite path contains overlapping areas and you are not satisfied with which areas are filled.

See also

Help

Group

Inspector

Join objects

User Manual

Working with composite paths, in Chapter 7

Object Inspector when an ellipse is selected

Applies and displays attributes of a selected ellipse.

Dimensions: Specifies the horizontal (x:) and vertical (y:) positions of the lower-left corner of the ellipse, and the width (w:) and height (h:) of the ellipse.

Note: If you ungroup an ellipse, it becomes a path. The Object Inspector shows path options, not ellipse options, when an ungrouped ellipse is selected.

See also

Help

Ellipse tool

Inspector

User Manual

Drawing, in Chapter 3

Object Inspector when a group is selected

Applies and displays attributes for a selected group of objects.

Dimensions: Specifies the horizontal (x:) and vertical (y:) position of the lower-left corner of the group, and the width (w:) and height (h:) of the group.

Transform as unit: Allows stroke widths to transform nonuniformly when the group that contains them is transformed nonuniformly. (By default, line weights transform uniformly.)

See also

Help

Group

Inspector

User Manual

Grouping objects to keep them together, in Chapter 7

Object Inspector when a path is selected

Applies and displays attributes of a selected path.

The top line displays the number of points in a path.

Even/odd fill: Toggles between the even/odd method and the winding method for filling a shape. These methods use different mathematical formulas to determine whether an enclosed area is inside (fillable) or outside (nonfillable).

Use this option when you create a filled composite path with a hole or a path that crosses over itself, and you are not satisfied with which areas are filled.

Note: Some enclosed areas may not change when you check or uncheck this option.

Closed: Connects two endpoints of a path and closes the path. Use this option to close an open path, for example, so that you can fill it.

Flatness: Simplifies a curved path so that it prints faster. High values flatten curves visibly. You can specify a value from one to 100, but values between three and ten are recommended.

When you select a point on a path, the following options are available:

Point type: Displays and changes the selected point type using (from left to right) curve, corner, and connector point icons.

Curve handles: Retracts a selected point's handles to straighten a path or turn a curve into a corner. Click the left icon to retract the incoming handle or click the right icon to retract the outgoing handle. Path direction determines which handle is incoming and which is outgoing.

Automatic: Adjusts a point's handles, as you move the point, based on the type of point, its position, and the type of adjacent points. Manually adjusting a point's handles turns Automatic off.

Point Location: Specifies the horizontal (x:) and vertical (y:) coordinates of a point.

See also

Help

Fill Inspector

Inspector

Toolbox

User Manual

Drawing, in Chapter 3

Point basics, in Chapter 3

Working with point handles, in Chapter 3

Object Inspector when a rectangle is selected

Applies and displays attributes of a selected rectangle.

Dimensions: Specifies the horizontal (x:) and vertical (y:) positions of the lower-left corner of the rectangle, and the width (w:) and height (h:) of the rectangle.

Corner radius: Enter a value from zero to 100 points or drag the slider. A zero radius creates rectangles with 90° corners.

Note: If you ungroup a rectangle, it becomes a path. The Inspector shows path options, not rectangle options, when an ungrouped rectangle is selected.

See also

Help

Inspector

Rectangle tool

User Manual

Drawing, in Chapter 3

Object Inspector when text is selected

Applies and displays attributes of whole text blocks in your illustration. Adds a second row of three icons to the Inspector, from left to right: Dimensions-and-inset icon, Column-and-row icon, and Copyfit icon.

Dimensions-and-inset icon

Displays and changes the size, position, text inset, and border attributes of a text block:

Display border: Makes the fill and stroke applied to the text block visible. Change the attributes of the text block and its border using the Fill Inspector and Stroke Inspector.

Dimensions: Specifies the left (l:) and top (t:) edges of the text block, and the width (w:) and height (h:) of the text block.

Note: When text in a path is selected, dimensions display but are not editable.

Inset: Specifies the minimum space between the text and the left (l:), top (t:), right (r:), and bottom (b:) of the text block.

Column-and-row icon

Displays and changes attributes for columns and rows.

Column options:

Count: Specifies the number of columns in the text block.

Height: Specifies the height of all columns in the text block.

Spacing: Specifies the space between columns.

Rules: Adds a rule centered between columns. Select Inset to add column rules that do not extend over the Spacing distance or over the Inset distance specified in the Text Inspector when the Dimensions-and-inset icon is selected. Select Full height to add column rules extending completely from the top edge to the bottom edge of the text block.

Row options:

Count: Specifies the number of rows in the text block.

Width: Specifies the width of all rows in the text block.

Spacing: Specifies the space between rows.

Rules: Adds a rule centered between rows. Select Inset to add row rules that do not extend over the Spacing distance or over the Inset distance specified in the Text Inspector when the Dimensions-and-inset icon is selected. Select Full width to add row rules extending completely from the left edge to the right edge of the text block.

Wrap order:

Left icon: Wraps text by filling columns first from top to bottom, then to the next column to the right.

Right icon: Wraps text by filling rows first from left to right, then to the next row down.

Copyfit icon

Adjusts the fit of text within a text block by modifying text attributes.

Column adjustment options:

Balance: When checked, prevents the last column from having less text than the others by distributing text evenly across all columns.

Modify leading: When Modify leading is checked, leading in all columns increases evenly until the lines fill the column from top to bottom. When Balance columns and Modify leading are checked, the

columns are balanced before the leading is modified.

Ignore columns less than _ %: Prevents copyfitting of text that fills a column at less than the percentage you specify. For example, if you specify 50%, copyfitting does not affect a column less than 50% full of text. If you specify too small a percentage and Balance columns is off, lines of text in nearly empty columns may have far more leading than other columns.

Copyfit %: Specify a range within which Aldus FreeHand can adjust the size of the text to fit it within the dimensions of the text block. Use this option when there is too much or too little text for the size of the text block.

First line leading: Sets leading for the first line of every column and row. If you specified only one column and row, this option sets leading for the first line of the text block.

See also

Help

Inspector

Object Inspector

Text Inspector

User Manual

Setting up and working with text blocks, in Chapter 6

Object Inspector when text on a path is selected

Applies and displays attributes for selected text on a path.

Text alignment

Text can be assigned to the top and bottom of a closed path. You can separate the line of text you want on top from the line of text you want on the bottom by separating the two lines with a paragraph return.

Top and **Bottom** options: Display and change attributes for text bound to the top or bottom of a closed path. Top: and Bottom: contain the same set of options:

None: Hides the top or bottom line of text.

Baseline: Binds text to a path at the bottom of the text, not counting descenders.

Ascent: Binds text to a path at the top edge of the tallest ascender in the selected font's character set.

Descent: Binds text to a path at the bottom edge of the lowest descender in the selected font's character set.

Orientation: Click the drop-down list to change the text orientation.

Rotate around path: Rotates each character so that its baseline is tangent to the path. This is the default setting.

Vertical: Keeps each character vertically oriented on the path.

Skew horizontal: Skews each character horizontally based on the angle of the path where it meets each character.

Skew vertical: Skews each character vertically based on the angle of the path where it meets each character.

Show path: When checked, makes the path visible on your screen and in the printed illustration.

See also

Help

Inspector

Join objects

Object Inspector

Text Inspector

User Manual

Creating and editing text along or inside a path, in Chapter 6

Text Inspector (Inspector... on the Tools submenu on the View menu)

Applies and displays attributes for selected text objects.

The Text Inspector controls attributes of the text rather than of the text block. Adds a second row of four icons to the Inspector, from left to right:

- Character icon
- Paragraph icon
- Spacing-and-hyphenation icon
- Alignment icon

See also

Help

Inspector

Keyboard shortcuts

User Manual

Text basics, in Chapter 6

Alignment icon (Text Inspector)

Applies and displays alignment information for selected text. The Alignment icon is the fourth icon on the second row of the Text Inspector. When no text is selected, displays default settings for new text.

Ragged width %: Provides control over ragged margins by specifying a minimum length of lines in a paragraph.

Use this option when you are using left-aligned, center-aligned, or right-aligned text and the ragged side of the text appears too uneven. (When you select full justification, this option is dimmed.) Aldus FreeHand makes line lengths more similar by modifying word and letter spacing.

Lines shorter than the Ragged width % you specify are adjusted to match the Ragged width %. Specifying 0% results in unadjusted spacing for ragged text; specifying 100% results in full justification.

Note: Ragged width % does not affect the last line in a paragraph unless the line is longer than the Flush zone %.

Flush zone %: When the last line of a selected paragraph is longer than the specified percentage, forces the spacing of the last line to match the Ragged width setting.

Use this option to fine-tune the length of the last line of a paragraph, or when you want to justify the last line of a fully justified paragraph. (By default, the last line of a fully justified text block is left-aligned.)

Specifying 0% justifies the last line of a paragraph regardless of the length of the last line; specifying 100% prevents justification of the last line. Aldus FreeHand adjusts the line length by modifying word and letter spacing. Setting a low Flush zone % may result in widely spaced letters for a short line.

Alignment: Sets the alignment of selected paragraphs using one of four icons. From left to right:

- Left-aligned text
- Center-aligned text
- Right-aligned text
- Fully justified text

See also

Help

Character icon (Text Inspector)

Inspector

Paragraph icon (Text Inspector)

Spacing-and-hyphenation icon (Text Inspector)

Text Inspector

User Manual

Paragraph alignment, in Chapter 6

Character icon (Text Inspector)

Applies and displays character attributes of selected text. The Character icon is the first icon on the second row of the Text Inspector. Displays default settings for new text.

Leading: Sets the spacing between lines. Click the drop-down list to select a leading type, then specify a value.

Extra: Adds to the standard automatic leading for type point size..

Fixed: Fixes leading at entered value, regardless of the type point size.

Percentage: Sets leading as a percentage of automatic leading for the selected type size. 100% equals the type size of the selected text.

Horizontal scale: Scales selected text on the horizontal axis. Positive values make characters wider, negative values make characters narrower. 100% equals the width of the selected text.

Range kerning/kerning: Changes the amount of space between all selected characters.

When no character or more than one character is selected, this option functions as Range kerning. When an insertion point is between two characters, this option functions as Kerning.

Kerning is measured in percentages of an em space. Positive values add space between letter, negative values remove space. Zero percent equals the default spacing between letters that is built into the font.

To...	Do this...
Increase space by 1%	Ctrl + Alt + right arrow
Increase space by 10%	Ctrl + Alt + Shift + right arrow
Decrease space by 1%	Ctrl + Alt + left arrow
Decrease space by 10%	Ctrl + Alt + Shift + left arrow

Baseline shift: Shifts characters up or down relative to the text baseline. Positive values move characters up, negative values move characters down. Zero points equals the default position on the baseline.

Inhibit hyphens: Prevents hyphenation of selected text.

Note: This option has no effect if the Automatic option is turned off in the Spacing-and-hyphenation icon on the Text Inspector.

Keep on same line: Prevents the selected range of characters from being broken at the end of a line.

Text effects drop-down list: Displays and applies special text effects to selected text. Where applicable, the Edit button displays and changes attributes of the selected effect. Four effects are available on the drop-down list:

No effect: No special effect is applied.

Inline effect: Repeats the outline of the text as if it were traced. Click Edit to specify the Count (number of outlines), Stroke options (width and color of outlines), and the Background options (width and color of the space between the outlines).

Shadow effect: Applies a gray shadow to selected text.

Zoom effect: Creates an effect of text receding into space with a color transition. Click Edit to specify the Zoom To percentage (the size of the text in the distance), the Offset (the location of the text in the distance relative to the original text) and the From and To colors (the beginning and ending colors of the transition).

See also

Help

Alignment icon (Text Inspector)

Inspector

Paragraph icon (Text Inspector)

Spacing-and-hyphenation icon (Text Inspector)

Text Inspector

User Manual

Creating special text effects, in Chapter 6

Setting type specifications, in Chapter 6

Paragraph icon (Text Inspector)

Applies and displays paragraph formatting information for selected text. The Paragraph icon is the second icon on the second row of the Text Inspector. When no text is selected, displays default settings for new text.

Paragraph spacing, Above and Below: Specifies the space above and below a paragraph.

Indents:

Left: Specifies the distance from the left side of a column to the left edge of a paragraph in that column.

Right: Specifies the distance from the right side of a column to the right edge of a paragraph in that column.

First: Specifies the distance from the left side of a column to the left edge of the first line of a paragraph. To set a first-line indent, this value must be larger than the left indent. To set a hanging indent, this value must be smaller than the left indent.

Lines together: Prevents splitting a specified number of lines in a paragraph over different columns or from page to page.

Hanging punctuation: When checked, places punctuation outside the margin when punctuation is at the end of a line of text. Use this option to make the sides of a text block appear more even.

Rules: Click the drop-down list to apply a rule.

None: Applies no rule below a paragraph.

Centered: Applies a centered rule below a paragraph. Click Edit to specify the rule width and to specify whether the rule centers within the last line of a paragraph or within the column.

Paragraph: Applies a rule aligned as specified in the Text Inspector when the Alignment icon is selected. Click Edit to specify the rule width.

Note: If you click Edit and specify a width of 100% of Column, the rule always extends fully within a column and other settings make no difference.

See also

Help

Alignment icon (Text Inspector)

Character icon (Text Inspector)

Inspector

Spacing-and-hyphenation icon (Text Inspector)

Text Inspector

User Manual

Formatting paragraphs, in Chapter 6

Spacing-and-hyphenation icon (Text Inspector)

Applies and displays spacing and hyphenation information about selected paragraphs. The Spacing-and-hyphenation icon is the third icon in the second row of the Text Inspector. When no text is selected, displays default settings for new text.

Spacing %: When you specify word and letter spacing, 100% equals the default word and letter spacing built into the font.

Min: Specifies the minimum spacing between words and letters.

Opt: Specifies the desired spacing between words and letters.

Max: Specifies the maximum spacing between words and letters.

Hyphenation: Sets hyphenation options.

Drop-down list: Selects the language used to hyphenate selected paragraphs.

Automatic: Inserts hyphens where words break at the end of a line in selected paragraphs.

Skip capitalized: Prevents hyphenating a word beginning with a capital letter.

Consecutive: The maximum number of consecutive lines allowed to hyphenate.

See also

Help

Alignment icon (Text Inspector)

Character icon (Text Inspector)

Inspector

Paragraph icon (Text Inspector)

Text Inspector

User Manual

Paragraph spacing, in Chapter 6

Active illustration

Since you can have more than one illustration open at a time, the active illustration is the illustration in which you're currently working.

Acute/obtuse

An acute angle is less than 90 degrees.

An obtuse angle is more than 90 degrees but less than 180 degrees.

Additive method

The additive method used by the RGB color model means that you create white by adding or combining color. Combining all colors at 100% value creates white, and combining all colors at 0% value creates black. Colors created by transmitted light use the additive method.

Aldus Fetch

A program that can catalog thousands of art, photographic, movie, and sound items in a database and provides instant visual access to the cataloged items.

ASCII format

A file format that contains letters, digits, and symbols from the ASCII character set.

Automatic curvature

As a point is moved, automatic curvature modifies the position of curve handles based on the point type and the position of the preceding and following points.

Bezier curve

A method of creating shapes based on the mathematical methods for defining curves pioneered by Pierre Bezier, noted French engineer, scientist, and academic teacher. The Bezier curve is defined by four points: two end points and two curve handles. You control the shape of the curve by manipulating the curve handles. Bezier's work helped launch the computer-aided design (CAD) industry in the 1960's, where his complex geometries were used extensively for designing automobile body shapes. Today his influence is felt throughout mainstream computer graphics.

Binary format

A file format that is in machine-readable format.

Bitmap

An image, such as a paint or TIFF image, consisting of an array of monochrome or color pixels. Bitmap graphics are usually created by painting or image-editing programs.

Bitmap PICT format

A PICT file that contains only bitmapped graphics (graphics that consist of a pattern of dots which create a picture).

Books About PostScript

Learning PostScript: A Visual Approach by Ross Smith (Peachpit Press, Inc., 1990).

PostScript Language Tutorial and Cookbook by Adobe Systems Incorporated (Addison-Wesley Publishing Company, Inc., 1986).

PostScript Language Program Design by Adobe Systems Incorporated (Addison-Wesley Publishing Company, Inc., 1988).

PostScript Language Reference Manual by Adobe Systems Incorporated (Addison-Wesley Publishing Company, Inc., 1986).

Real World PostScript by Stephen F. Roth (Addison-Wesley Publishing Company, Inc., 1988).

Calligraphy

A style of handwriting using a flat-tipped pen, resulting in a stroke weight or width that varies with the direction of the line.

Center-aligned text

A paragraph within which lines of text center between the left and right indents.

Clipboard

A temporary storage location that is part of your computer system, which handles objects that you transfer when you Cut, Copy, or Paste objects within or between Aldus FreeHand illustrations or to or from another program. The Clipboard stores one set of information at a time; the most recent object you Cut or Copy replaces any contents previously contained on the Clipboard.

Closed path

A closed path consists of one or more line segments with endpoints that are joined together in a closed loop.

Color models

The red, green, and blue (RGB) and hue, lightness, and saturation (HLS) models are based on the properties of transmitted light.

The cyan, magenta, yellow, and black (CMYK) model is based on pigments, such as those used in commercial printing.

Color separation

Preparing multicolor art work for printing by dividing it into individual overlays, or separations, one for each component color. For process color, four separations are printed, one each for cyan, magenta, yellow, and black. For spot color, one separation is printed for each color used in the illustration.

Complex path

A path consisting of tens of curves or hundreds of points, especially if it contains a graduated or radial fill or an object pasted inside it.

Composite path

A composite path consists of two or more discontinuous closed paths that are treated as a single path. An effect applied to a composite path, such as a graduated fill, appears as if the composite path were continuous. If two overlapping paths are joined as a composite path, it appears as a shape with a hole.

Connector point

A kind of point that ensures a smooth transition from a curved path segment and a straight line segment. Appears as a triangle when selected.

Corner point

A kind of point at which the path segments extending from it can form a corner. Appears as a square when selected.

Curve handle

A clover-shaped handle attached to a selected point. Use handles to change the shape of the path segment extending from a point.

Curve point

A kind of point that ensures that the path segments extending from it form a curve. Appears as a circle when selected.

Dithering

Simulation of a color by grouping pixels of other colors. Your eye sees the grouped pixels as a mixed color. Normally used when not enough colors are available on the monitor to exactly match a color in an illustration.

Document format

Saves the file as a regular illustration file. Use this option when the file does not contain default settings, artwork, colors, or styles you want to use as starting points for other illustrations.

Edition

A file containing text or graphics published (exported) by a program.

EPS

Encapsulated PostScript (EPS) is a graphics file format. EPS graphics contain all of the PostScript code needed to print all objects in the file, and may also contain a screen preview (for display purposes only). You can import and export EPS files from Aldus FreeHand; EPS files exported from Aldus FreeHand can be used in most software programs.

File format

The specific format in which a file is saved when it is not an Aldus FreeHand illustration file. Identified by the three-letter extension at the end of the filename. Use other file types when you work with a program that does not export or import a native Aldus FreeHand illustration file.

Fill

The color, tint, or pattern applied to the area within a closed path or text character.

Filters

Allow you to import and export a variety of file formats. Use filters to open a file in FreeHand that was created in another program, or to save a file created in FreeHand in another program's file format so you can then open it in the other program.

First-line indent

A type of paragraph formatting in which the first line of a paragraph is indented (positively or negatively) from the other lines.

Fixed point

The location used as a reference for transforming an object.

Flatness

Affects the number of line segments that the PostScript language uses to print a curved path. The higher the flatness value, the fewer line segments are used to render a curve, and the faster an illustration prints. High flatness values (depending on the output device resolution) result in visibly flattened curves.

Font

A complete set of characters for one typeface, such as Helvetica, including uppercase and lowercase characters, numbers, and punctuation marks.

Fully justified text

A paragraph of text within which the word and letter spacing of lines of different lengths is adjusted so that the lines fill the space between the left and right paragraph indents.

Greeked type

Text that is displayed as gray lines when the point size of the text at the current magnification is smaller than the point size you enter in the Greek type below option in the Display preferences.

Greeked type is displayed on-screen by gray lines in place of the text characters. Greeked type accelerates on-screen redraw time. Text characters will print normally.

Halftone

A technique of representing continuous-tone art with a pattern of dots that vary in size. The pattern is called a halftone screen.

In photographic halftoning, each dot in the halftone screen is called a halftone dot. In digital halftoning, dots in the halftone screen are combined into halftone cells.

Black-and-white art is printed using black halftone dots, but color can also be reproduced. Spot color is created by applying a colored ink to a halftone screen. Process color is created by overlaying four halftone screens (one each for cyan, magenta, yellow, and black inks) at different halftone screen angles.

Handles

A set of small black squares that appear around a rectangle, ellipse, group, composite path, blend object, imported object, or text block. Use handles to resize an object. Handles on a text block perform additional functions.

Hanging indent

A type of paragraph formatting in which the first line of a paragraph is not indented from the left margin, but the rest of the lines are indented, for example, to simulate setting a subhead in the left margin.

Group

Two or more objects frozen in relation to each other. Groups rotate, reflect, scale, skew, and move as a unit.

Guides

Non-printing horizontal and vertical lines that help you align objects on a page.

Insertion point

The insertion point is the spot where the flashing cursor appears inside the text block. Typed characters appear at the flashing cursor.

Keyline

A view option that displays outlines of objects without their line or fill attributes, for simplified viewing and faster screen redraw. Keyline is the opposite of Preview.

Knockout

An option for printing separations by which portions of color underneath other colors are not printed (knock out) in areas where foreground objects overlap them. Knockouts preserve the integrity of the colors you specify, but unless press registration is perfect, knockouts can result in unacceptable gaps between adjacent colors.

Landscape

Prints an illustration so that it is wider than it is tall.

Landscape orientation

Prints on a page so the result is wider than it is tall.

Layer

A transparent plane or overlay that helps you organize objects and control how they stack upon each other in an illustration. An illustration can contain any number of printing (foreground) and nonprinting (background) layers.

Left-aligned text

A paragraph within which lines of text align at the left indent.

Masked/unmasked

An object is masked when part of the object is hidden because it is pasted inside a path that is smaller than the object.

An object is unmasked when you can see the entire object because it is not pasted inside a path that is smaller than the object.

Modifying an object

Modifying an object means to change it by editing, moving, resizing, or adding colors, lines, or fills.

Nested objects

A nested object is a single object, for example a square, that is part of a group of objects. Aldus FreeHand lets you select a nested object within a group without selecting the whole group.

Object

Any path, text block, or imported graphic in your illustration.

Object-by-object redraw

Updating the monitor by drawing objects sequentially as each object's appearance is calculated. Object-by-object drawing uses less RAM than buffered drawing.

OLE

Object linking and embedding (OLE) is a standard for exchanging data between programs. Includes the ability to edit an object in the program that created it directly from the importing program, and to automatically update imported objects when the original object is modified.

OLE client

A program capable of importing and updating an OLE object from an OLE server program.

OLE embedding

A method of creating and updating an object. Creates an active link between an imported object and the original program from which it was imported. Lets you edit and update an imported object by opening it directly in the program that created it.

OLE linking

A method of importing and updating an object. Creates an active link between an imported object and the original file from which it was imported. Allows one or more imported objects to be updated automatically when the original file is modified.

OLE server

A program capable of creating and updating an OLE object that you import into an OLE client program.

Open path

An open path consists of one or more line segments with endpoints that do not touch.

OPI

Acronym for Open Prepress Interface, a standard set of PostScript-language comments that communicate placement, size, and cropping information to high-end prepress systems, minimizing stripping and rework costs.

Options on the Fill Inspector

The Fill Inspector lets you control the look of fills applied to objects in your illustration. Depending on the selected fill, you will be able to control color and size, specify an angle, preview a sample, specify a center, and edit a variety of other options.

Overflowed text blocks

Text blocks appear overflowed when you type more text than they can contain at present size. When a text block is overflowed the flow status box in the bottom right corner contains a black circle.

Overprint

An option for printing separations by which colors that overlap are printed in their entirety. (By default, portions of colors underneath a color don't print, or knock out.) Overprinting eliminates the possibility of color gaps between objects, but can result in unacceptable color shifts.

Path

An editable visible or invisible line segment connecting two or more path points.

Path point

A control on a path that determines the shape of the path segments going into and out of it.

PICT file

A Macintosh graphics file format that can contain either bitmapped graphics, vector graphics, or both.

Pixel

Short for picture element, the smallest picture sample that can be sensed, manipulated, or produced.

Point

A location on an ungrouped path that determines the shape and direction of the path segments extending from that location.

Point size

A unit of measure equal to 1/12 pica or 1/72 inch in the PostScript language. (In traditional graphic arts, 72.27 points equals one inch.)

Portrait

Prints an illustration so that it is taller than it is wide.

PostScript

A device-independent page-description language developed by Adobe Systems Inc. PostScript is the industry standard for quality desktop publishing. Many features in Aldus FreeHand use specific PostScript-language capabilities.

Power-duplicate

A method of quickly creating copies of an object while progressively repeating a sequence of transformations. For example, you can clone, scale, and rotate an object, and then simultaneously repeat those steps several times to create a progression of cloned, scaled, and rotated objects.

Preview

A view option that displays your illustration as it will be printed, complete with line weights and fills (except the PostScript-based Custom, PostScript, and Textured strokes and fills). Preview is the opposite of Keyline.

Process color

A method of printing by which four colors of ink (cyan, magenta, yellow, and black) are used to print tiny dots that collectively make a color in your illustration. All process colors are created by clustering dots of one of the four process color inks.

Publish and Subscribe

A method by which multiple instances of an imported object are updated when you change the file that created the object. Also allows you to open an imported object in the program that created it, directly from your illustration.

Publisher

The text or graphics you export to an edition file. In Aldus FreeHand, a publisher is a page you export to an edition file.

RAM

Random Access Memory: internal memory used by your computer to run programs and do tasks. Not to be confused with the memory on your hard disk, which is used for file storage.

Reflection axis

The line across which you reflect or flip an object.

Registration marks

Registration marks print outside the image area of an illustration and are used as guides for aligning separations.

Resolution

Refers to the precision of dots available to represent graphic detail in a given area, usually expressed in dots per inch (dpi). Resolution is measured by these units: on a computer screen, the number of pixels in a linear inch (ppi); on a printer, the number of dots printed in a linear inch (dpi); and on a scanner, the number of samples saved per linear inch of the scanned art (spi).

Rich Text Format (RTF)

File format used for transferring formatted text documents between programs, even those running on different platforms.

Right-aligned text

A paragraph within which lines of text align at the right indent.

Skew

To distort an object by slanting it horizontally, vertically, or both.

Snap distance

The distance within which an object will be pulled, or snapped, into alignment with a point, guide, grid, or center point of a basic shape.

Split

To break apart paths at selected points, or to break apart composite paths.

Spot color

A method of printing by which each color used in the illustration is printed using a separate ink. Spot color inks can be custom-mixed or specified from a color-matching system.

Stacking order

The order in which objects lie on top of one another within the same layer. Objects created within a single layer are stacked in the order they were created. The last object you draw is on top. You can shuffle the stacking order for single objects or groups.

Stroke

The color, tint, or pattern applied to the outline of a path or text character. Applying a stroke makes a path outline visible.

Style

A style is a set of graphic attributes: color, fill, line, and halftone screens. You can define, name, and save a style. Styles save you time and help you achieve design consistency by letting you apply or edit a set of graphic attributes to many objects in one quick step.

Subpath

A closed path that is part of a composite path.

Subscriber

An edition file as it appears in an illustration after being imported (subscribed to).

Subtractive method

The subtractive method used by the CMYK color model means that you create white by subtracting or removing color. Combining all colors at 0% value creates white, and combining all colors at 100% value creates black. Colors created by reflected light use the subtractive method.

Tab ruler

A ruler, containing tab and indent controls, that appears above a text block when you click an insertion point inside it.

Template

Saves the file as a template that you can use as a starting point for other illustrations. Opening a template opens an untitled copy of the template containing its settings and objects, and saves the original template for future use.

Text block

The text block is the empty, rectangular container you see when you click in the illustration window with the Text tool. Text is typed inside the text block.

Text effects

Custom effects that modify the appearance of text without converting the text to a graphic.

The percentage of lightness

Lightness is determined by the percentage of blackness or whiteness in a hue. Moving the slider changes the lightness value for all hues on the color wheel.

Enter a %, or	Drag the slider:	To get this result:
Less than 50%	Down	Increase blackness
Greater than 50%	Up	Increase whiteness

The percentage of saturation

Saturation is determined by the percentage (intensity) of color present. Dragging the dial in or out changes the saturation value for all hues on the color wheel.

Enter a %, or	Drag the dial:	To get this result:
Less than 50%	Toward the center	Decrease intensity
Greater than 50%	Toward the edge	Increase intensity

The position of color

Hue is determined by the position in degrees a color occupies on the color wheel. You can enter precise values for specific colors or drag the dial around the edge of the color wheel to create other colors.

Enter this degree:	To get this color:
0	red
60	yellow
120	green
180	cyan
240	blue
300	magenta

TIFF file

An acronym for Tag Image File Format, a standard file format that was developed by Aldus Corporation for bitmap or raster graphics, usually for scanned images. The TIFF format supports a variety of image types, including monochrome, grayscale, and RGB and CMYK color images. Vector graphics are usually stored in PICT or EPS format.

Tile

A tile is an object you create using shapes, open or closed freeform paths, composite paths, or text that you use as the basis of a tiled fill. When you choose Tiled fill, the tile is repeated across the selected object.

Tint

A lighter shade, usually specified as a percentage, of a spot or process color.

Transform

Move, rotate, scale, skew, or reflect a selected object using the transform tools.

Types of fills

Using the Fill inspector you can apply different types of fills to closed objects in your illustration.

Fills you can apply:

None: Applies no fill.

Basic: Applies a solid color.

Custom: Applies one of ten preset patterns for a PostScript output device.

Graduated: Applies a two-color fill with a smooth transition from one color to another.

Pattern: Applies an opaque low-resolution bitmap pattern you can edit pixel by pixel. Not recommended for use on PostScript Level 1 output devices.

Postscript: Applies a fill you create by entering PostScript language code for a PostScript output device.

Radial: Applies a two-color concentric transition from one color to another.

Textured: Applies one of nine preset PostScript textures for a PostScript output device.

Tiled: Applies a repeating grid of tiles created from drawn objects. Recommended for creating high-resolution color-separable patterns for PostScript output devices.

Undo

A command on the Edit menu that undoes your last action. Using the Preferences command, you can set the number of actions you can undo.

Ungroup

To convert grouped objects into individual objects, or a rectangle or ellipse into a freeform path.

Unit of measure

The measuring unit (points, picas, inches, decimal inches, or millimeters) specified for an illustration file. The illustration unit of measure affects working units on the ruler and grid, as well as values you enter to edit your illustration. You can change the illustration unit of measure on the Document Inspector when the Document Setup icon is selected.

Vector graphic

A graphic consisting of mathematically described objects which usually appear as outlines with control points. Vector graphics are usually created by drawing programs.

Vector PICT format

A PICT file that contains only vector graphics (graphics that contain mathematically described objects).

Windows Bitmap

A file format for Microsoft Windows that contains only bitmapped graphics (graphics that consist of a pattern of dots which create a picture). Bitmap graphics are usually created by painting or image-editing programs.

Wrapping tab

A kind of tab that lets long text wrap within the space of a tab.

Zero point

The reference point for ruler measurements. Each page in your illustration has its own zero point.

Aldus FreeHand 4.0 shortcuts

Click on button below to display keyboard shortcuts for the following Aldus FreeHand 4.0 functions:

File/Edit.....	File and Edit menu commands.
View.....	View menu and magnification commands.
Arr/Type.....	Arrange and Type menu commands.
Palette.....	Palette controls.
Tools.....	Tools submenu commands.
Constrain.....	Constraining the tools.
Pen/Bez.....	Drawing with the pen and bezigon tools.
Text.....	Working with text.

Abbreviations used in this reference

pad.....	numeric keypad
pg	page
Spcbr.....	Spacebar
Shift.....	Shift key

To print the information on a screen

Select Print Topic from the File menu

File menu and Edit menu commands

File

Close	Ctrl+F4
Export	Ctrl+E
New	Ctrl+N
Open	Ctrl+O
Place	Ctrl+Shift+D
Print	Ctrl+P
Exit	Alt+F4
Save	Ctrl+S
Save as	Ctrl+Shift+S

Edit

Clear	Del
Clone	Ctrl+Shift+C
Copy	Ctrl+C
Cut	Ctrl+X
Cut contents	Ctrl+Shift+X
Duplicate	Ctrl+D
Paste	Ctrl+V
Paste inside	Ctrl+Shift+V
Redo	Ctrl+Alt+Bkspc
Select all	Ctrl+A
Undo	Alt+Bkspc

View menu and magnification commands

View

Info bar	Ctrl+Shift+R
Preview	Ctrl+K
Rulers	Ctrl+R

View Magnification

12% magnification	
50% magnification	Ctrl+5
100% magnification	Ctrl+1

Snap to grid .....Ctrl+Y
Snap to guides .....
Snap to point .....Ctrl+Shift+Z

200% magnification .....Ctrl+2
400% magnification .....Ctrl+4
800% magnification .....Ctrl+8
Fit page .....Ctrl+W

Arrange menu and Type menu commands

Arrange

Align ..... Ctrl+Shift+A
Blend ..... Ctrl+Shift+E
Bring forward ..... Ctrl+Shift+F
Bring to front ..... Ctrl+F
Group ..... Ctrl+G
Join objects ..... Ctrl+J
Lock ..... Ctrl+L
Send backward ..... Ctrl+Shift+K
Send to back ..... Ctrl+B
Split object ..... Ctrl+Shift+J
Text wrap ..... Ctrl+Shift+W
Transform ..... Ctrl+M
Transform again ..... Ctrl+Shift+G
Ungroup ..... Ctrl+U
Unlock ..... Ctrl+Shift+L

Type

Bind to path ..... Ctrl+Shift+Y
Convert to paths ..... Ctrl+Shift+P
Flow inside path ..... Ctrl+Shift+U
Size
  Smaller ..... Ctrl+Shift+<
  Larger ..... Ctrl+Shift+>
Special characters
  Discretionary hyphen ..... Ctrl+-
  Em space ..... Ctrl+Shift+M
  En space ..... Ctrl+Shift+N
  End of column ..... Ctrl+Shift+Enter
  End of line ..... Shift+Enter
  Nonbreaking space ..... Ctrl+Shift+H
  Thin space ..... Ctrl+Shift+T

View menu commands and palette controls

Color list ..... Ctrl+9
Color mixer ..... Ctrl+Shift+9
Halftone ..... Ctrl+H
Layers ..... Ctrl+6
Styles ..... Ctrl+3
Tints ..... Ctrl+Shift+3
Toolbox ..... Ctrl+7
Transform ..... Ctrl+M
Type ..... Ctrl+T

Activate and toggle through
palettes with edit fields ..... Ctrl+`(grave)

Inspector ..... Ctrl+I
  Document Inspector
    Pages icon ..... Ctrl+Alt+D
  Fill Inspector ..... Ctrl+Alt+F
  Object Inspector ..... Ctrl+Alt+I
    with text selected:
    Column-and-row icon ..... Ctrl+Alt+R
    Copyfit icon ..... Ctrl+Alt+C
    Dimensions-and-inset icon ..... Ctrl+Alt+B
  Stroke Inspector ..... Ctrl+Alt+L
  Text Inspector
    Alignment icon ..... Ctrl+Alt+A
    Character icon ..... Ctrl+Alt+T
    Paragraph icon ..... Ctrl+Alt+P
    Spacing-and-hyphenation icon ..... Ctrl+Alt+K

Tools

Bezigon tool 8
  Corner point ..... Click
  Curve point ..... Alt+click
  Connector point ..... Ctrl+click
Ellipse tool 3

Pen tool 6
  Corner point ..... Click
  Curve point ..... Alt+click
  Connector point ..... Ctrl+click
Pointer tool F9

Freehand tool 5
Grabber hand .....Spcbr+drag
Knife tool 7
Line tool 4
Magnifying tool
  Decrease view .....Ctrl+Alt+Spcbr+click
  Increase view .....Ctrl+Spcbr+click
  Temporary Pointer tool .....Ctrl
Polygon tool 2
Rectangle tool 1
Text tool .....A

Constraining the Tools

Draw a line along a 45-,90,or 180-degree angle.....	Shift+drag with Line tool
Draw a line along a 45-,90,or 180-degree, drawing from the center	Opt+Shift+drag with Line tool
Draw a straight line while using the Freehand tool	Opt+drag with Freehand tool
Draw a line along a 45-,90,or 180-degree, using the Freehand tool	Opt+Shift+drag with Freehand tool
Draw a circle, drawing from an edge.....	Shift+drag with Ellipse tool
Draw a circle, drawing from the center.....	Opt+Shift+drag with Ellipse tool
Draw a square, drawing from an edge.....	Shift+drag with Rectangle tool
Draw a square, drawing from the center.....	Opt+Shift+drag with Rectangle tool
Draw a polygon with axis constrained at 45-degree increments.....	Shift+drag with Polygon tool
Place a point at a 45-, 90-, or 180-degree angle to the previous point....	Shift+drag with Pen or Bezigon tool
Constrain movement of an object to 45-degree increments.....	Shift+drag with Pointer tool
Constrain Trace selection to a square.....	Shift+drag with Tracing tool
Constrain a Trace selection to a rectangle around the click point.....	Opt+drag with Tracing tool
Constrain Trace selection to a square around the click point.....	Opt+Shift+drag with Tracing tool
Scale proportionally.....	Shift+drag with Scaling tool
Skew the axis along a 45-, 90-, or 180-degree angle.....	Shift+drag with Skewing tool
Transform along a constrained angle at 45-degree increments.....	Shift+drag with Rotating or Reflecting tool
Create a square text block.....	Shift+drag with Text tool
Create a square text block, drawing from the center.....	Opt+Shift+drag with text tool

Drawing with the Pen and Bezigon tools

Pen tool

Place a corner point.....	Click
Place a corner point at a 45-, 90-, or 180-degree angle to the previous point.....	Shift+click
Place a curve point.....	Alt+click and drag
Place a curve point at a 45-, 90-, or 180-degree angle to the previous point.....	Alt+Shift+click and drag
Place a connector point.....	Alt+R mouse+click
Place a connector point at a 45-, 90-, or 180-degree angle to the previous point	Alt+R mouse+Shift+click
Draw a sharp angle between two curves.....	Place point +Alt+drag
Reposition the point as you draw.....	Place point+Ctrl+drag

Bezigon tool

Place a corner point.....	Click
Place a corner point at a 45-, 90-, or 180-degree angle to the previous point.....	Shift+click

Place a curve point	Alt+click
Place a curve point at a 45-, 90-, or 180-degree angle to the previous point	Alt+R mouse+click
Place a connector point	Ctrl+click
Place a connector point at a 45-, 90-, or 180-degree angle to the previous point	Ctrl+R mouse+Shift+click

Working with text

Select text tool	A or Shift+F9
Deselect a text block	Ctrl+Shift+tab
Create a text block, drawing from the center	Alt+Text tool
Create a square text block	Shift+drag with Text tool
Create a square text block, drawing from the center	Alt+Shift+drag with Text tool
Extend text selection left 1 character	Shift+Left Arrow
Extend text selection right 1 character	Shift+Right Arrow
Extend text selection up 1 line	Shift+Up Arrow
Extend selection down 1 line	Shift+Down Arrow
Increase kerning or range kerning by 1% em	Alt+Ctrl+Right Arrow
Increase kerning or range kerning by 10% em	Shift+Alt+Right Arrow
Reduce kerning or range kerning by 1% em	Alt+Ctrl+Left Arrow
Reduce kerning or range kerning by 10% em	Shift+Alt+Left Arrow
Increase baseline shift by 1 point	Alt+Up arrow
Reduce baseline shift by 1 point	Alt+Down arrow
Increase size of selected text by 1 point	Alt+Shift+>
Reduce size of selected text by 1 point	Alt+Shift+<
Convert to paths	Ctrl+Shift+P
Flow inside (use a closed path as a text block)	Select path+Ctrl+Shift+U
Join text to a path	Select text+path+Ctrl+Shift+Y
Type on a path	Select path+Ctrl+Shift+Y
Text wrap	Ctrl+Shift+W