

# Tutorial



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## ABOUT SIGNLAB

SignLab is the flagship product of CADlink Technology Corporation ([www.cadlink.com](http://www.cadlink.com)). For over twenty years, we have endeavoured to provide production software solutions for signmakers, engravers, CNC machining, wide-format digital printing, garment printing, screenprinting, vehicle graphics, and so on. In designing and improving our software, we seek to streamline features in a way that reduces the complexity of your workflows, including minimal changes to the user interface when upgrading.

This tutorial document is a nitty-gritty, hands-on collection of fundamental editing techniques that will help you to understand the construction of designs using SignLab. Each “lesson” is arranged as a set of steps that a designer might typically perform to construct a brand new company logo, and then adapt that logo to a variety of purposes, such as company signage, vehicle artwork, and promotional advertisements.

## INFOSOURCE

In addition to these tutorial descriptions, we also provide a collection of “InfoSource” tutorial videos from our web site ([www.cadlink.com](http://www.cadlink.com)). These videos demonstrate practical applications of SignLab features, which will teach you transferable skills that are applicable to our other popular production tools, such as EngraveLab, ProfileLab, and Digital Factory.

## FREE 1-HOUR “GETTING STARTED” HELP SESSION

Your time is valuable, and we want you to be capable of serving your customer needs in a timely and professional manner. For these reasons, we offer “Getting Started” online sessions as a one-on-one service for new CADlink customers with one of our in-house support specialists. Our people are valued for their ability to answer your questions about our software, and how to best configure that software for your production needs.

## CADLINK USER INTERFACES

CADlink also provides software products for the Engraving, Digital Printing, Garment Decorating, Screen Printing, and CNC Machining markets. The user interface for all of our products is very similar, so that the learning curve when using a new product is minimal. This benefits you when transitioning to new types of production work, and when you are bringing in new employees to expand your business.



# LESSON 1 – THE COMPANY NAME

## PART A – INITIAL SETUP

We want to start from a fresh workspace, so if SignLab is open, then choose **File** menu >> **New**. If SignLab is not currently open, then launch SignLab from the Windows **Start** menu.

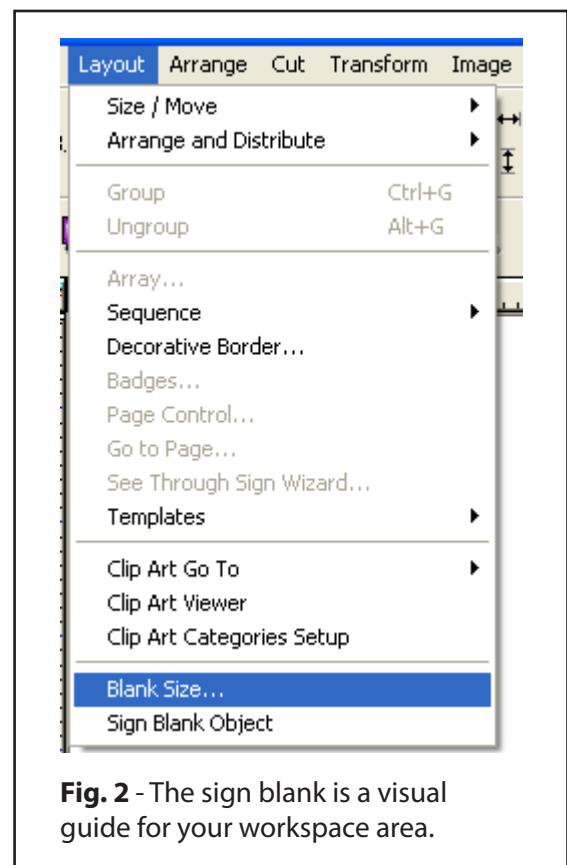
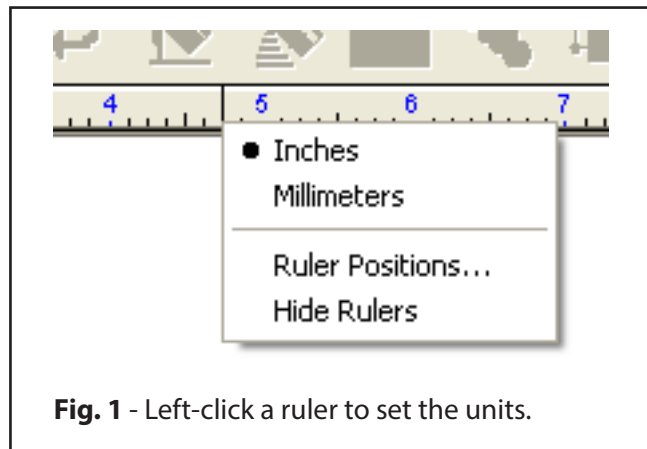
### WORKSPACE RULERS

1. The ruler measurements should be set to inches. This is done by left-clicking either of the workspace rulers (Fig. 1).

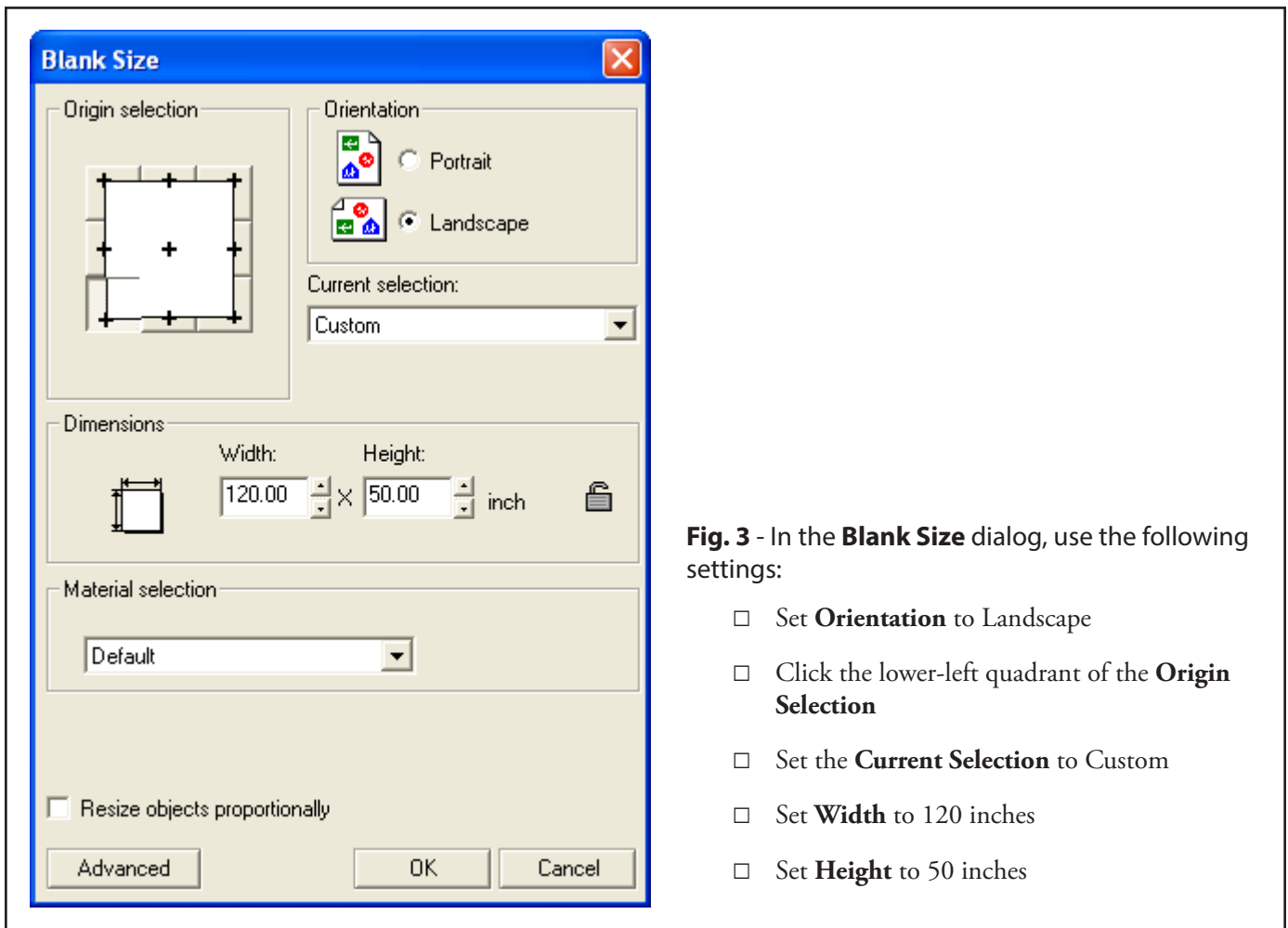
**Note:** Units can also be set via **Options** menu >> **Setup** >> **General Preferences**

### BLANK SIZE

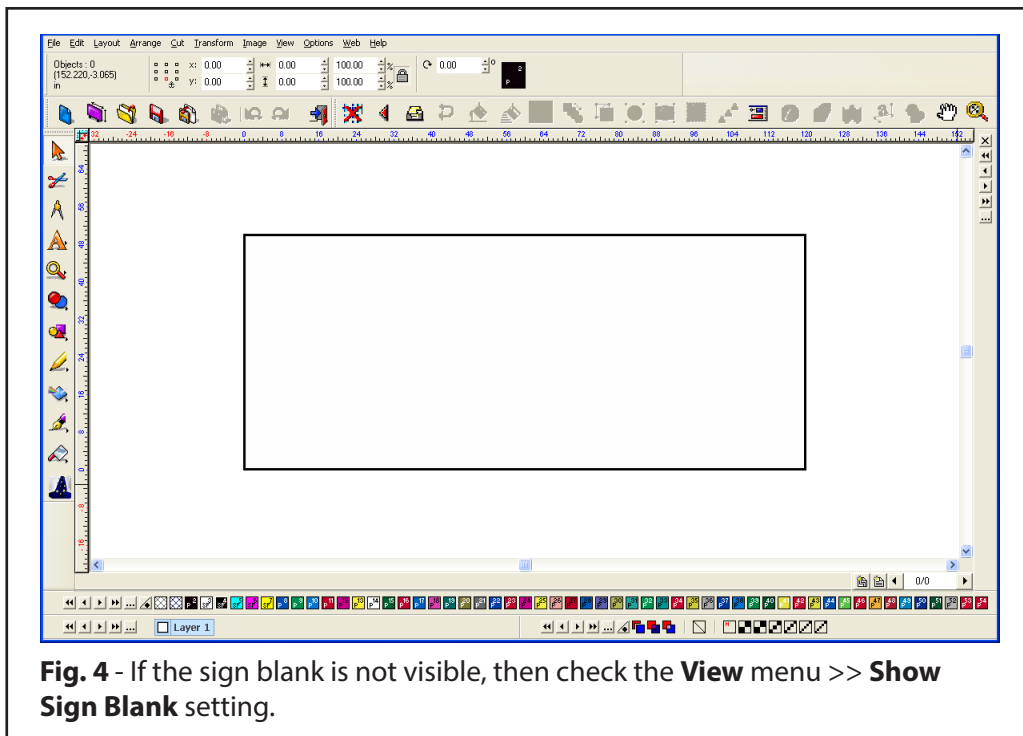
2. In SignLab, choose **Layout** menu >> **Blank Size** (Fig. 2). This option allows you set the size of what is known as your sign blank. You can set your sign blank to any dimension you may need.



3. The **Blank Size** dialog should appear as in Fig. 3.



4. Click **OK** to accept the settings as per Fig. 3, and the view will display the new sign blank (Fig. 4).



## PART B – INSTALLING FONTS

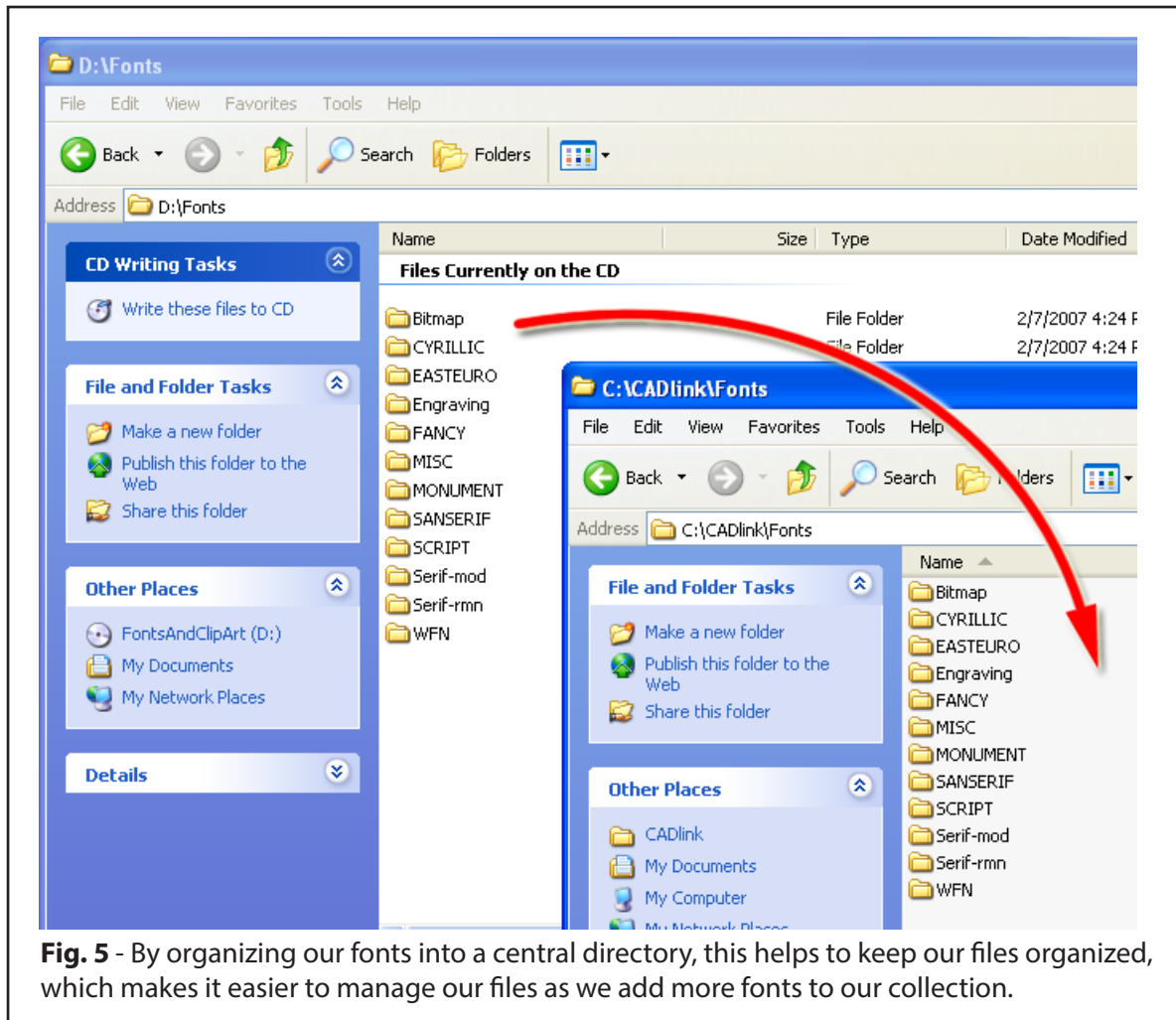
To get started with our examples, let's install just a few fonts that we need for this tutorial. After adding fonts, they will remain available in all future SignLab sessions.

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**Note:** If you have already installed all of the SignLab VEF fonts from the Fonts & Sign Clip-Art CD, then you can proceed directly to Part (C).

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1. In order to use a new font with SignLab, or to use a VEF that had not been installed with SignLab, first copy the font files into a common directory on the local hard drive. For our purposes, we created a C:\CADlink\Fonts directory and copied all of the fonts from the Fonts & Sign Clip-Art CD (Fig. 5).



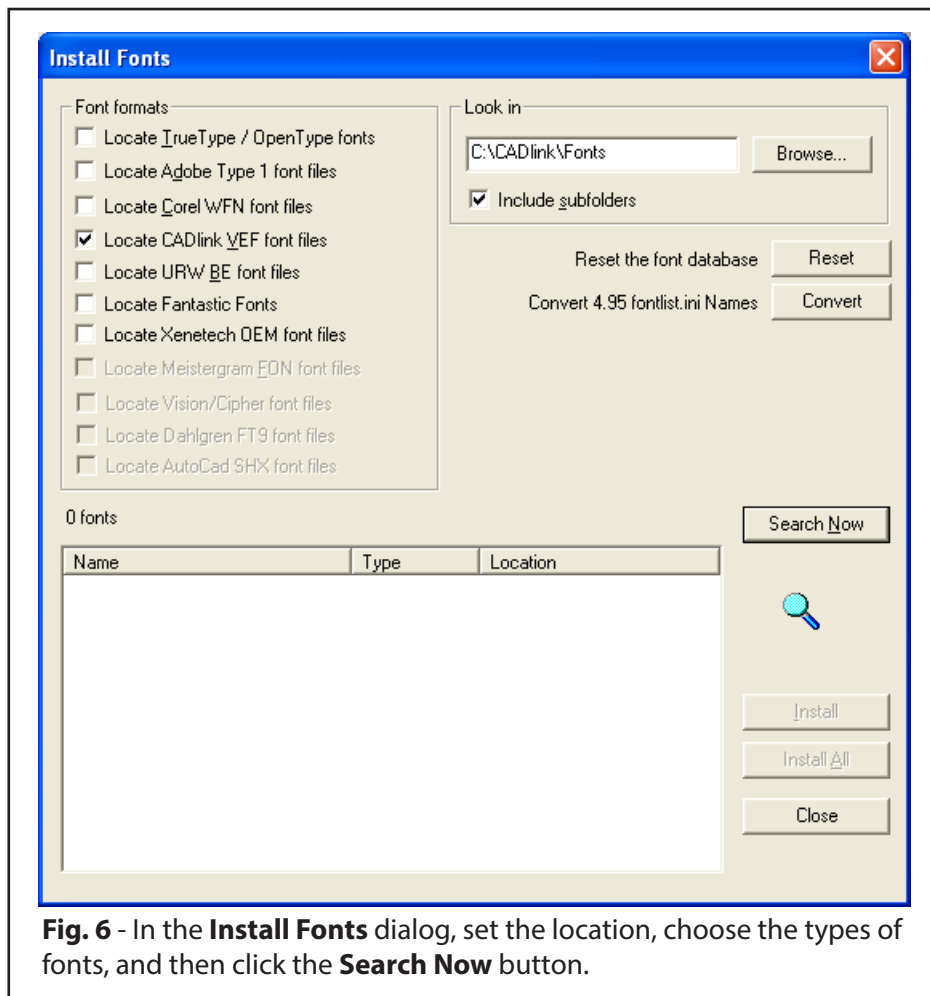
2. Now that we have copied the fonts into a central location, we want to register these fonts with SignLab, such that they are available when editing text.
3. From the SignLab **File** menu, choose **Install Fonts** to open the **Install Fonts** dialog. This dialog is used to locate and register the new font files that have been copied onto the hard drive.

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**Note:** Be cautious of registering fonts on a CD or other removable media, since this will require that the CD be inserted prior to beginning SignLab sessions.

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4. The **Install Fonts** dialog will open (Fig. 6). In the **Font formats** section, just check the “Locate CADlink VEF font files” option.



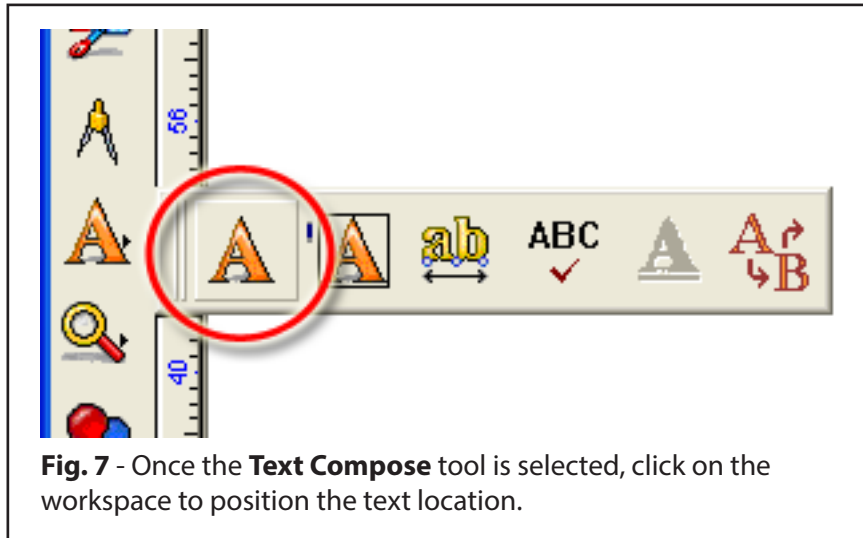
**Fig. 6** - In the **Install Fonts** dialog, set the location, choose the types of fonts, and then click the **Search Now** button.

5. Click the **Browse** button and indicate the directory to which you had copied the fonts from the **Fonts & Sign Clip-Art** CD.
6. Enable the **Include subfolders** option.
7. Click the **Search Now** button to begin compiling a list of all the fonts that have been located.
8. If you prefer to install all of the SignLab fonts, then simply click the **Install All** button. Alternatively, you can install only the specific fonts that are required for this tutorial.
9. To only install specific fonts for this tutorial, press the **[Ctrl]** key and click the following fonts:
  - ☐ GLAZIER
  - ☐ HEAVY-B
  - ☐ HEAVYM
  - ☐ HEAVYMI
  - ☐ RAPIER
10. Once these five fonts have been selected, click the **Install** button.
11. Once the fonts are installed, you can click the **Close** button to continue.



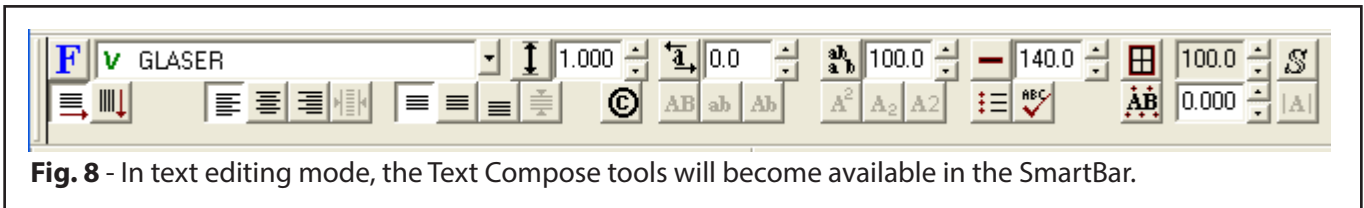
## PART C – OPENING TEXT COMPOSE

1. From the **Tools** toolbar (left hand side of the workspace), choose **Text Compose** from the **Text Tools** flyout.



**Fig. 7** - Once the **Text Compose** tool is selected, click on the workspace to position the text location.

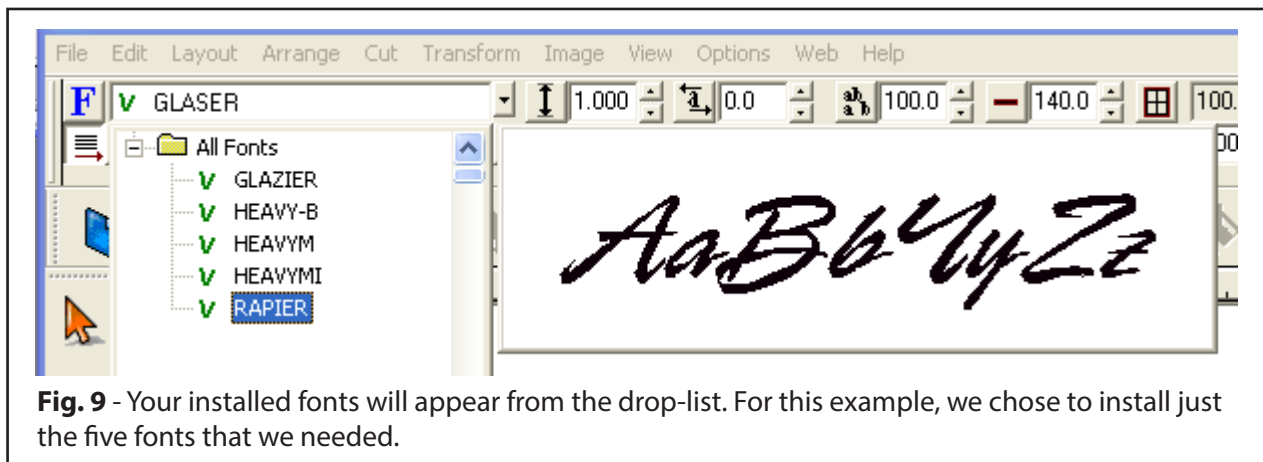
2. Notice that your cursor now has a 'T' next to it. Clicking within the sign blank will now enter the Text Compose mode, and text editing controls will become available in the SmartBar (Fig. 8).



**Fig. 8** - In text editing mode, the Text Compose tools will become available in the SmartBar.

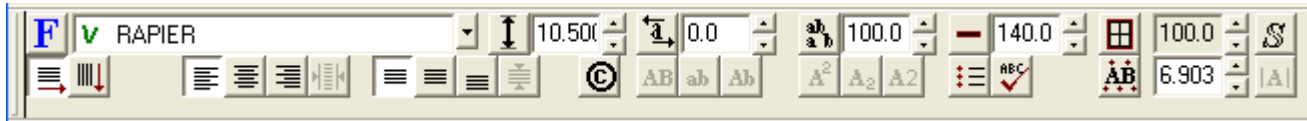
## PART D – TEXT ENTRY

1. Click on the arrow next to the Font List, which will display your installed fonts (Fig. 9).
2. From the **All Fonts** folder, double-click the **Rapier** font.
3. Click the **Left Justify** icon (directly under the font name)
4. Double-click the **Font Height** (just to the right of the font name), Type 10.5 and press the **[Enter]** key on your keyboard. The SmartBar should appear as in Fig. 10.



**Fig. 9** - Your installed fonts will appear from the drop-list. For this example, we chose to install just the five fonts that we needed.

5. Type “Sundowner” and press **[Enter]** to go to the next line.
6. Change the font for the second line by double-clicking Glazier from the **Font List**.
7. Double-click in the **Font Height**. Type 3.0 and press **[Enter]**.



**Fig. 10** - The SmartBar controls for our first text object.

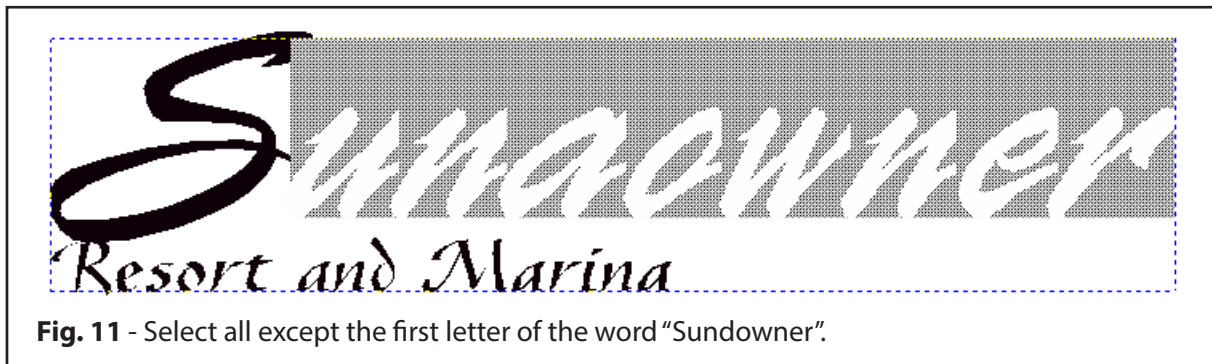
8. Type “Resort and Marina” and then click outside of the text area. Clicking in an empty area of the sign blank will exit the text editing mode.

## PART E – EDITING TEXT

The quickest way to edit text is to double click the text. The SmartBar will display the text editing controls, which provide you with control over all text properties. So let's change a few things.

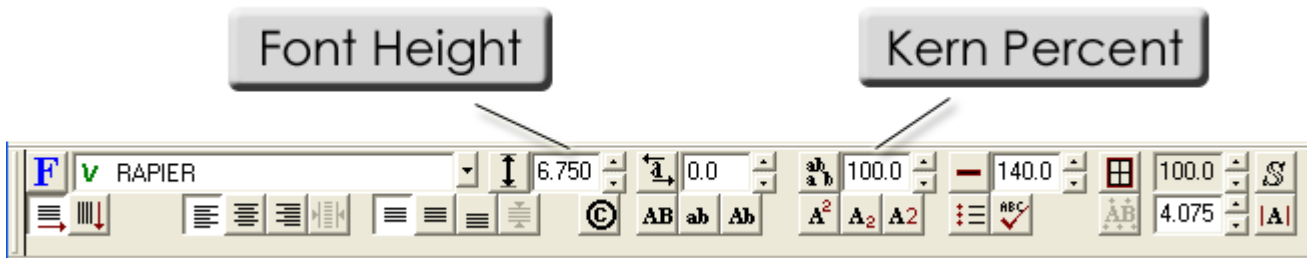
**Note:** Text must be selected (highlighted) for changes to have any effect.

1. Double click the text. Highlight all of the letters in the first line except the capital S, by clicking and dragging the mouse cursor across the area you want to select (Fig. 11).



**Fig. 11** - Select all except the first letter of the word “Sundowner”.

2. Change the **Font Height** to 6.75 (Fig. 12).
3. Change the **Kerning Percent** to 120% (i.e., double-click in the **Kern Percent** window, type 120, and press **[Enter]** ).
4. Click anywhere outside the dashed blue line to quit edit text mode.



**Fig. 12** - Stylize “Sundowner” by selecting part of the word and adjusting the SmartBar controls.

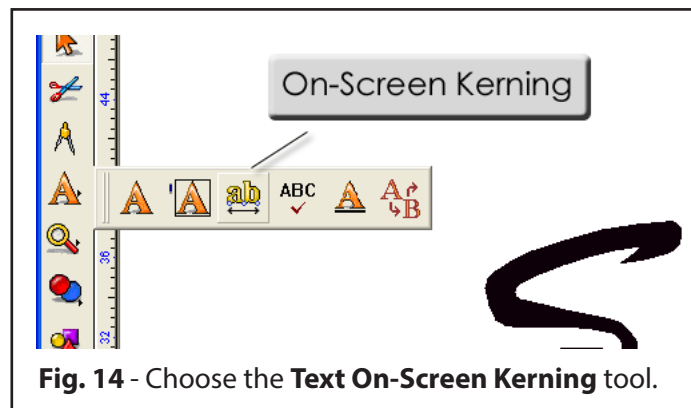
## PART F – ON-SCREEN KERNING

The kerning tool lets you control kerning and inter-line spacing on-screen. We'll use it for both in this example. First we'll put a little more space between the two lines of text and next, we'll kern the top line a little wider to make room for a nice shadow.

1. Click on the text to select it (Fig. 13).



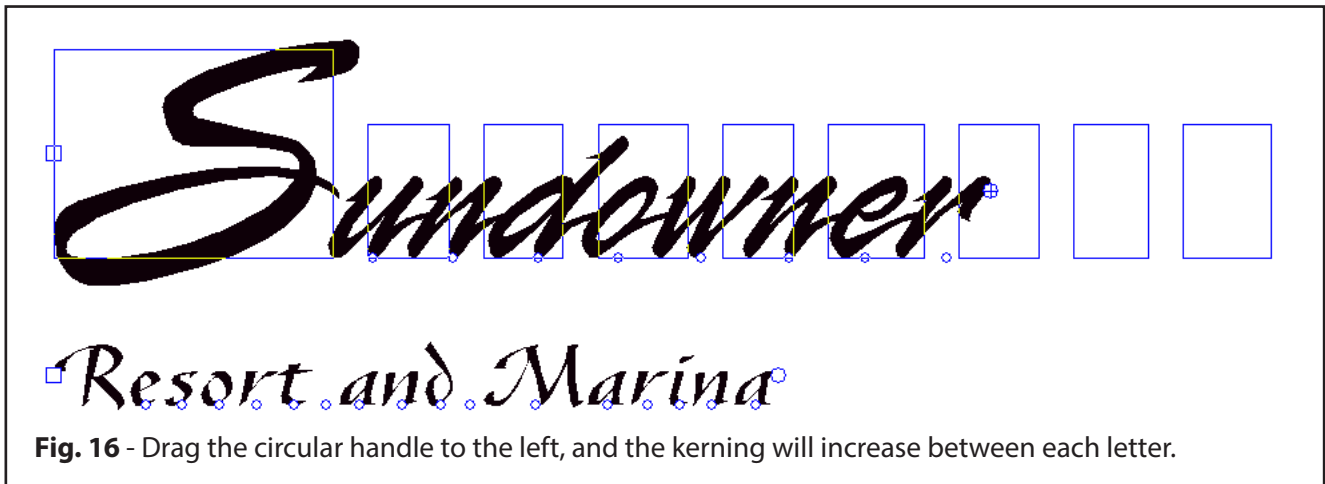
2. From the **Text Tools** flyout, choose the **Text On-Screen Kerning** tool (Fig. 14).



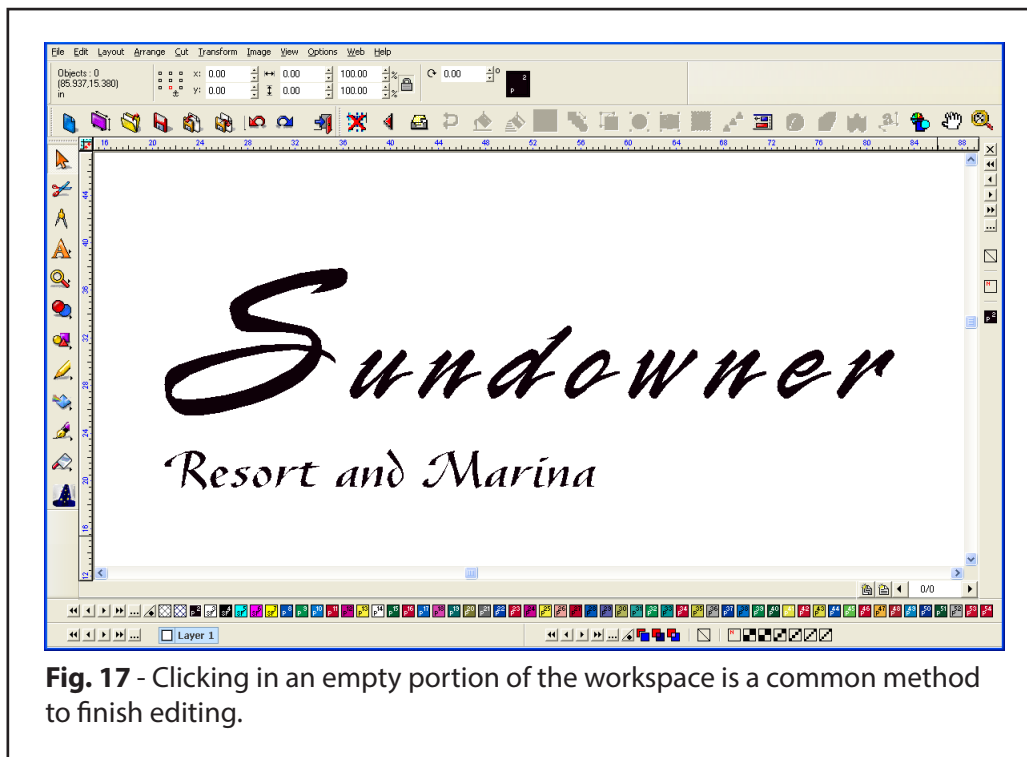
3. Click and drag the square nub at the far left of the second line, hold down the **[Ctrl]** key while moving (this keeps the text aligned vertically), and move it down so that it is not touching the line above (Fig. 15).



- Put your mouse on the nub that is round and at the end of the first line of text. Drag the nub to the right to increase the kerning or space between the letters (Fig. 16).



- Click anywhere in the white drawing area to exit the on-screen kerning mode (Fig 17).



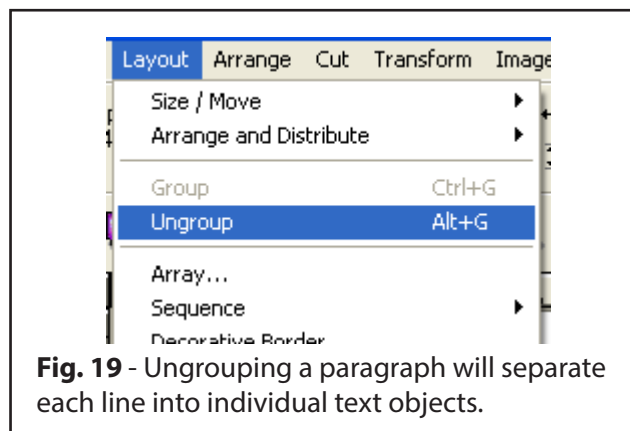
## PART G – UNGROUPING THE TEXT

For this sign, we want the two lines of text to be separate objects, so that we can apply different colors and effects to each line. To begin, select the text by clicking on it (Fig. 18).



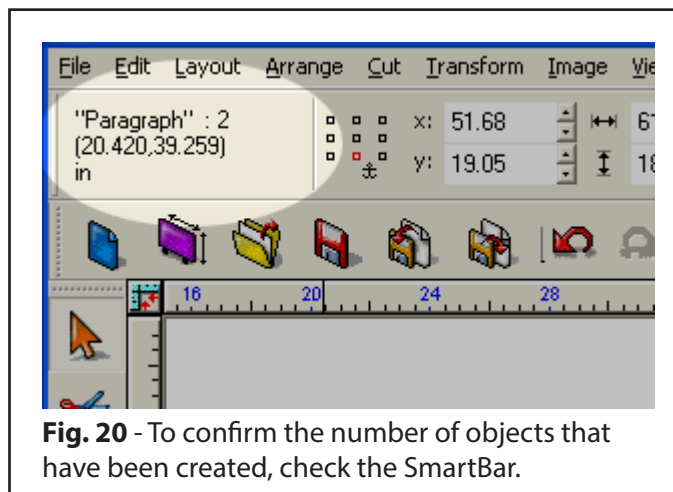
**Fig. 18** - Our "Sundowner" design so far.

1. Choose **Layout** menu >> **Ungroup** (Fig. 19).



**Fig. 19** - Ungrouping a paragraph will separate each line into individual text objects.

2. Now there should be two paragraphs that are selected, instead of one. This information is visible in the SmartBar at the far-left of the workspace (Fig. 20).



**Fig. 20** - To confirm the number of objects that have been created, check the SmartBar.

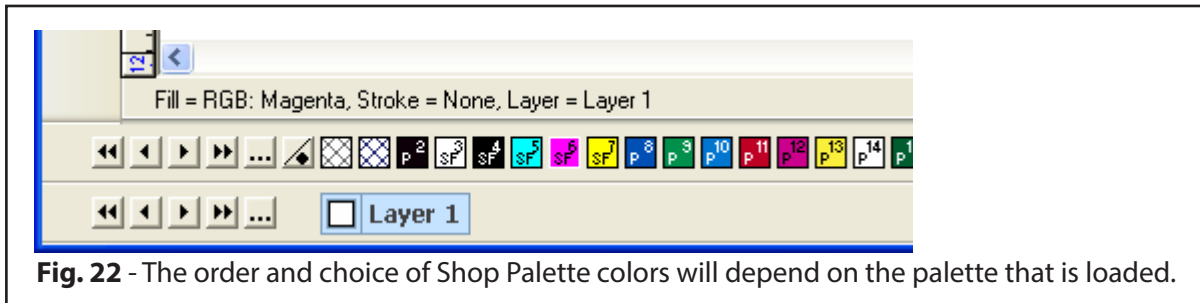
## PART H – ENHANCING THE TEXT

In the following steps, we'll change the colors of the text objects using the Color Palette.

1. Deselect all by clicking in any white part of the work area.
2. Click the second paragraph, "Resort and Marina," such that it is selected (Fig. 21).



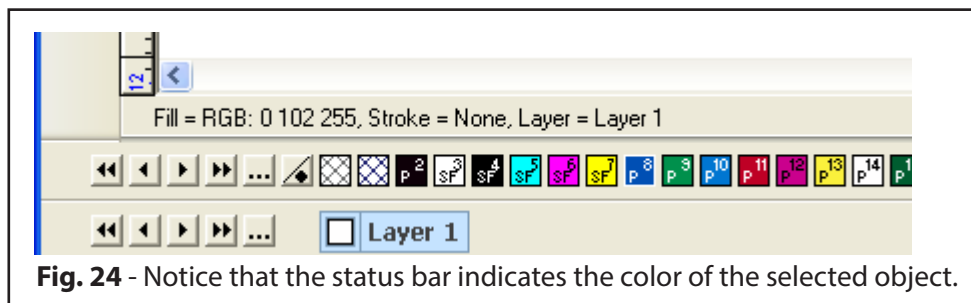
3. Now that we have selected the second paragraph, we can change its color. At the bottom of the workspace, locate the Shop Palette and click the magenta color plate (#6 in the palette used for this example). The second paragraph will now be magenta (Fig. 22).



4. Now click the first paragraph, "Sundowner," so that it is now the selection (Fig. 23).



5. In the Shop Palette, click the blue color plate (#3 in the palette used for this example). The first paragraph will now be blue (Fig. 24).



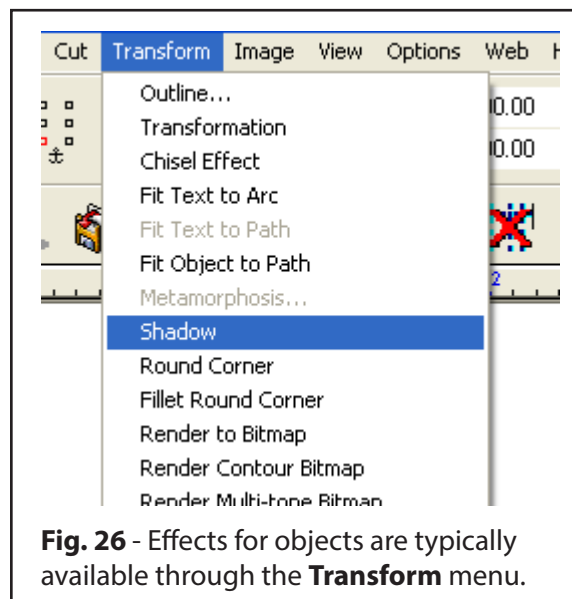
## PART I – ADDING A SHADOW

We are now going to add a shadow effect that will enhance the text. To begin, select the first paragraph, “Sundowner.”



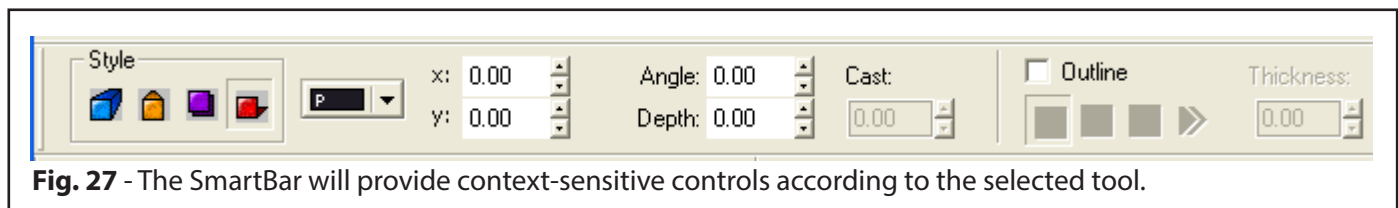
**Fig. 25** - The “Sundowner” design so far, with the first line selected prior to applying a shadow.

1. Choose **Transform** menu >> **Shadow** (Fig. 26).



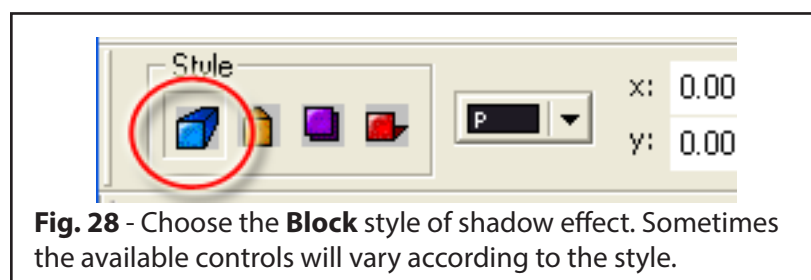
**Fig. 26** - Effects for objects are typically available through the **Transform** menu.

2. The SmartBar controls will now display Shadow-related controls (Fig. 27). There are four shadow styles that can be applied to an object. In addition, you can choose the color of the shadow, the offset, and you can even add an outline.



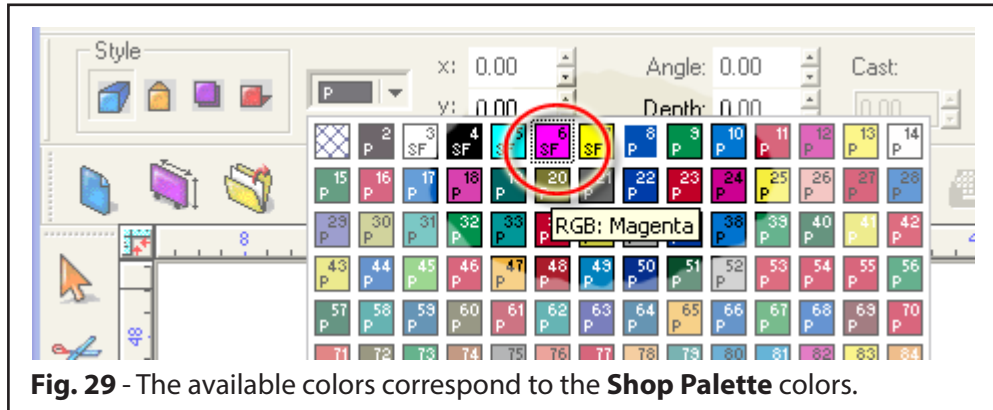
**Fig. 27** - The SmartBar will provide context-sensitive controls according to the selected tool.

3. For this example, let's use a simple **Block** shadow (Fig. 28).

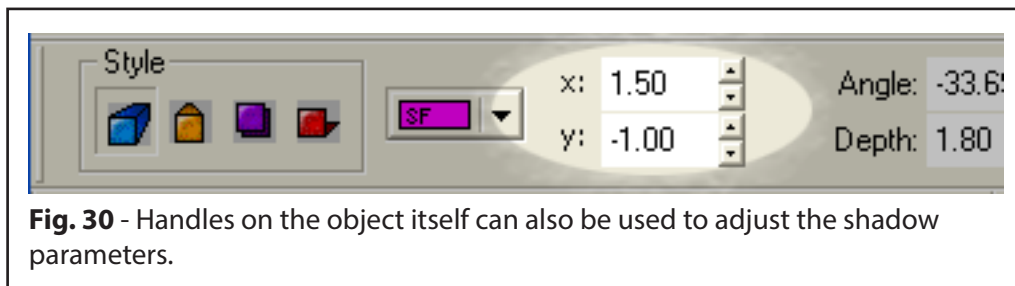


**Fig. 28** - Choose the **Block** style of shadow effect. Sometimes the available controls will vary according to the style.

- Next to the styles, there is a color picker that is used to choose the color of the shadow. Clicking the color picker will display the available colors. Choose the sixth color, such that the shadow will be magenta (Fig. 29).



- For the position of the shadow, set the **X Position** to 1.5 and the **Y Position** to -1.0 (Fig. 30).



- After setting the shadow position, the effects of your changes will be displayed (Fig. 31).
- To finish editing the shadow, click in an empty part of the workspace. Doing this will exit the shadow editing tools.





## LESSON 2 – CREATING LOGO ELEMENTS

### PART A – STARTING A NEW FILE

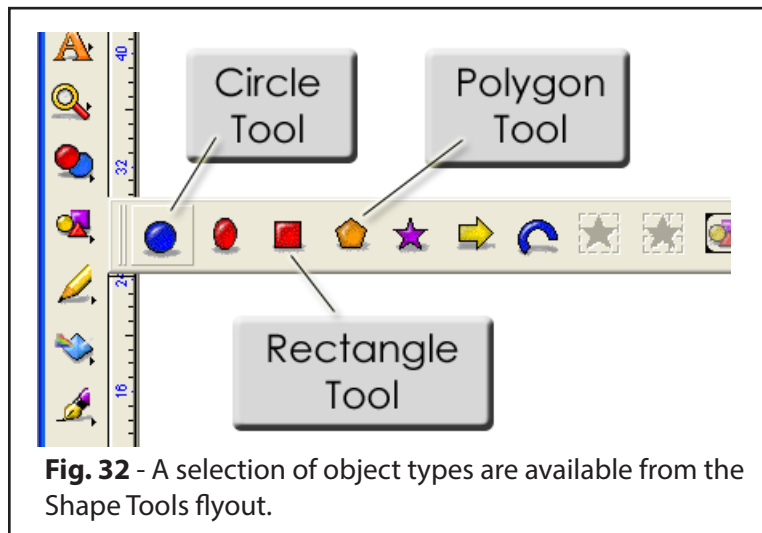
To begin work on a new file:

- ☐ Choose **File** menu >> New.
- ☐ Note that the keyboard shortcut for this command is [**Ctrl + N**].
- ☐ A dialog will confirm that you want to save the file, in which case you can choose **No**.

### PART B – SHAPE CREATION TOOLS

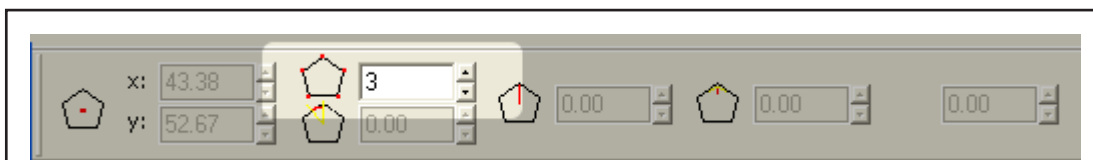
To create a logo for the Sundowner Resort and Marina, we'll need to create a circle, rectangle and a triangle. This will be done using the Shape tools.

1. From the **Shape** tools flyout (Fig. 32), choose the **Circle** tool and draw a circle on the workspace.



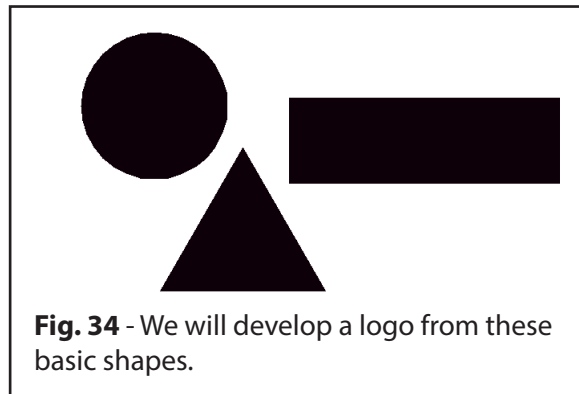
**Fig. 32** - A selection of object types are available from the Shape Tools flyout.

2. Again from the **Shape** tools flyout, choose the **Rectangle** tool and draw a rectangle on the workspace. For our purposes, make your rectangle wider than it is tall.
3. Finally, we will draw a triangle, though this will require a quick setting change. First, choose **Polygon** from the **Shape** tools flyout.
4. Before we draw this shape, we will need to adjust one of the controls in the SmartBar. Double-click the **Number of Points** field (Fig. 33), and enter a value of 3.



**Fig. 33** - For the **Polygon** tool, setting the **Number of Points** = 3 will create a triangle.

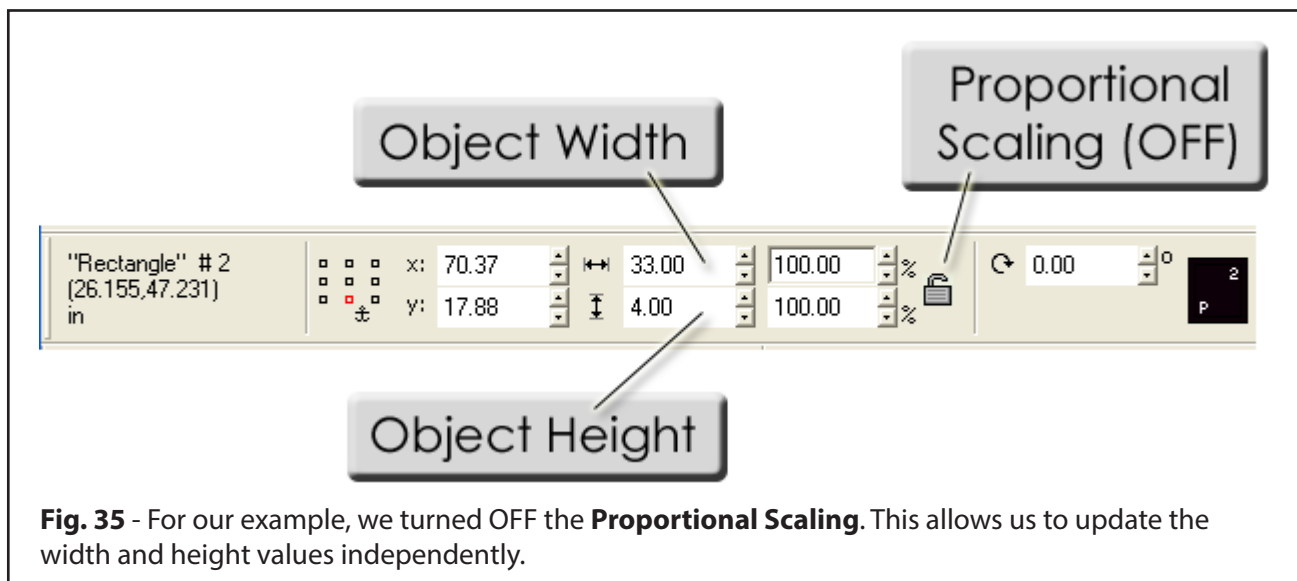
- Now draw your polygon on the workspace, and you will see that a triangle is created.
- Your workspace should be similar to Fig. 34.



## PART C – SIZING OBJECTS PRECISELY

Objects can be resized by either dragging the object handles on the workspace, or entering size values in the SmartBar. To scale proportionately, click on the **Proportional Scaling** button in the SmartBar. This will link the Height and Width fields, such that changing one will update the other. However, for this example, let's not use the proportional scaling, such that we can scale the height and width independently of each other for this example.

- Select the rectangle.
- From the SmartBar, double-click within the **Object Width** field (Fig. 35). This automatically highlights the contents.
- For the new width, type 33 and press **[Enter]**.



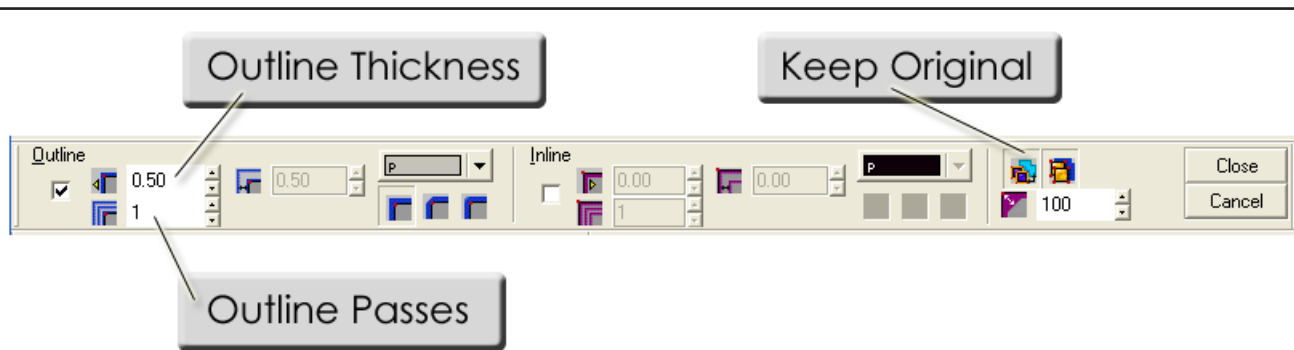
- From the SmartBar, double-click within the **Object Height** field. This automatically highlights the contents.
- For the new height, type 4 and press **[Enter]**.

## PART D – USING THE OUTLINE FEATURE

In this example, you'll create outlines and inlines to begin enhancing the basic shapes of your design.

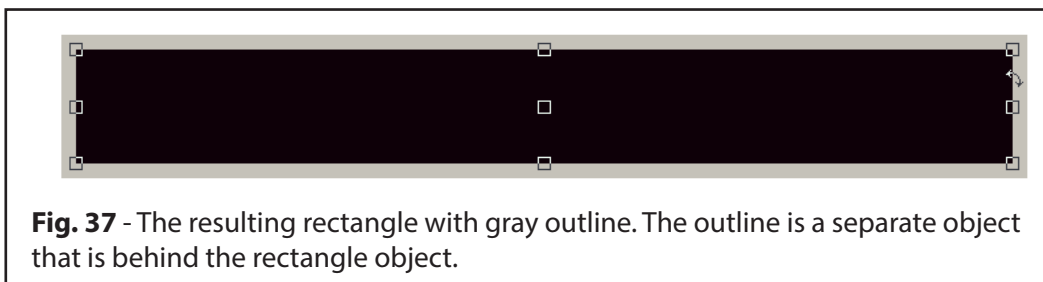
### CREATING THE OUTLINE FOR THE RECTANGLE

1. Select the rectangle and make it Black (color plate 2).
2. Choose **Transform** menu >> **Outline**
3. Use the following outline settings:
  - ☐ Tick the **Outline** checkbox
  - ☐ Clear the **Inline** checkbox
  - ☐ Use the color picker to set the outline color to a light gray
  - ☐ Set the **Outline Thickness** to 0.50
  - ☐ Set the **Outline Passes** to 1
  - ☐ Enable the **Keep original** option (it should be depressed)
4. The outline settings should appear as in Fig. 36.



**Fig. 36** - Using the SmartBar controls, both an inline and outline can be created at the same time. For this part of the example, we "turn off" the **Inline** checkbox.

5. Click the **Close** button to accept these settings.
6. Press the [F7] key to zoom to the rectangle (i.e. the selected object), as seen in Fig. 37.

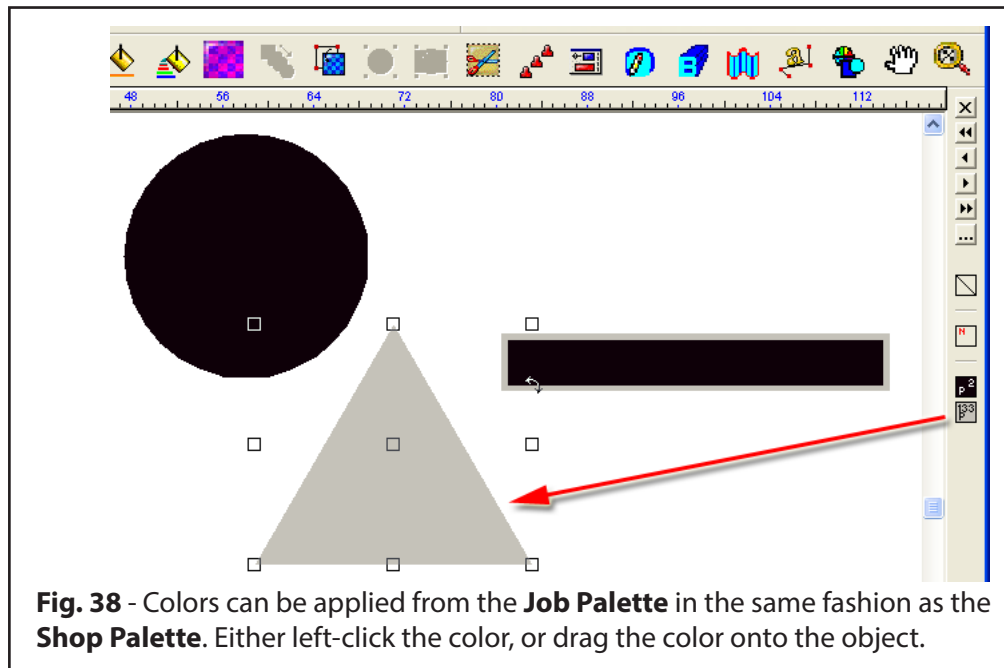


**Fig. 37** - The resulting rectangle with gray outline. The outline is a separate object that is behind the rectangle object.

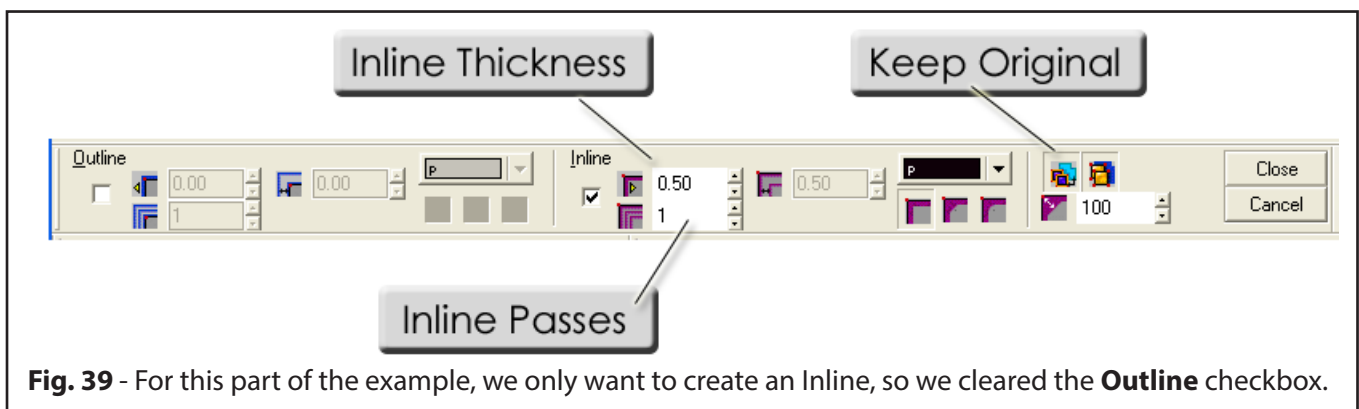
7. To return to the previous zoom level, press the [F9] key. All the workspace objects should be visible now.

## TRY AN INLINE ON THE TRIANGLE

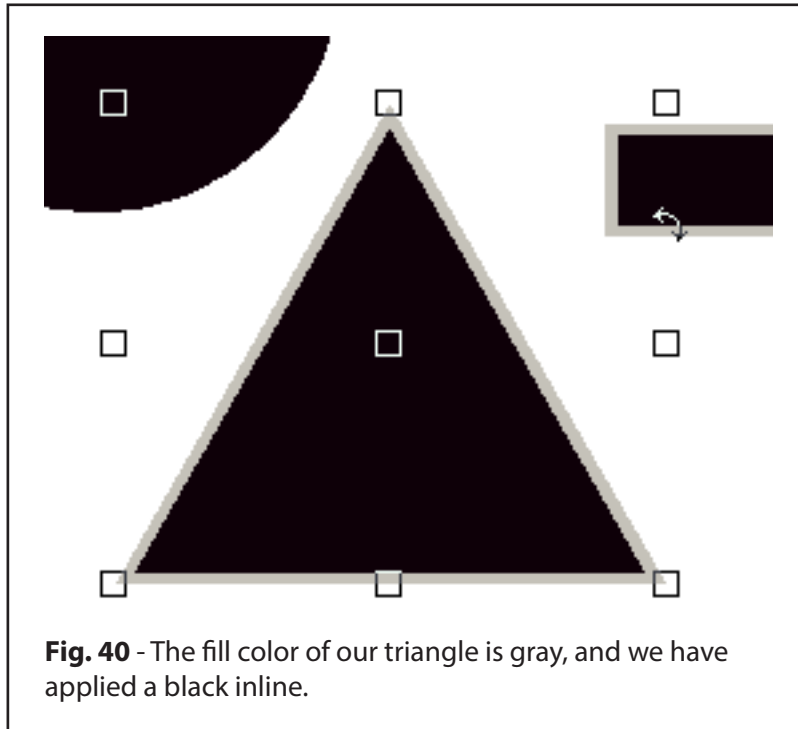
1. Select the triangle.
2. At the far-right of the workspace is the Job Palette, which lists all the colors that have been previously applied in your design. Set the triangle fill color to the same light gray that you used previously (Fig. 38).



3. Choose **Transform** menu >> **Outline**
4. This time, use these outline settings:
  - ☐ Clear the **Outline** checkbox
  - ☐ Tick the **Inline** checkbox
  - ☐ Use the color picker to set the inline color to black (plate 2)
  - ☐ Set the **Inline Thickness** to 0.50
  - ☐ Set the **Inline Passes** to 1
  - ☐ Enable the **Keep Original** option (it should be depressed)
5. The settings should appear as in Fig. 39.



- Click the **Close** button to accept these settings. The triangle should appear similar to Fig. 40.



## PART E – DUPLICATING OBJECTS

Good. Now in the upcoming steps, you're going to continue enhancing the rectangle using guidelines, the duplicate function, and node editing features to create a 3D beveled look. First, we need to set our duplicate preferences.

- Choose **Options** menu >> **SignLab Setup** >> **General Preferences**.
- Within the **Duplicates** section, set the **X Offset** and **Y Offset** values to zero (0).
- Click the **OK** button to continue.
- Select your light gray rectangle.
- Press the **[F5]** key, so that the **Zoom** tool is activated.
- For the zoom, drag your marquee around the gray rectangle.
- With the rectangle still selected, choose **Edit** menu >> **Duplicate**.  
(The shortcut key is **[Ctrl + D]**)
- Your newly created duplicate will become the active selection.
- Use the Color Palette to set its color to dark gray. Using this different shade of gray will help you to distinguish between the two rectangles that you now have on your workspace.

## PART F – ADDING GUIDELINES

Guidelines are a quick and powerful way to align objects and nodes in SignLab. Here's a quick way to add guides to an existing object.

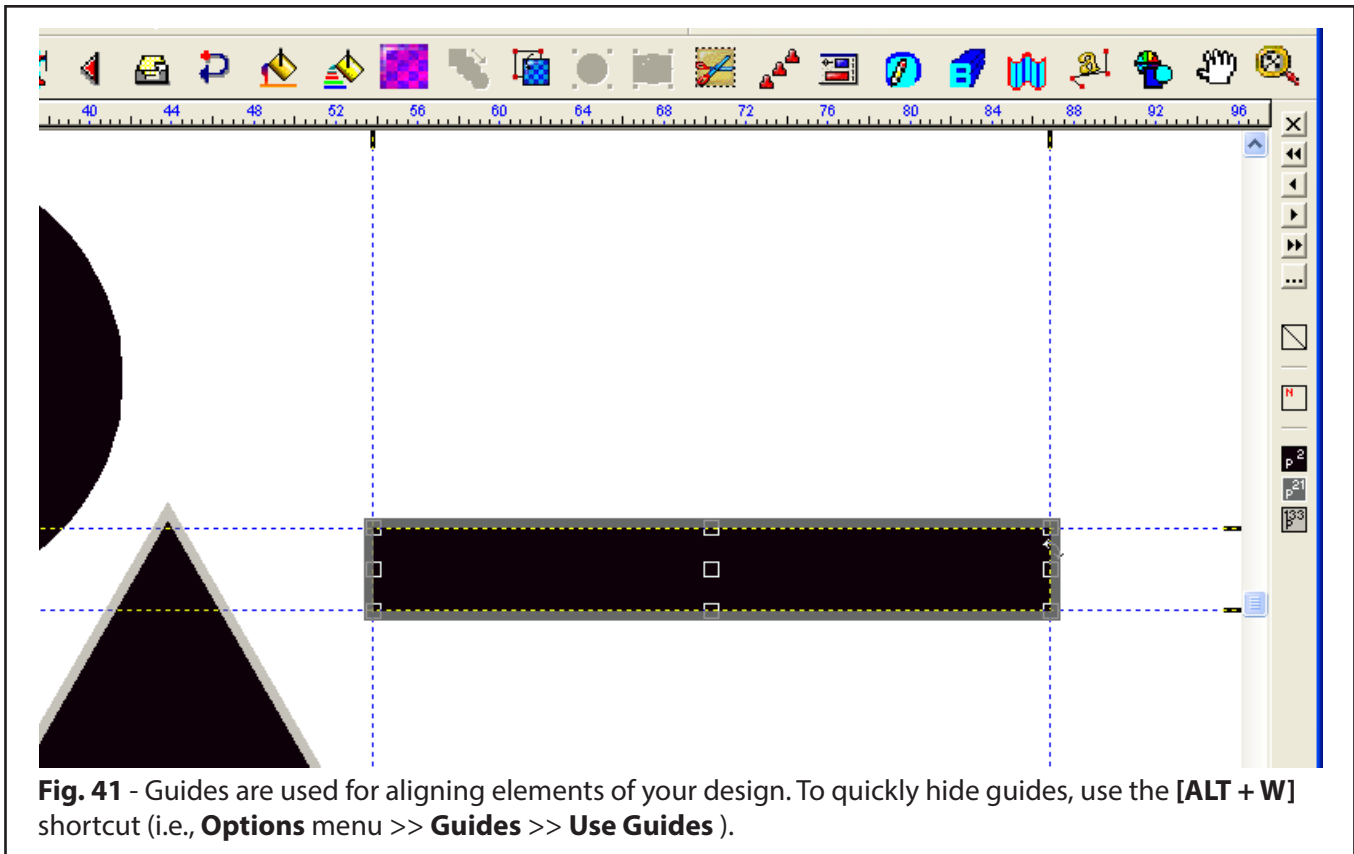
1. Select the black rectangle.
2. Position your mouse over the upper-left corner handle of the rectangle (your cursor should change into a diagonal arrow with an arrowhead at each end).
3. Hold your mouse still in that position.
4. Press and hold down the **[Shift]** key and perform a right-click with your mouse.

---

**Note:** If nothing happens, it means the guide controls have been turned off. To activate guides, choose **Options** menu >> **Guides** >> **Use Guides**.

---

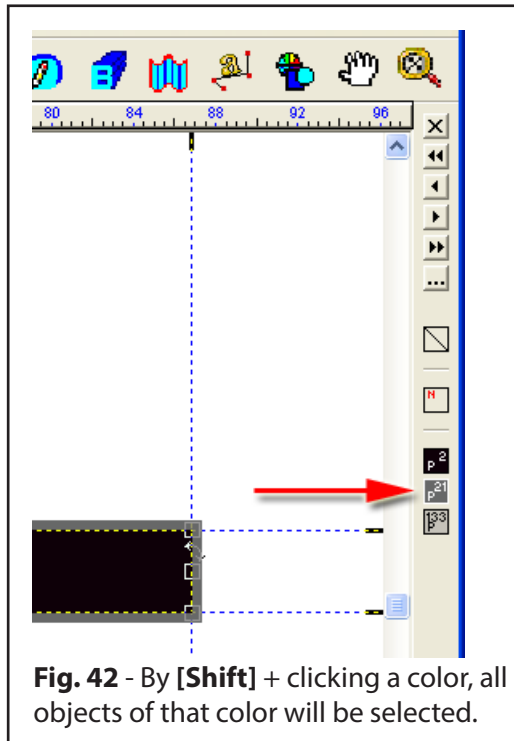
5. Next, do the same thing over the lower-right corner handle.
6. Guidelines will be created on your workspace, which will appear similar to Fig. 41.



## PART G – NODE EDITING

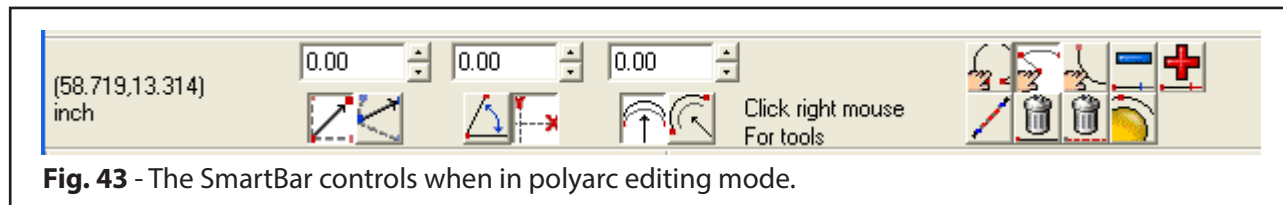
You should now have two gray rectangles superimposed over one another, and a black rectangle with guides on all four sides. These node editing steps will create the shapes needed for the 3D beveled look:

1. Select the dark-gray rectangle. If you are having trouble selecting the correct rectangle, then click in empty space to clear the current selected, then press **[Shift]** and left-click dark-gray in the Job Palette (Fig. 42). All dark-gray shapes will be added to the current selection.



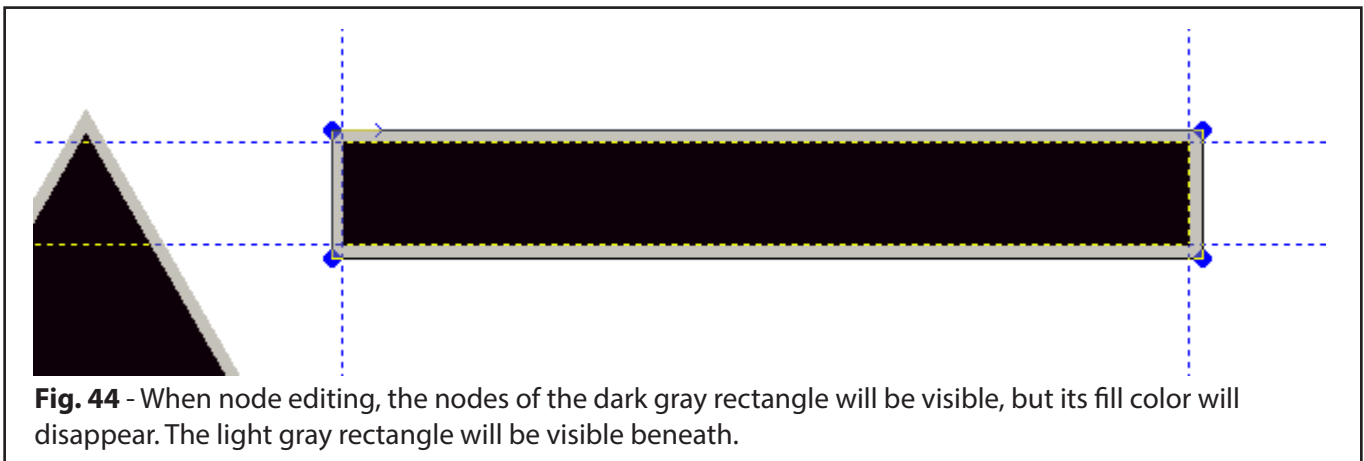
**Fig. 42** - By **[Shift]** + clicking a color, all objects of that color will be selected.

2. Choose **Edit** menu >> **Edit Path**. The rectangle will now be in a node editing state, as indicated by the SmartBar controls (Fig. 43).



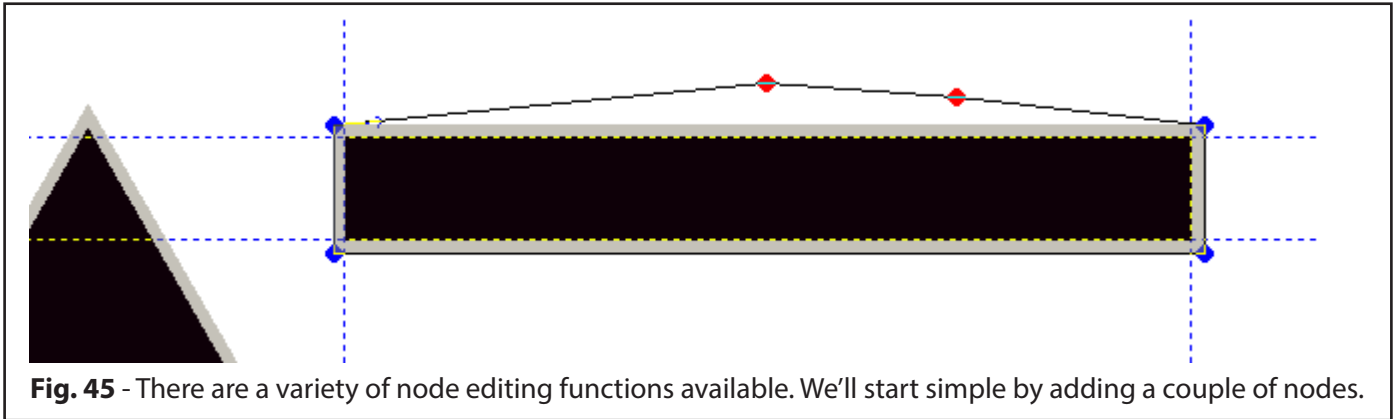
**Fig. 43** - The SmartBar controls when in polyarc editing mode.

3. For the rectangle, you will see that it is defined by four nodes at its corners (Fig. 44).



**Fig. 44** - When node editing, the nodes of the dark gray rectangle will be visible, but its fill color will disappear. The light gray rectangle will be visible beneath.

4. We need two more nodes, which we'll add using two methods, as follows:
  - A) To add the first node, position the mouse a little above the middle of the top line and double-click with the mouse.
  - B) To add the second node, position your mouse between the new node and the upper right node, and then press the 'A' key (for "add node").
5. The result should appear similar to Fig. 45.

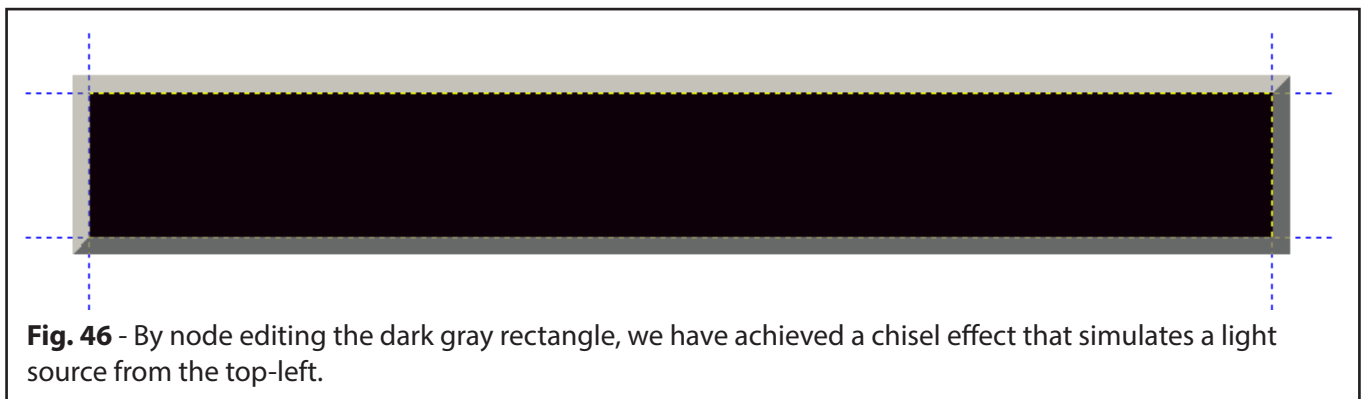


## PART H – SNAP TO GUIDES

Now just drag each node to a guideline intersection to snap to the new location.

1. Select the top-left node, drag it to the bottom-left corner of the black rectangle.  
The node will "snap" to the guides that we created earlier.
2. Select the **first** new node that you created (roughly top-center), and drag it to the bottom-right corner of the black rectangle.  
Again, the node will "snap" to the guides that we created earlier.
3. Select the **second** new node that you created, and drag it to the top-right corner of the black rectangle.  
And yet again, the node will "snap" to the guides that we created earlier.
4. To accept these edits, click the **Apply** button.  
Alternatively, pressing **[Space]** is a common means to exit an editing mode.

Congratulations, you did it! If you wish to view your creation without the guides, then just press **[ALT + W]**. Regardless, the result should look similar to Fig. 46.

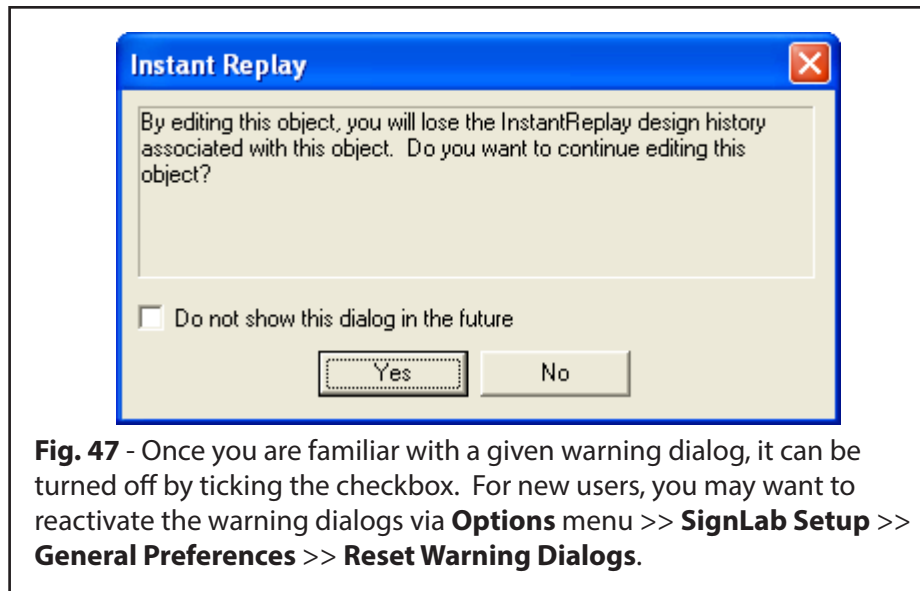




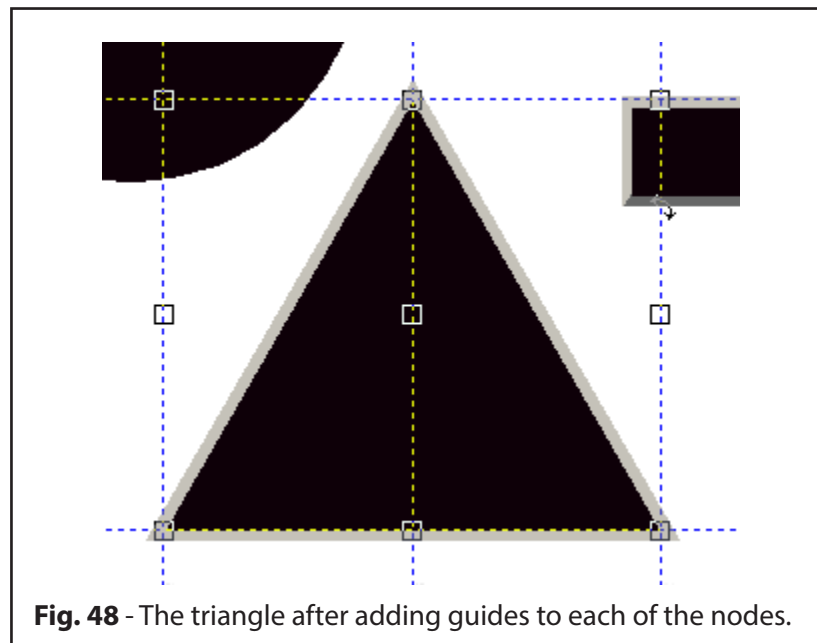
## PART H – PRACTICE WITH THE TRIANGLE

If you want to practice, try the same process with the triangle. Here are some editing comments:

- A) Double-clicking the black triangle will activate node edit mode. However, a warning dialog (Fig. 47) will confirm whether you want to continue, since this will cause the object to be “simplified” (i.e., its InstantReplay history will be discarded).



- B) After clicking the **Yes** button, you will be in a node editing mode. In this mode, you can add guides by pressing **[Shift]** and then right-clicking the given node. Play with it until you add a horizontal and vertical guide to each node (Fig. 48).



- C) For a preview of what the result could look like, browse the **Tutorial** directory for a file called **logo2.cdl** .

**Tip:** To remove all guides from the workspace, choose **Options** menu >> **Guides** >> **Remove All Guides**.

In the next section, you'll use the Array and Weld tools to turn the plain circle into the sun for the logo. If you opened the other file, you may have to recreate the circle.

## PART I – ARRAY

The array tool is a very powerful feature that makes copies of selected objects in a pattern you define. In this example, you'll use it to create a series of stripes to lay over the circle.

1. Select (or draw) the circle and make it magenta.
2. Size it to 16" (if you click the **Proportional Scaling** button, you only have to change one measurement and SignLab will automatically change the other).
3. Below the circle, draw a rectangle and make it white.

---

**Note:** If you are in the Show Fill mode, then it is impossible to see white objects on a white background. Pressing [ALT + S] will toggle the fills, such that white objects can be seen as a wireframe.

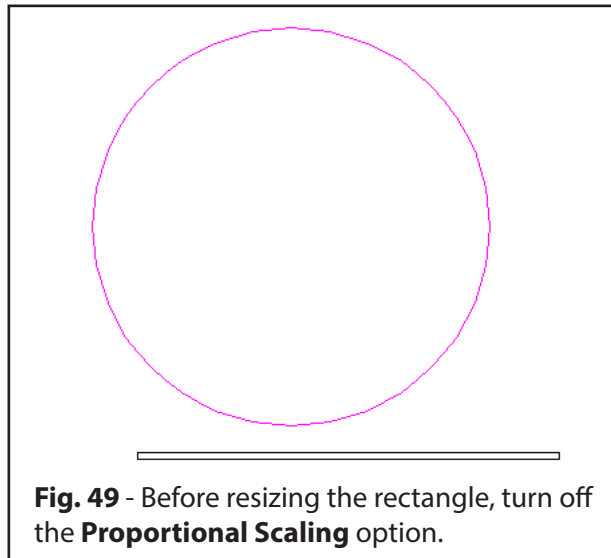
---

4. Let's finish the sun.
5. Size the white rectangle to 0.25" height by 17" width (Fig. 49).

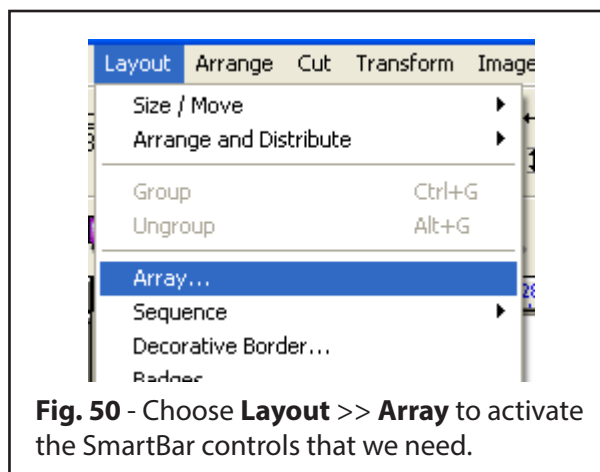
---

**Hint:** You'll have to turn off **Proportion Scaling** in the SmartBar.

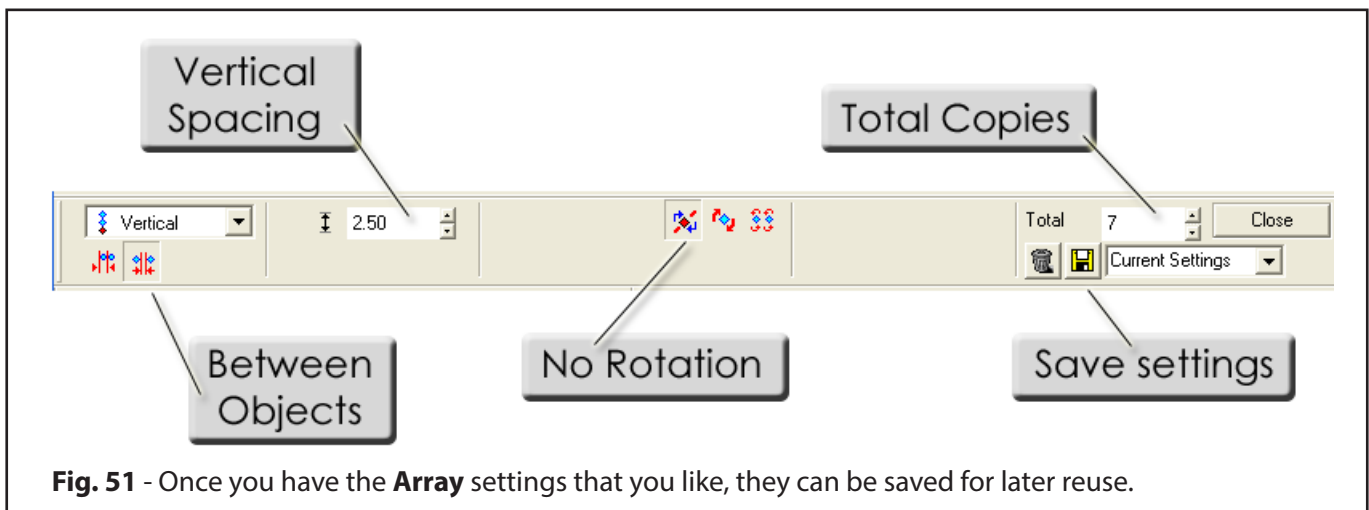
---



6. Select the rectangle.
7. Choose **Layout** menu >> **Array** (Fig. 50).



8. You will now be in array editing mode for the object, as will be indicated by the controls that are available in the SmartBar.
9. Use the following **Array** settings:
  - ☐ From the drop-list (far-left of the SmartBar), choose **Vertical**
  - ☐ Below the drop-list, click the **Between Object** option
  - ☐ Set the **Vertical Spacing** to 2.5"
  - ☐ Click the **No Rotation** button, such that it is depressed
  - ☐ Set the **Total Copies** to 7
10. The SmartBar settings should look like Fig. 51.



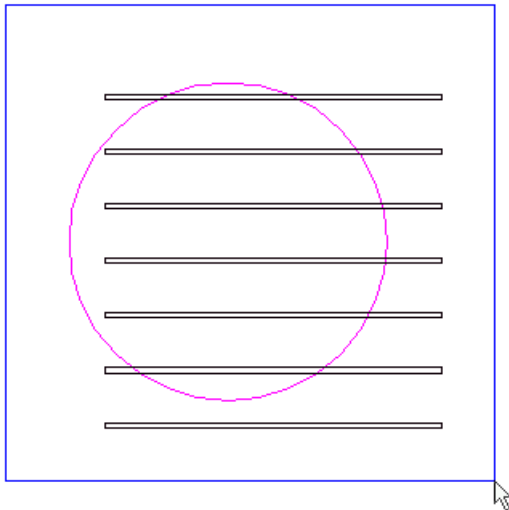
11. Click the **Save dialog settings** button, and type “Sample array” for the name.
12. Click the **Close** button to accept the array settings.
13. You should now be a total of seven rectangles.
14. Select these seven rectangles by sweep-selecting them, and then group them using **[Ctrl + G]**.

## PART J – ALIGNING OBJECTS

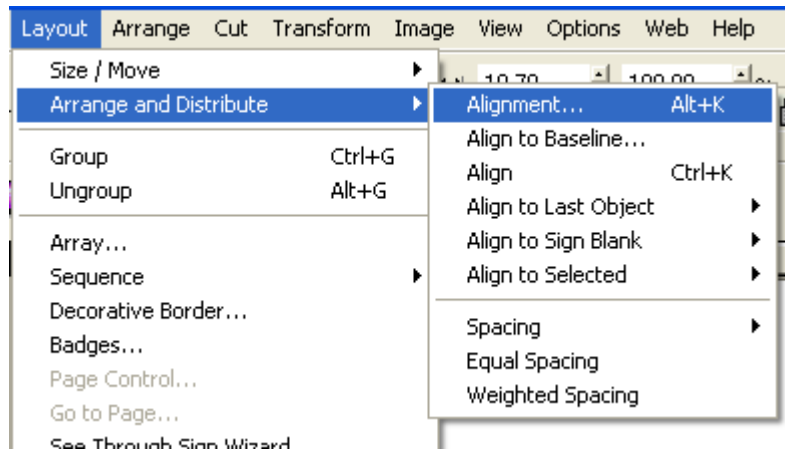
Next you need to center the new group on top of the circle. This is called aligning. You can use guides to accomplish this quite easily, but let's try the Alignment feature this time.

1. Select the circle and the group of rectangles by drawing a marquee around both (Fig. 52), or by selecting one and the [Shift + click] the other.
2. Choose **Layout** menu >> **Arrange and Distribute** >> **Alignment** (Fig. 53)

Alternatively, you may use the [ALT + K] shortcut

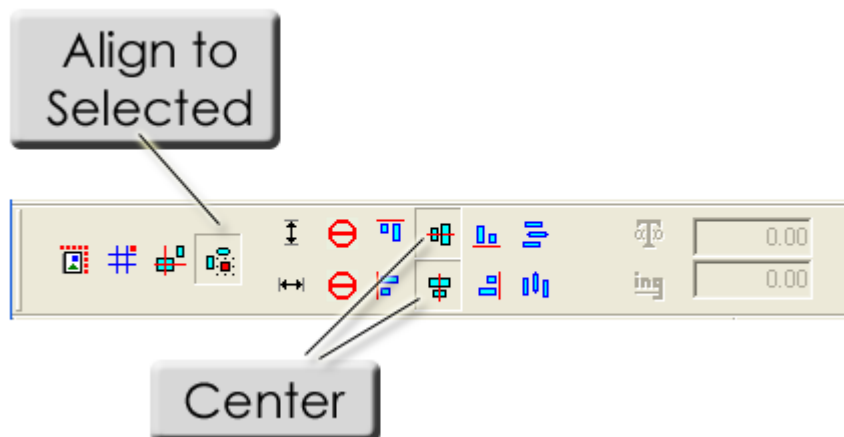


**Fig. 52** - Select all the objects by dragging a marquee around them.



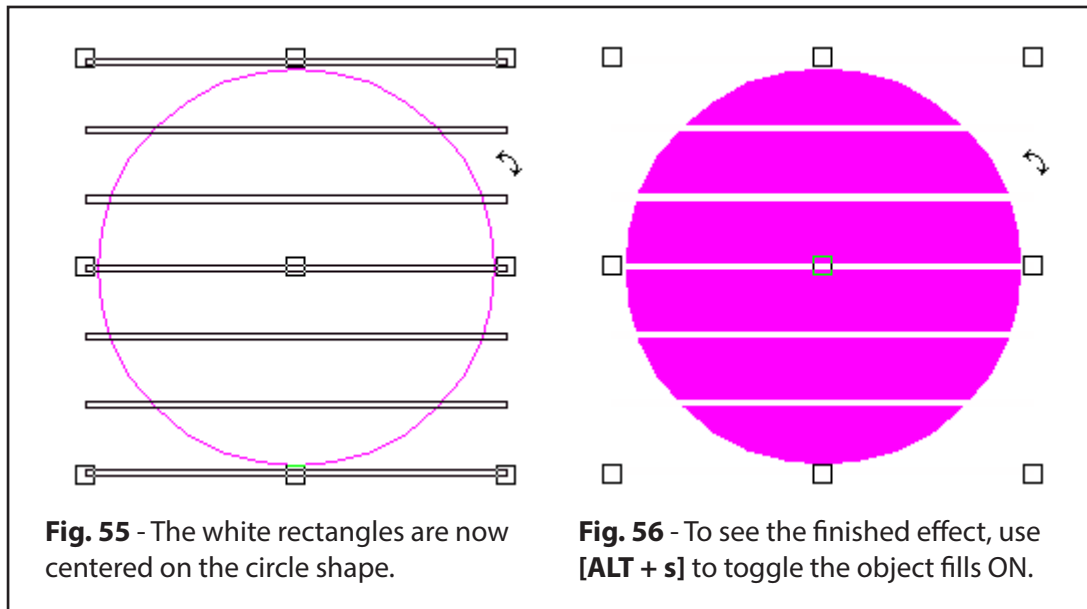
**Fig. 53** - When activated, the **Alignment** controls will appear in the SmartBar.

3. Use the following **Alignment** settings:
  - ☐ Align to Selected
  - ☐ Center horizontally
  - ☐ Center vertically
4. The SmartBar controls should appear as Fig. 54.



**Fig. 54** - For the selected shapes, align them both horizontally and vertically.

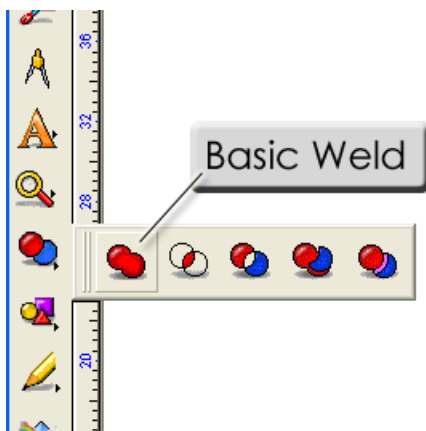
5. The alignment settings will be automatically applied. To finish setting the alignment controls, click within an empty area of the workspace (Fig. 55).
6. Turn the fill back on now using [ALT + S] (Fig. 56).



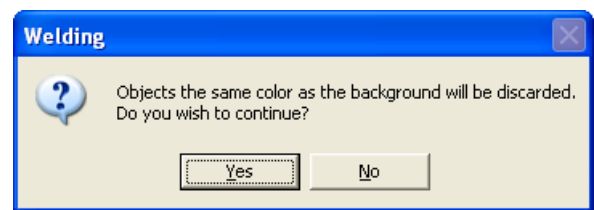
## PART K – THE COLOR WELD TOOL

As a finishing touch, the selected objects will be welded together. Welding will destroy the original objects, but this process will create a new object from the ashes of the old (i.e., the white group will be welded away, leaving just the magenta part of the circle that you can see.).

1. Select the two objects, then press [F7] for a closer view.
2. From the **Weld Tools** flyout, choose the **Basic Weld** (Fig. 57).
3. This brings up a warning that objects the same color as the background (in this case, white) will be deleted, do you wish to continue, choose **Yes** (Fig. 58).

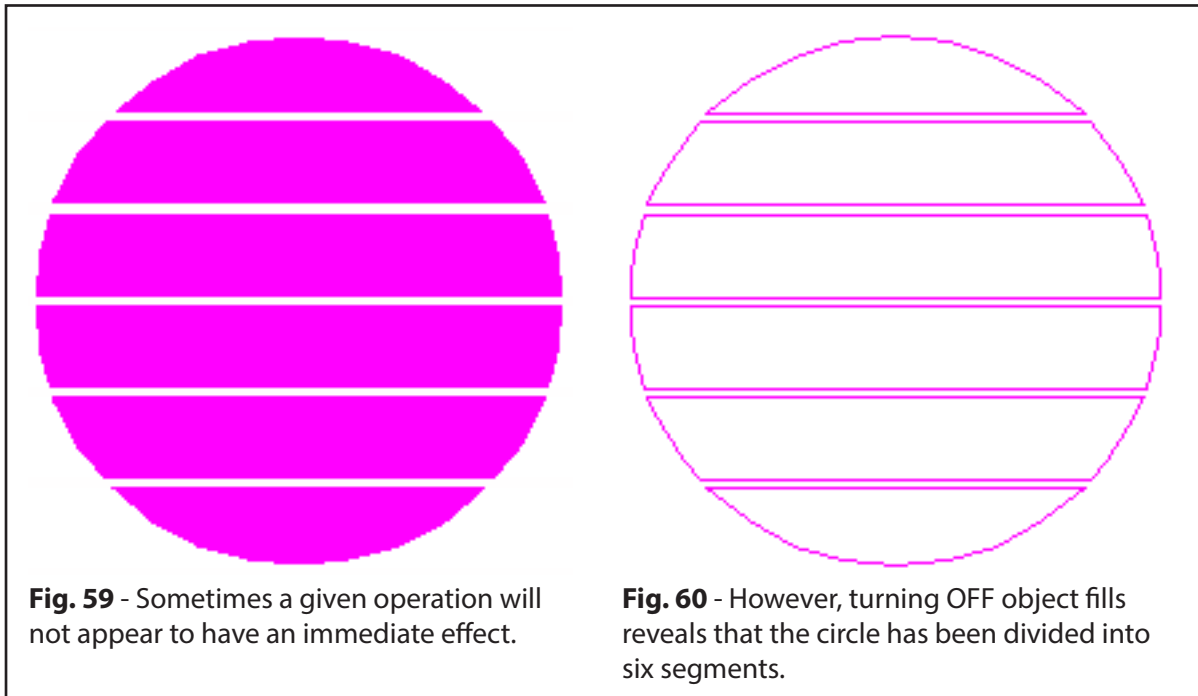


**Fig. 57** - Performing this weld will cause the white rectangles to “punch out” the circle into six magenta sections.



**Fig. 58** - This dialog always appears as a precaution when you have white (i.e., difficult to see) objects as part of your selection.

4. With object fills ON, it appears that nothing was produced from the weld operation (Fig. 59).
5. However, use **[ALT + s]** to toggle **Show Fills**, which will show that the circle has been sub-divided into six components (Fig. 60).



6. Press **[ALT + s]** again to turn the **Show Fills** back on.
7. Select and **Group** these six components, and then you are done.

Well, that completes the creation of all of the components for the new logo. I've taken the liberty of tweaking things a bit and creating the same objects you've created and saved them in different files. Now, you'll learn how to Open and Merge files in SignLab and at the same time, bring all of the parts of the logo together. So here we go!

## LESSON 3 – BRINGING IT ALL TOGETHER!

### PART A – FILE OPEN

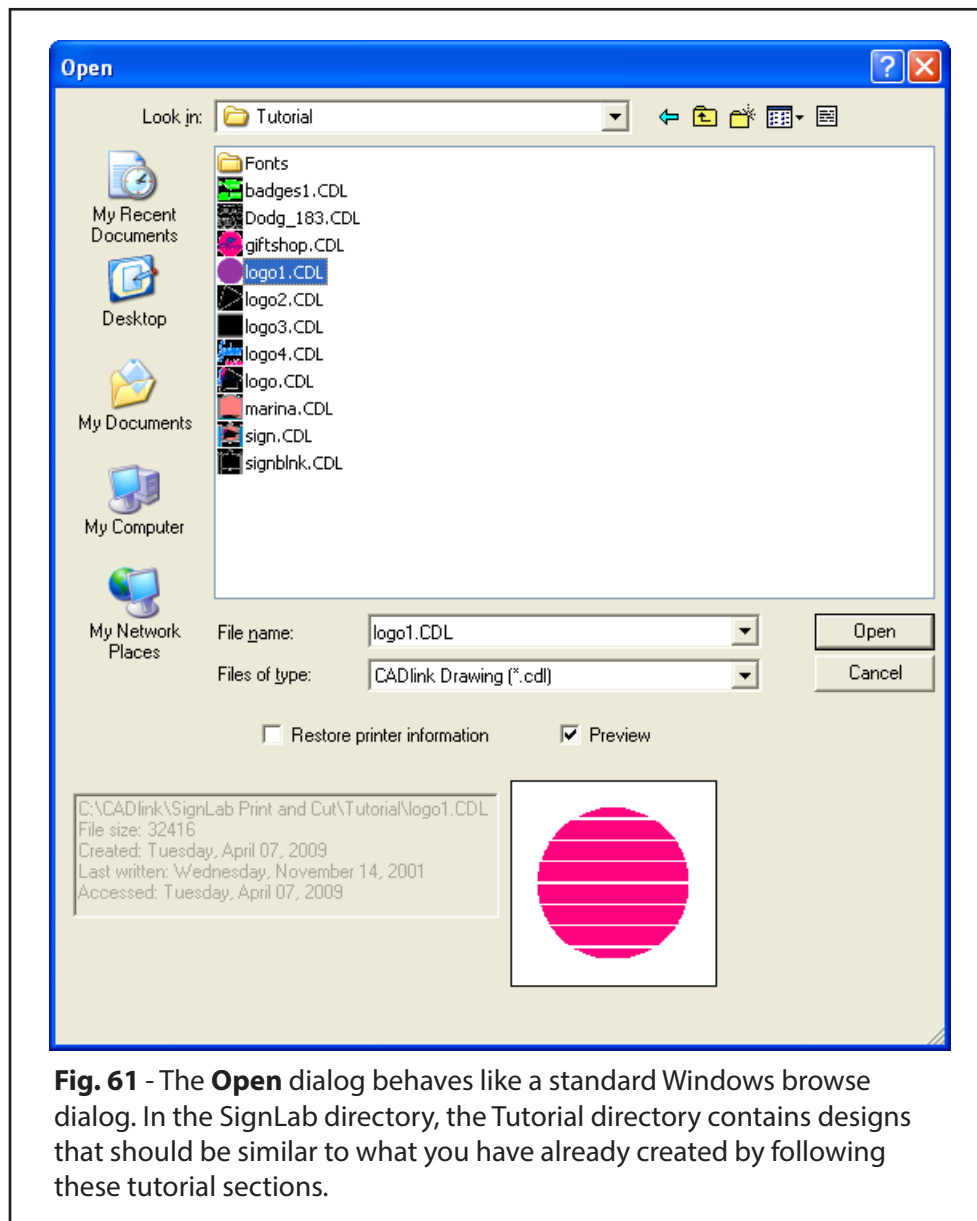
Now we'll bring all the components together. This section uses some prefabricated designs, so you won't need to save your previous work unless you really, really want to.

Essentially, we're going to load the design that you created in Lesson 2, and then we'll merge the design from Lesson 1.

1. Choose **File** menu >> **Open**.

Alternatively, you may use the [**Ctrl + O**] shortcut.

2. Using the **Open** dialog (Fig. 61), browse to the directory where you had installed SignLab. From the SignLab directory, locate the **logo1.cdl** file that is stored in the **Tutorial** sub-directory.

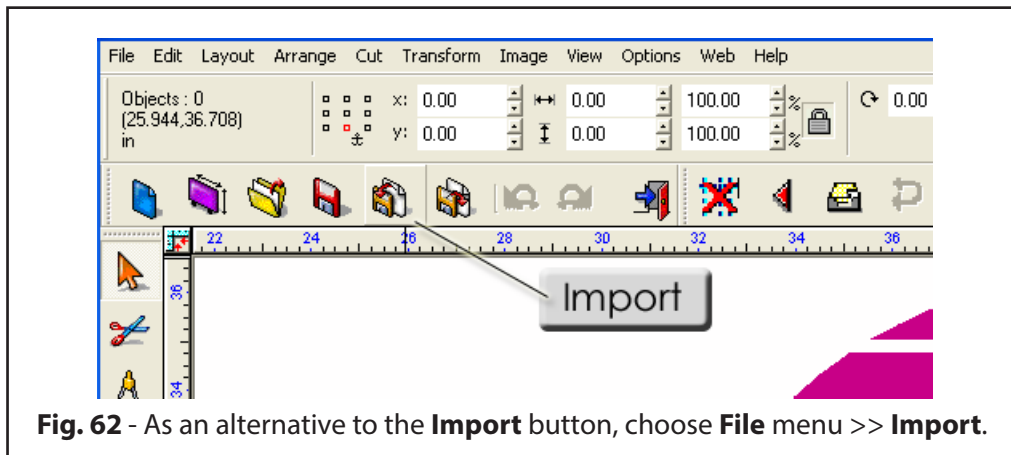


**Fig. 61** - The **Open** dialog behaves like a standard Windows browse dialog. In the SignLab directory, the Tutorial directory contains designs that should be similar to what you have already created by following these tutorial sections.

## PART B – FILE MERGE

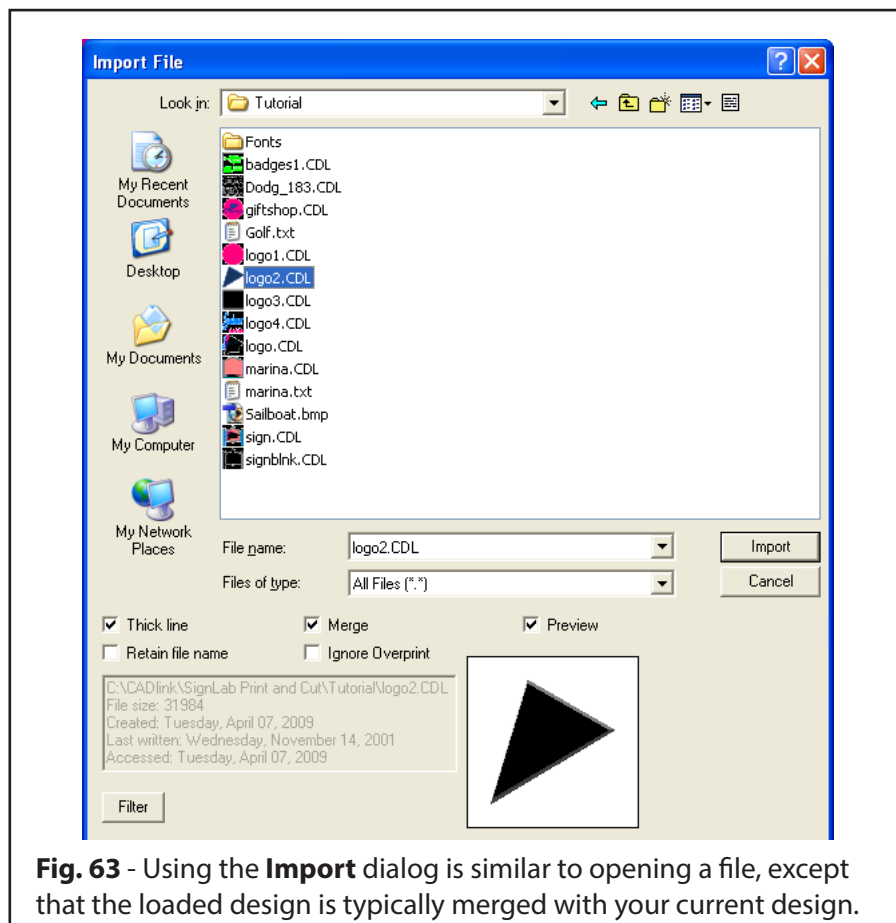
1. From the System toolbar (one of the default toolbars), locate the Import button (Fig. 62).

Clicking this button is the same as choosing **Import** from the **File** menu.



**Fig. 62** - As an alternative to the **Import** button, choose **File** menu >> **Import**.

2. In the **Import** dialog (Fig. 63), set the **Files of type** list to CADlink files (i.e. CDL files).
3. Tick the **Merge** option.
4. Browse to the **Tutorial** directory again, and choose the **logo2.cdl** file.
5. Click the **Import** button to load the file.
6. Repeat steps (1) through (5) for both the **logo3.cdl** and **logo4.cdl** files (both in the **Tutorial** directory).



**Fig. 63** - Using the **Import** dialog is similar to opening a file, except that the loaded design is typically merged with your current design.



## PART C – VIEWING THE RESULTS

1. Once all the designs have been merged into the same workspace, use the Select tool to rearrange each component.
2. When finished, press [F3] to select all the components, and then press [F7] to view the selection.
3. Well done! You have just created a magnificent looking logo for your new client!



### CREATING CLIENT SIGNAGE

Now that the customer has approved the logo design, it's time to incorporate his logo into designs for his main entrance sign, shuttle van, marina signs and his grand opening golf tournament signs.

## LESSON 4 – THE MAIN ENTRANCE SIGN

Your client has made a huge investment in his new resort and he wants his main entrance sign to be spectacular. He loves his new logo and wants the sign to complement it.

### PART A – CHOOSING A SIGN DESIGN

SignLab gives you the power to create almost anything under the sun. But, we also realize you're busy and your clients are often in a hurry. In response to those needs, we offer some quick and easy solutions. We've provided you with many ready made sign blanks, arrows and even some vehicle files. To see them, locate the Clip-Art Go To under the Layout menu, and pick the category you want to preview. From the preview window, double-clicking will open a file. In this example, you'll open a ready-made sign blank, which you will customize for your new client.

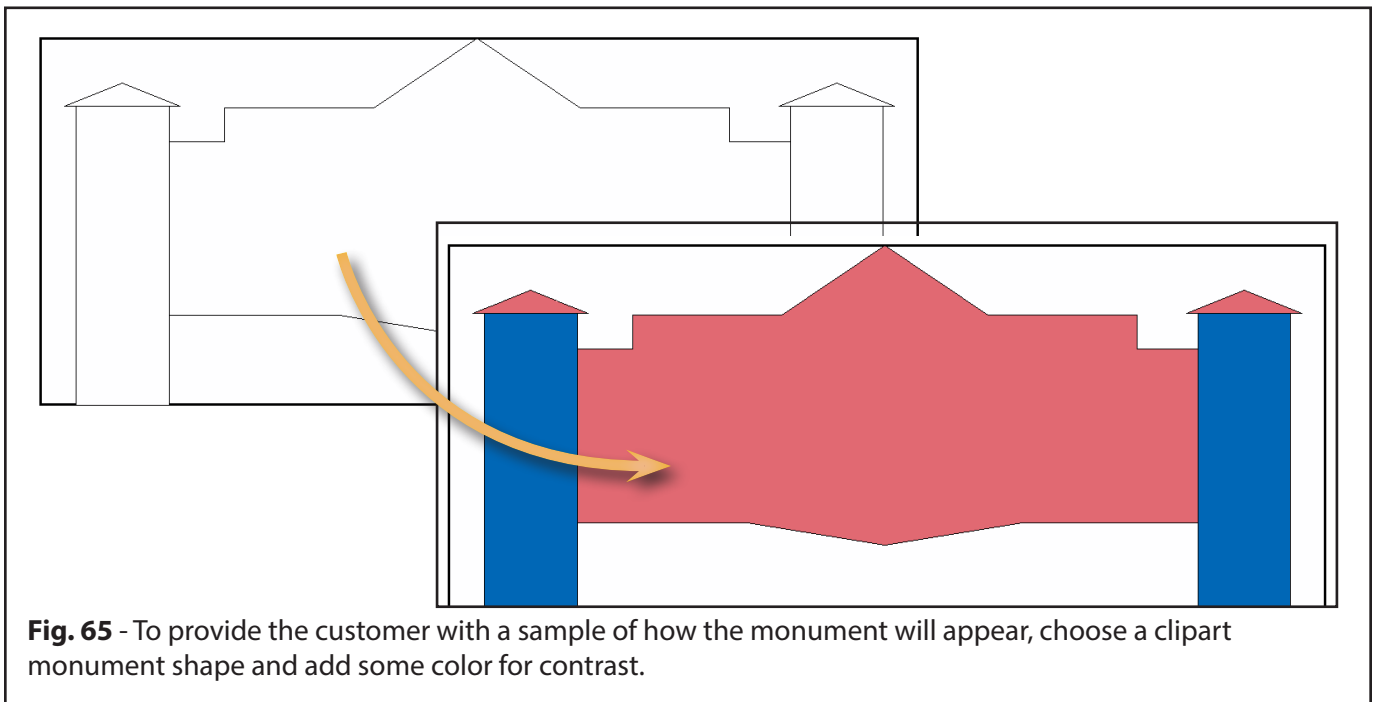
1. Choose **File** menu >> **Open** and browse to the Tutorial directory.
2. Open the **signblank.cdl** file.
3. Select the two rectangular columns by clicking on one, and then holding the **[Shift]** key when clicking on other.
4. Set the fill color of both columns to a light blue.
5. Now select the sign body and the two triangular column caps.

---

**Tip:** To select the other three objects, choose **Edit** menu >> **Inverse Select**, or use the **[ALT + F3]** shortcut.

---

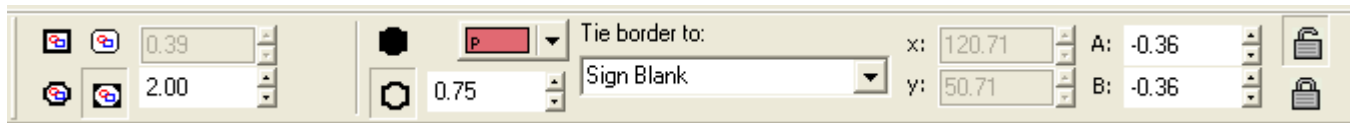
6. Make the selection orange (color plate 15 on our Shop Palette).



## PART B – DECORATIVE BORDERS

In this section, you'll see how easy it is to add Decorative Borders to your designs.

1. Deselect all by clicking within an empty area of the workspace.
2. Select one of the blue sign columns.
3. Choose **Layout** menu >> **Decorative Border**.
4. Use the following decorative border settings:
  - ☐ At the left of the SmartBar, click the **Inside Notched Corner** style
  - ☐ Set the **Radius** to 2"
  - ☐ Set the **Thickness** to 0.75"
  - ☐ Set the **Border Color** to orange (color plate 15)
  - ☐ Set the **Horizontal Offset** to 0"
  - ☐ Set the **Vertical Offset** to 0"
5. The SmartBar settings should appear as follows:



**Fig. 66** - These settings create a decorative border that is slightly oversized, though this will be corrected in the next section.

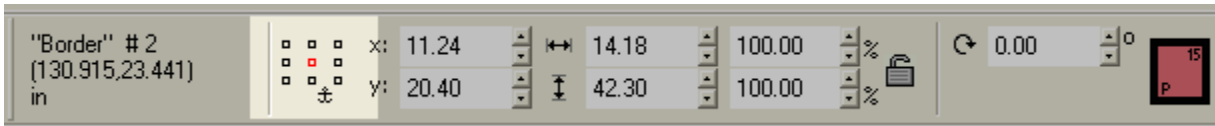
6. To accept the settings, click the **Apply** button.
7. Since we are still in the editing mode for decorative borders, click the other blue column. You will find that an identical border will be created for this column as well.

Now that two decorative borders have been created, click within an empty portion of the workspace to finish editing the border.

## PART C – RESIZING THE BORDER

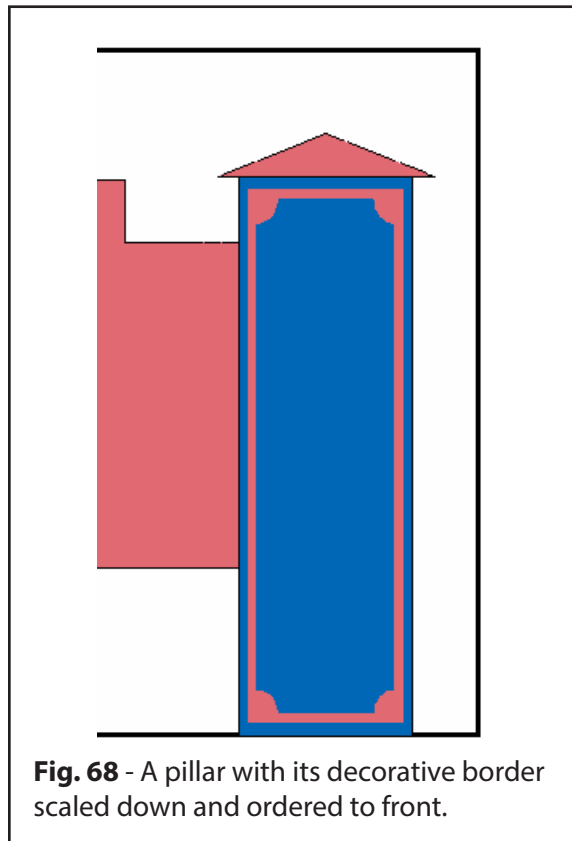
We want to fit each border within its pillar. To do this, we can use the SmartBar scaling controls.

1. Select one of the borders that you just created.
2. Choose **Arrange** menu >> **Order** >> **To Front**. This will raise the layering order of the border, such that it is over the pillar.
3. In the SmartBar, locate the **Current Nub** controls and click the center nub (Fig. 67). For the border, this means that scaling the border will keep it centered on its original location.
4. In the SmartBar, make certain that **Proportional Scaling** is off.



**Fig. 67** - Click the center nub, so that scaling will be performed with respect to the center nub.

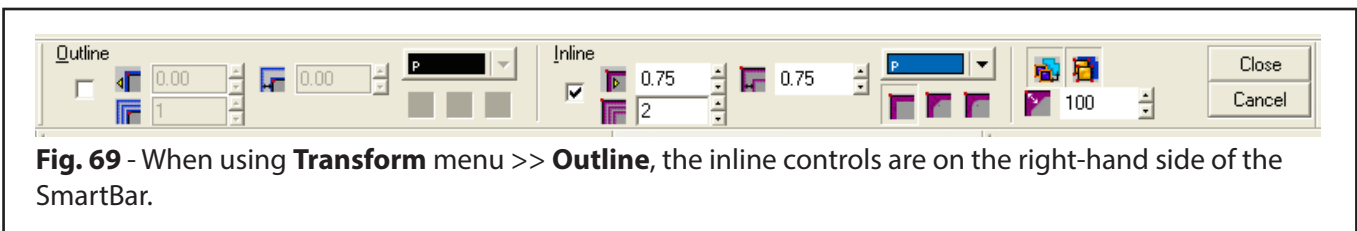
5. Set the **Horizontal Scale** to 80%
6. Set the **Vertical Scale** to 92%
7. The border will now be reduced in size and centered within the pillar, which creates a nice effect.
8. Now repeat resizing the other border, such that both pillars have the same inset border.



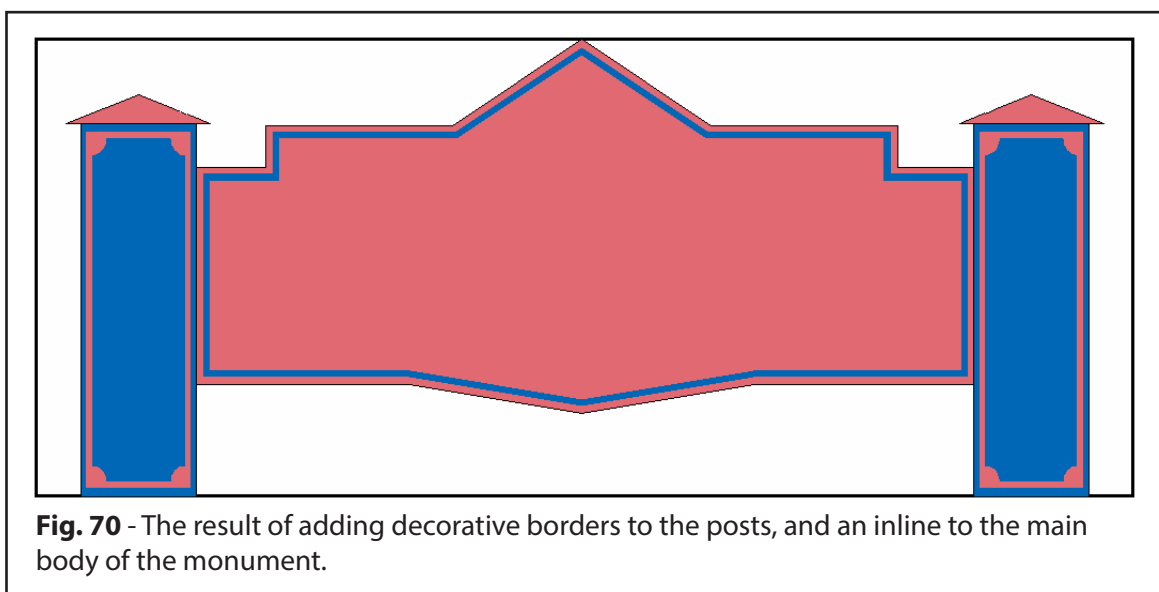
**Fig. 68** - A pillar with its decorative border scaled down and ordered to front.

9. The shape of the sign itself needs a similar border, but it's too complicated for the Decorative Border function, so we will instead create an inline.
10. Select the main body of the sign.
11. Choose **Transform** menu >> **Outline**.
12. Use the following SmartBar settings:
  - ☐ Clear the **Outline** option
  - ☐ Tick the **Inline** option
  - ☐ Use the color picker to select color plate 12 (orange)
  - ☐ Set the **Inline Thickness** to 0.75"
  - ☐ Set the **Inline Offset** to 0.75"
  - ☐ Set the **Inline Passes** to 2
  - ☐ Set the corner style to **Inline Point**
  - ☐ Make certain that the **Keep Original** option is active

13. The SmartBar settings should appear as follows:



14. Click the **Close** button to accept the settings. The result should appear as in Fig. 70.



## PART D – MERGING THE LOGO

To see the finished sign, just merge in the client's logo. For example, try importing **logo.cdl** from the **Tutorial** directory.



## LESSON 5 – THE COMPANY TRUCK

For vehicle wraps, it is recommended that you obtain the latest Pro Vehicle Outlines collection ([www.provehicleoutlines.com](http://www.provehicleoutlines.com)), which is the largest, most accurate library of North American vehicle templates for vehicle graphics professionals. Vehicle templates can be imported into SignLab at 1/20th scale (suitable for printing a customer proof), and then scaled to full size when your artwork is ready for printing/cutting and assembly.

---

**Note:** SignLab also has a See Through Sign Wizard feature for preparing window artwork that has a fine perforation, such that a viewer is able to see the artwork and anything that is beyond the window. For more information, please refer to the context-sensitive help that is provided with SignLab.

---

For this lesson, we have included a sample vehicle template from the Pro Vehicle Outlines collection (see “FordP\_220.ai” in the SignLab **Tutorial** directory). In the following steps, we will scale the template to full size, and then fit the company logo (that we created in earlier lessons) to the vehicle. By having an accurate vehicle template for our logo placement, we can eliminate placement issues with respect to doors, handles, mirrors, etc.

### PART A – IMPORT THE VEHICLE OUTLINE

1. Choose **File** menu >> **Import** and set the **Files of type** to “Adobe Illustrator Files (\*.ai, \*.ps).”

In Pro Vehicle Outlines collection, you will find that the templates are provided in Illustrator (\*.ai) format for cross-platform compatibility.

2. Select the **FordP\_220.ai** file that is in the **Tutorial** folder.
3. Click the **Import** button and then click on the workspace to place the file.
4. If asked whether the imported file contains cut paths, then indicate **NO**.

### PART B – SCALE THE TRUCK

1. The file comes in at 1/20th scale, so we will want to scale it.
2. Select all the objects on the workspace, either by choosing **Edit** menu >> **Select All**, or by pressing **[F3]**.
3. In the SmartBar, enable the **Proportional Scaling**.
4. Double click the **Horizontal Scale** field, type 2000 and press **[Enter]** (Fig. 72).
5. Press **[F7]** to view all.

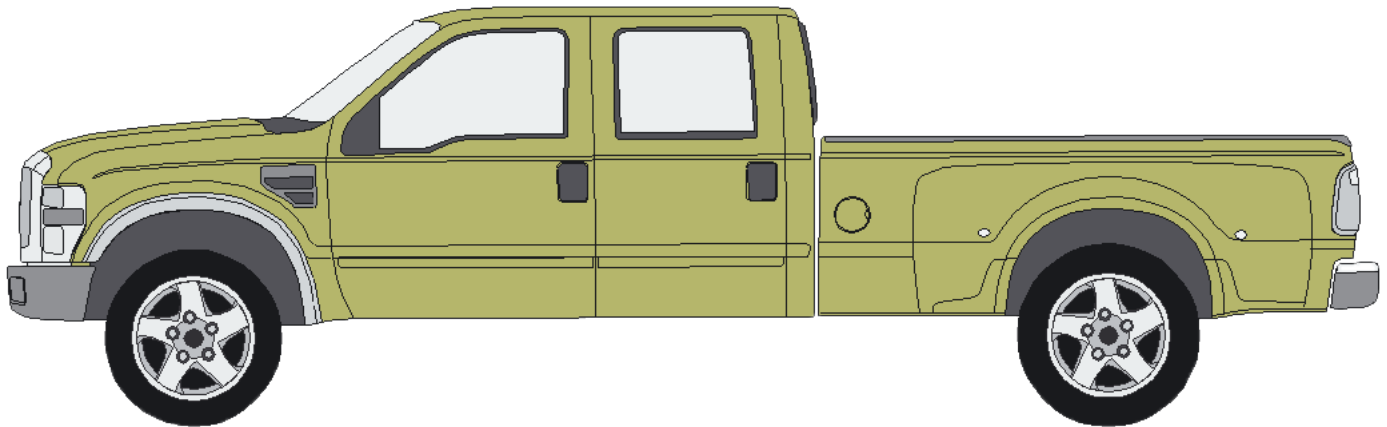


**Fig. 72** - The templates are saved at 1/20th scale in order to avoid page size issues with some design applications. However, scaling by 2,000% will return the template to its full scale, which is fine with SignLab.

## PART C – CUSTOMIZE THE TRUCK

With the truck scaled correctly, you can now customize the truck to match the clients. His new truck is beige colored. You'll also find these files easier to work with when you begin adding graphics if you group each view. Let's try it:

1. After the template was imported, it should be part of a group. If so, then use **Layout** menu >> **Ungroup**.
2. Deselect all by clicking in the white drawing area, or use **[Shift + F3]**.
3. On the driver's side view, click the hood outline, such that it is selected
4. Assign a light beige color (#30 on our Shop Palette).
5. Likewise, assign a beige color to the rear cargo bed.



**Fig. 73** - The presentation tools available from Pro Vehicle Outlines are quite involved. However, we'll keep this example short by simply applying a beige color to the template.

## PART D – MERGE THE CUSTOMER LOGO

Once the vehicle template is ready, place the previously created customer logo.

1. Choose **File** menu >> **Import** and choose the **logo.cdl** file from the **Tutorial** directory.
2. Scale and position the logo for good effect on the template.



**Fig. 74** - This design can now be sent to the customer as a proof using **Web** menu >> **Send Image by E-mail**.



## LESSON 6 – THE MARINA RENTAL SIGN

One of the signs the client wants you to design is a rental sign for the Marina. The sign will display the pricing for the different rental items at the Marina. Your customer has provided you with a file that has the pricing he wants on the sign. In this example, you'll learn how to use text files created in other programs and how to use some of the special compression features in Text Compose. He has also furnished you with a bitmap file on the disk and told you that its a sailboat he wants on the sign somewhere.

### PART A – IMPORTING A BITMAP

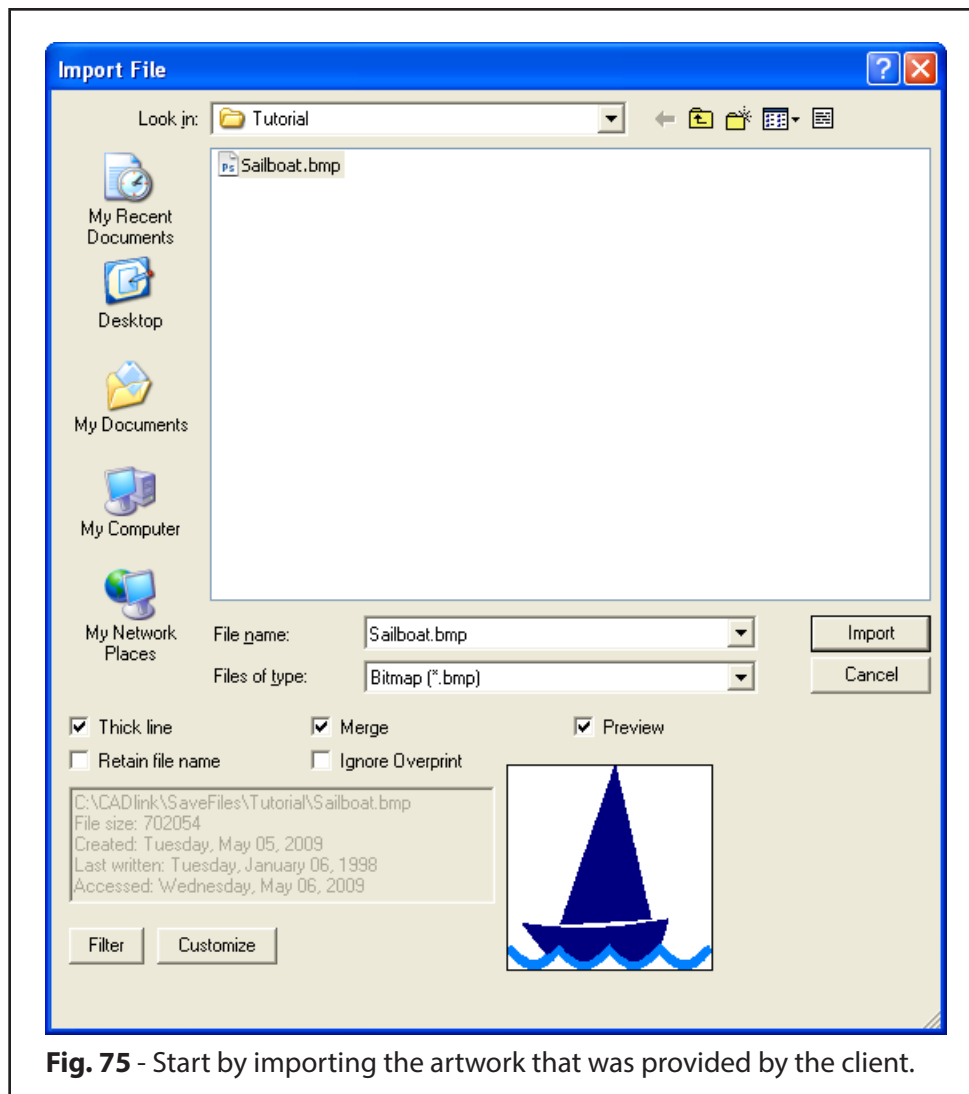
Let's work on the bitmap first. This will give you an idea how to use AccuScan to convert bitmaps, such as scanned images or customer-provided bitmaps, into line art vectors.

1. Start from a fresh workspace (i.e., **File** menu >> **New**).
2. Import the **sailboat.bmp** image, which is located in the **Tutorial** folder.

---

**Note:** If you cannot initially see the file, then make certain that you're viewing files of type bitmap (.BMP).

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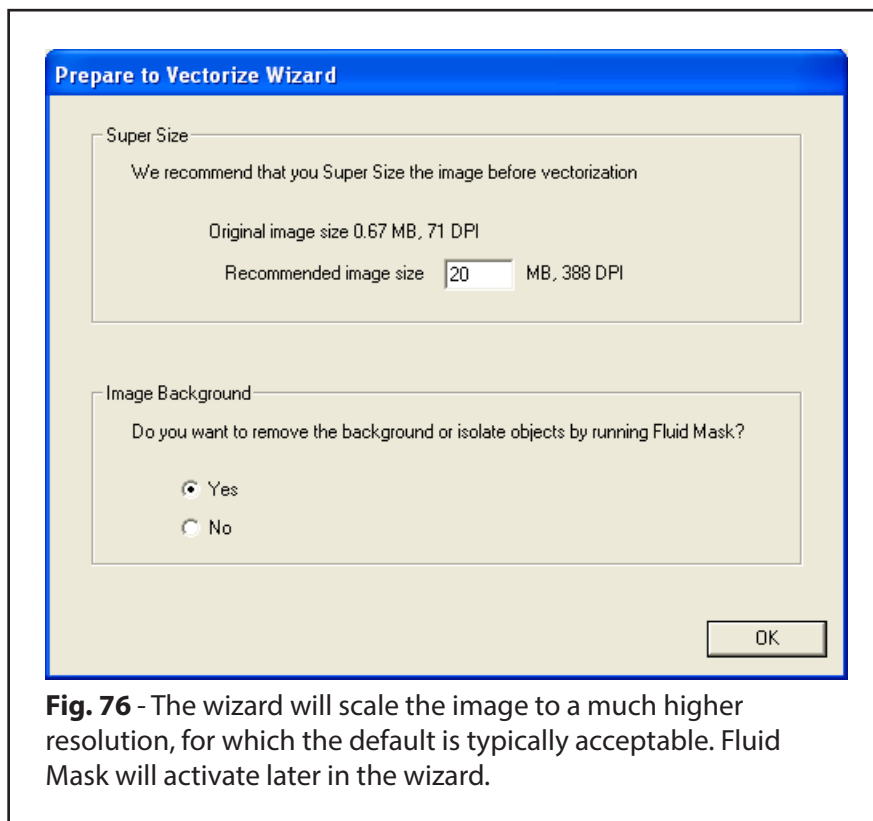
**Fig. 75** - Start by importing the artwork that was provided by the client.

## PART B – PREPARE TO VECTORIZE WIZARD

Artwork provided by customers can often be challenging because the quality is less than ideal for final production. However, a good technique is to convert the artwork into line art that will scale easily. In the following sections, we will produce a higher resolution version of the customer artwork, use a tool to knock out the background of the artwork, and then posterize the image before tracing. Though a number of steps are involved, SignLab combines these steps into the Prepare to Vectorize Wizard, so that you can follow through the work that is involved.

### INITIAL WIZARD STEPS

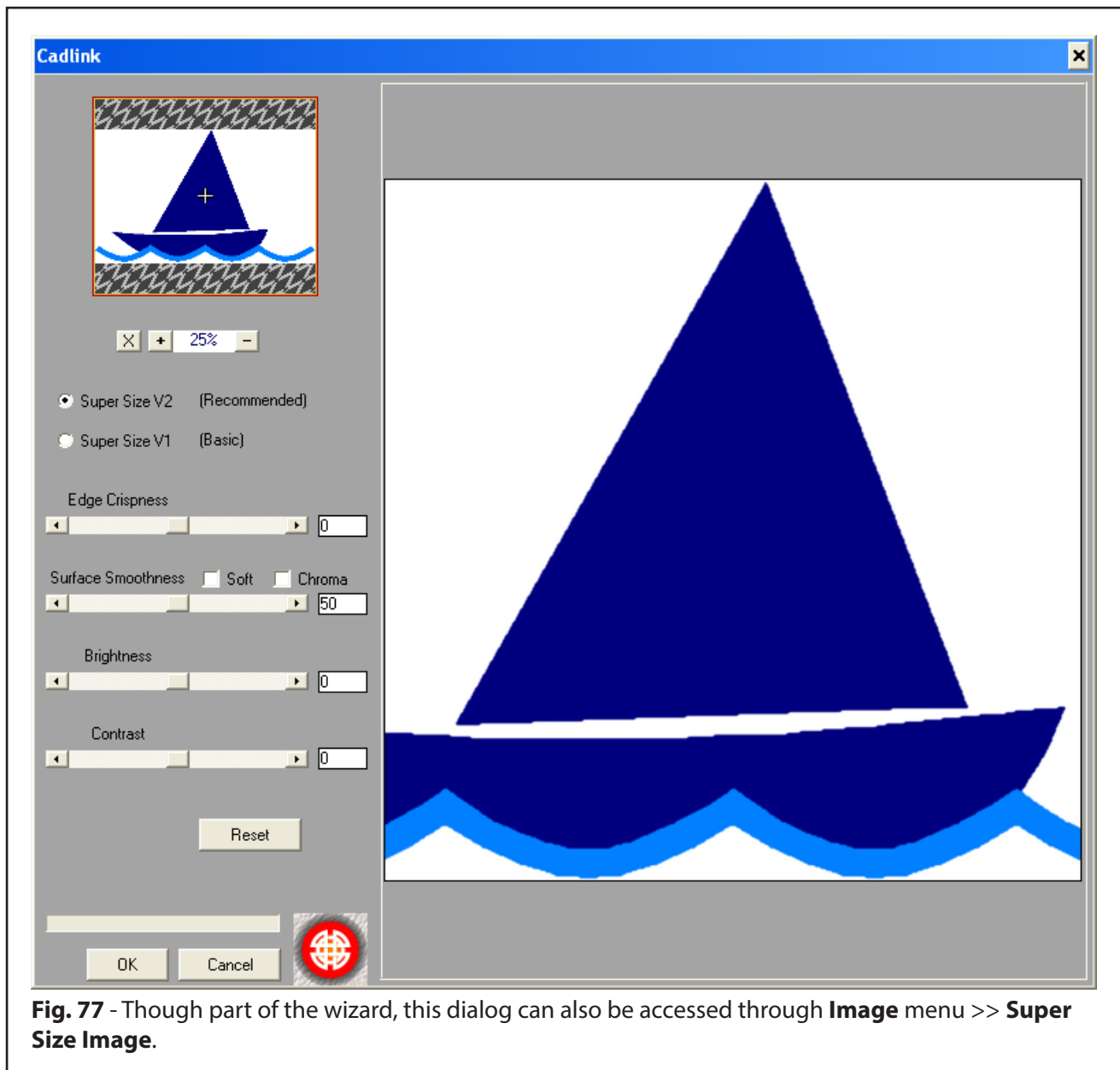
1. Select an image and then choose **Image** menu >> **Prepare to Vectorize Wizard**.
2. The initial wizard page will query for Super Size and Image Background settings.
3. Use the default amount of memory, and click **Yes** to use Fluid Mask.
4. Click **OK** to continue.



**Fig. 76** - The wizard will scale the image to a much higher resolution, for which the default is typically acceptable. Fluid Mask will activate later in the wizard.

## ZOOM ENGINE (SUPER SIZE)

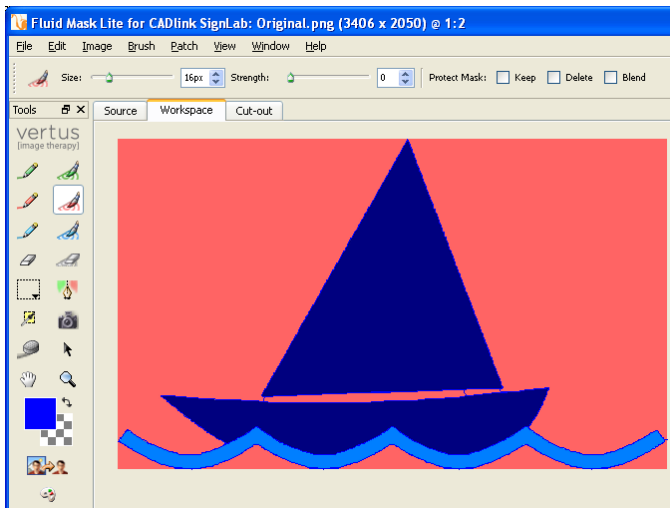
5. The **Zoom Engine** dialog will preview the image at the higher resolution quality.
6. Click **OK** to accept the default **Zoom Engine** settings.



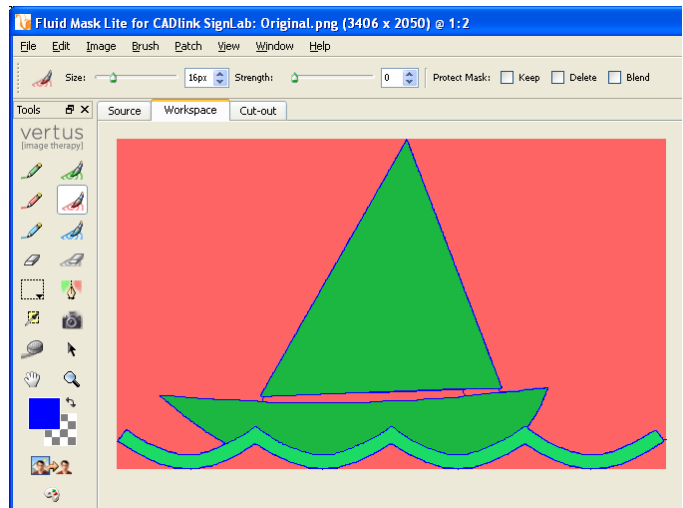
**Fig. 77** - Though part of the wizard, this dialog can also be accessed through **Image** menu >> **Super Size Image**.

## FLUID MASK

7. The **Fluid Mask** window will analyze the color regions within the image, and thin irregular lines will be used to roughly identify each region.
8. Using the **Delete Local Brush** tool, click background regions of the image, such that the background appears to be filled with red (Fig. 78).
9. If a portion of the foreground is accidentally filled with red, then use **Undo [Ctrl + z]** to correct.
10. If a portion of the background is difficult to fill correctly, then use the **Delete Exact Brush** to manually paint the background by dragging strokes.
11. When the background has been filled with red, choose **Image** menu >> **Auto-Fill Image**. The background will remain red, the foreground will appear to be filled green, and a blue “blending line” will appear along the boundary between red and green regions (Fig. 79).
12. Choose **Image** menu >> **Create Cut Out**. The image should now appear with the formerly red portions “knocked out.”
13. Use **[Ctrl + s]** to save the image back to SignLab.



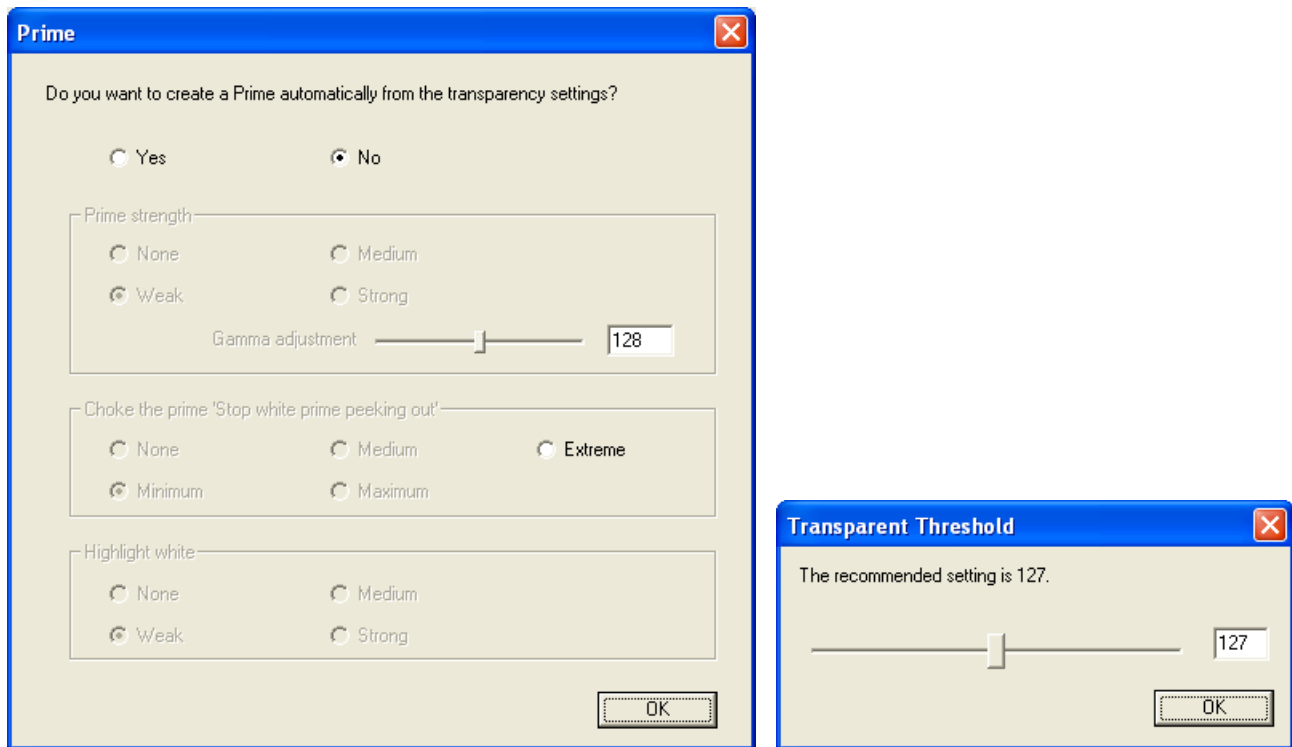
**Fig. 78** - Fluid Mask is much like a paint-by-regions exercise, where you merely click the regions that have been identified for you.



**Fig. 79** - Once the background has been marked, Fluid Mask can automatically complete the mask (green = keep).

## IMPORT OPTIONS

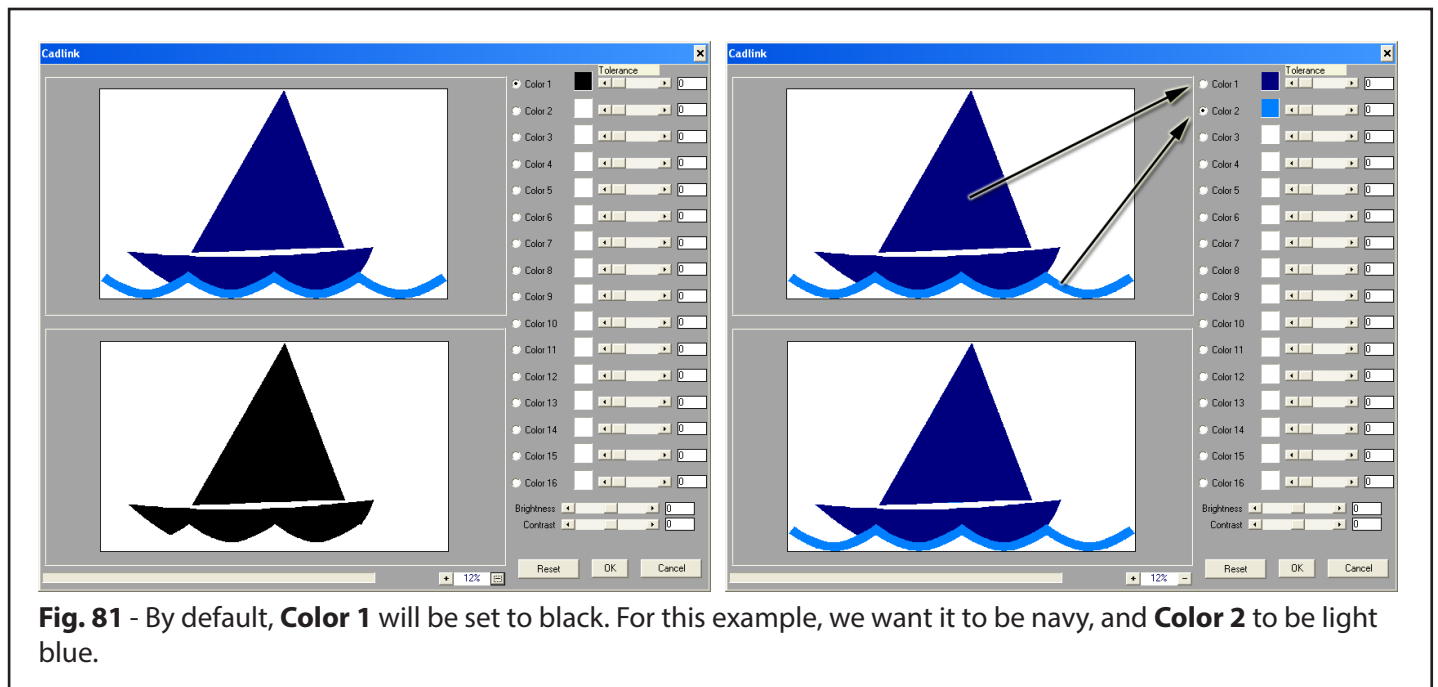
14. The following import options will be provided when loading image data back onto the workspace:
- ☐ The **Prime** dialog will be available for applying either a primer and/or highlight to the image.
  - ☐ The **Transparent Threshold** dialog will open. Click **OK** to accept the default value, which is used for controlling visibility of image pixels.
  - ☐ If necessary, the **Select Profile** dialog will provide an opportunity to select a new color profile.



**Fig. 80** - The **Prime** and **Transparent Threshold** dialogs, which are two possible dialogs that you can encounter when bringing images onto the SignLab workspace.

## POSTERIZATION

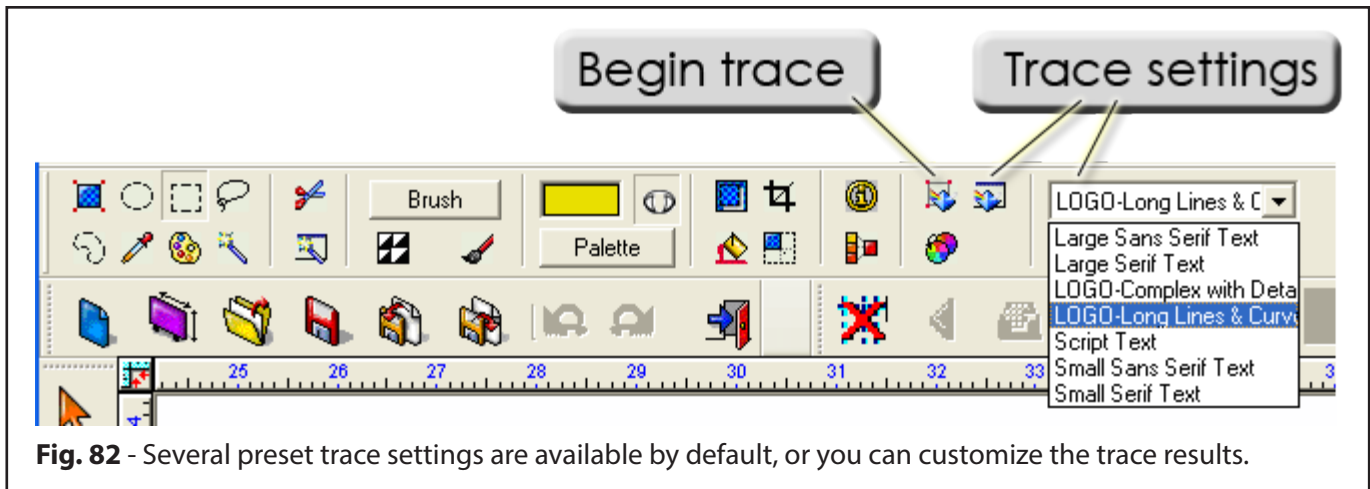
15. The **Posterization** dialog will now allow you to choose the colors that the image will be reduced to.
16. The top half of the dialog shows the original image before posterization. The bottom half previews the posterization as you choose them, where **Color 1** is pure black by default.
17. For this image, we want only navy and light blue.
18. With **Color 1** selected, click navy in the top image.
19. Likewise, click **Color 2** and click light blue in the top image.
20. For any color that you have clicked, the **Tolerance** can be increased to include more hues as being represented by that color. For example, if the chosen color were black, then increasing the **Tolerance** would include more shades of gray.



**Fig. 81** - By default, **Color 1** will be set to black. For this example, we want it to be navy, and **Color 2** to be light blue.

## VECTORIZATION

21. Click **OK** to close the **Posterize** dialog, and the image is now ready to be vectorized.
22. Double-click the image to access AccuScan editing mode (Fig. 82).

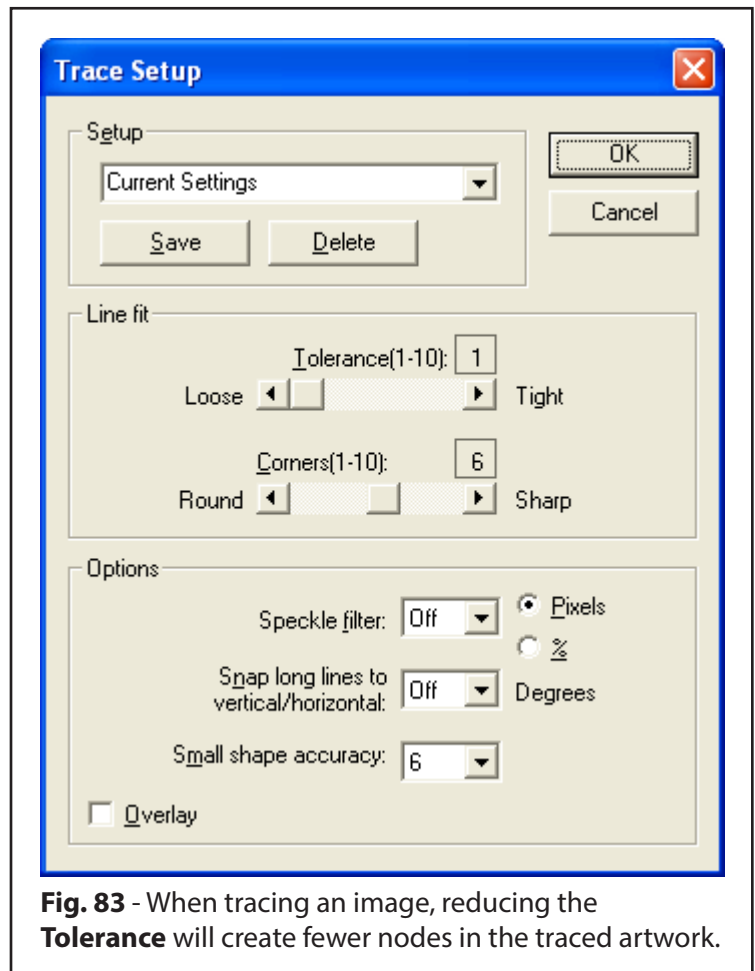


**Fig. 82** - Several preset trace settings are available by default, or you can customize the trace results.

23. At the far-right of the AccuScan SmartBar, choose preset vectorization settings from the drop-list.
24. To customize the vectorization settings, click the **Trace Setup** button.
25. For our example artwork, we set the **Trace Setup** dialog (Fig. 83) as follows:

- ☐ We observed that the image did not have fine details, so the **Tolerance** slider was set to a minimum in order to reduce the number of nodes generated when tracing. Minimizing the number of nodes makes it easier for us to touch up the artwork later.
- ☐ Since the image contained a combination of curves and corners, the **Corners** slider was left at a mid-range value.
- ☐ Since the image was not scanned, there were no stray pixels visible and we decided to turn off the **Speckle Filter**.
- ☐ Due to the nature of the image, the “**Snap long lines to vertical/horizontal**” option was turned off.

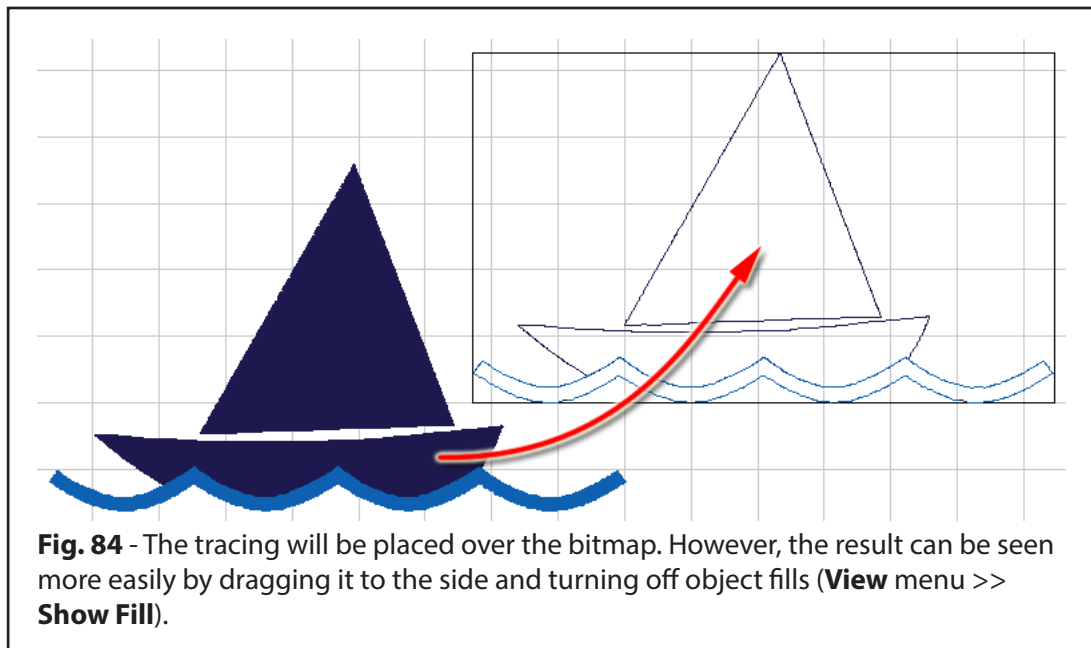
26. Click **OK** to close the **Trace Setup** dialog.
27. Click the **Vectorization** button.
28. The bitmap will now be vectorized, and the resulting vector shapes will be grouped.
29. Click **Close** to exit AccuScan.



**Fig. 83** - When tracing an image, reducing the **Tolerance** will create fewer nodes in the traced artwork.

## PART D – CLEANING UP THE VECTORS

After converting the bitmap into vectors, the workspace will have both the sailboat bitmap, and the set of grouped line art that you just created. Both the bitmap and the line art vectors will be overlapping, so drag one of these to the side, so both bitmap and vectors are visible (Fig. 84).



Since the bitmap had a white background, SignLab created a white rectangle for the background of the line art vectors. However, we don't need the white background for this example, so we can delete it.

1. Begin by selecting the group of line art vectors.

Take care that you haven't selected the bitmap. When you have made a selection, the far-left of the SmartBar will indicate what you have selected.

2. Choose **Layout** menu >> **Ungroup**.

Alternatively, **[ALT + G]** shortcut will ungroup objects.

3. In the Job Palette, the white color plate should be listed. Press **[ALT]** and then left-click the white color plate.
4. Every other color on the workspace will become deselected and temporarily locked.
5. Draw a selection marquee around the traced line art, such that all the white vectors are selected.
6. Press the **[Delete]** key to remove these vectors.
7. To reactivate the color plates, press the **[F2]** button.

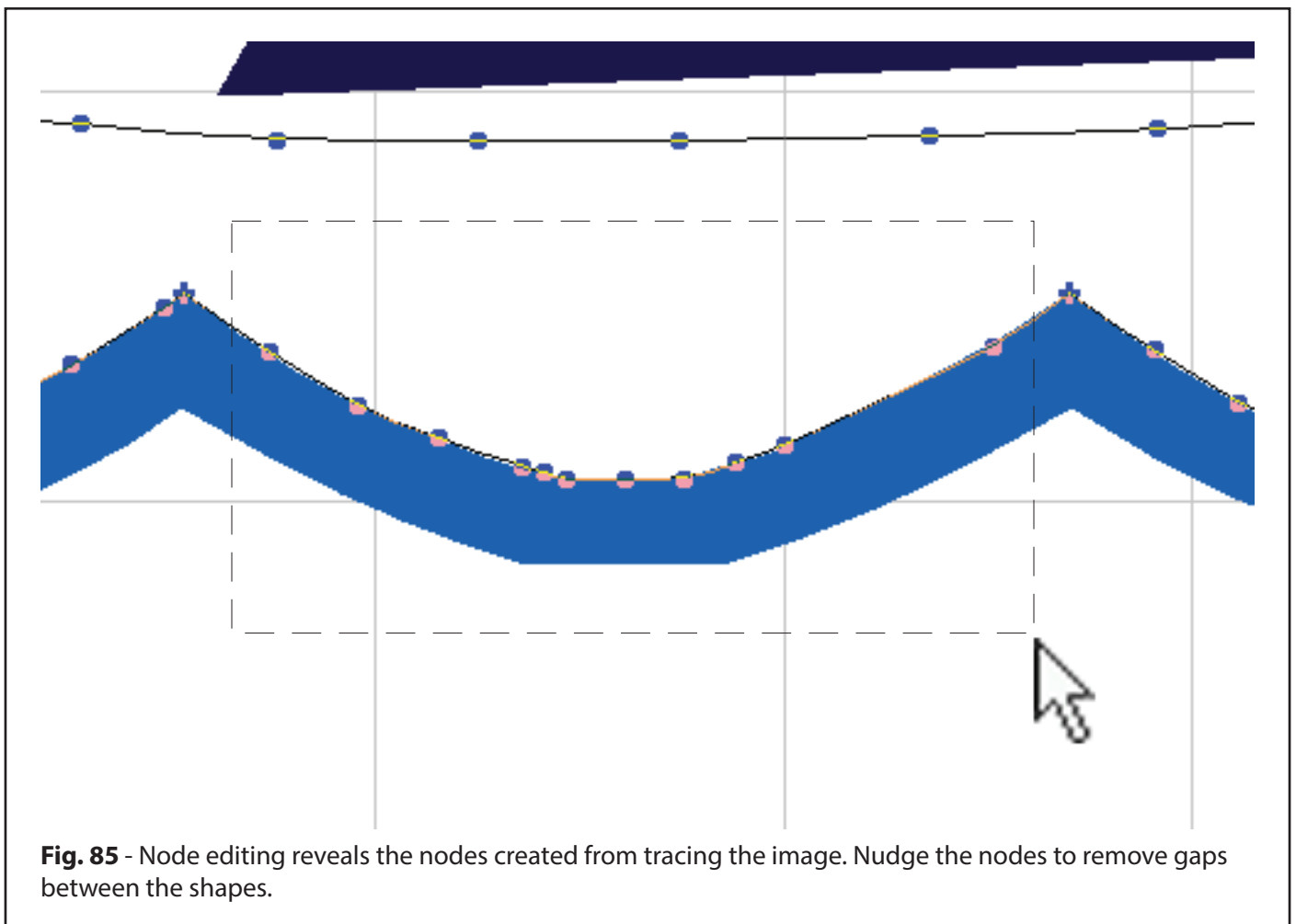


## PART E – CLEANING UP USING NODE EDIT

Very little cleanup should be required, but what remains will be quick and easy. You may be able to see a small amount of white between the bottom of the boat and the wave. Here's how to fix it:

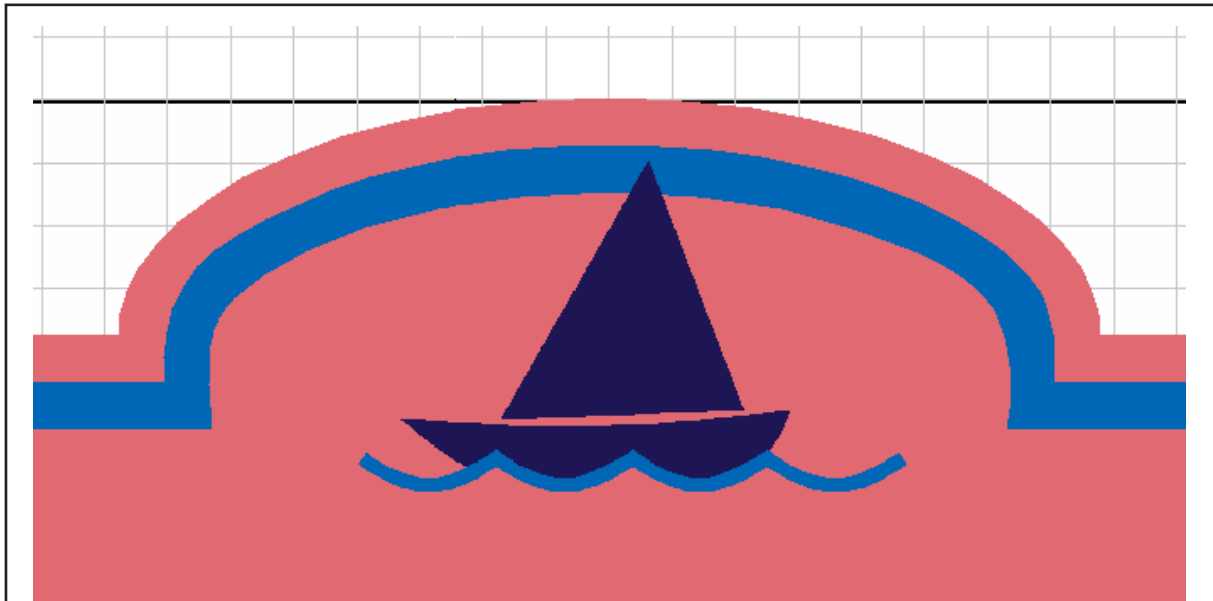
1. Double-click the bottom of the boat to enter node editing mode.
2. Marquee select the nodes that make up one curve (Fig. 85).
3. Press the **[down-arrow]** key several times to nudge the nodes, so as to prevent the white gap from showing. Ideally, the nodes should match up with the line of the wave.
4. Repeat this step to fix the other waves, and then press **[Spacebar]** to finish node editing.
5. At this point, we can delete the bitmap.
6. Select all the sailboat objects by pressing **[F3]**, and then **Group** them.
7. Choose **Edit** menu >> **Copy**. Alternatively, you may use the **[Ctrl + C]** shortcut. In either case, the sailboat line art will be copied to the Windows clipboard.

In the next section, you will paste these components into another workspace design.



## PART F – PASTING FROM WINDOWS CLIPBOARD

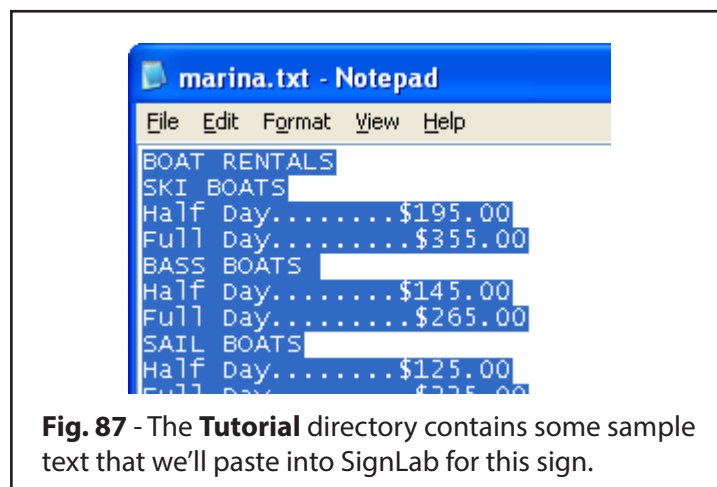
1. From the **Tutorial** directory, open the **marina.cdl** file.
2. Choose **Edit** menu >> **Paste**. Alternatively, the [Ctrl + V] shortcut may be used. In either case, the contents of the Windows clipboard (i.e. the sailboat components) will be placed within the SignLab workspace.
3. Size the sailboat appropriately, and move it to the top center of the sign. The result should look something like Fig. 86



**Fig. 86** - The traced sailboat artwork can now be positioned with the marina sign artwork.

## PART G – USING TEXT FROM OTHER PROGRAMS

1. Choose **Help** menu >> **Notepad**. This will launch the Notepad application.
2. From within Notepad, open marina.txt file that is in the **Tutorials** directory.
3. From the Notepad **Edit** menu, choose **Select All** (Fig. 87).
4. Again from the Notepad **Edit** menu, choose **Copy**. This copies the text to the Windows clipboard.
5. Close Notepad.



**Fig. 87** - The **Tutorial** directory contains some sample text that we'll paste into SignLab for this sign.

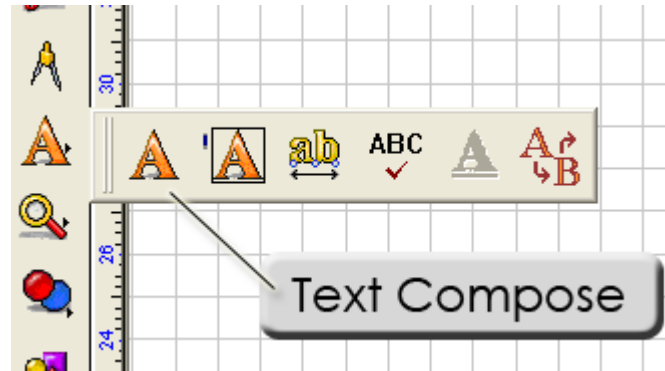
## PART H – PASTING TEXT DIRECTLY INTO TEXT COMPOSE

The text that you copied to the clipboard will now be used in the SignLab workspace.

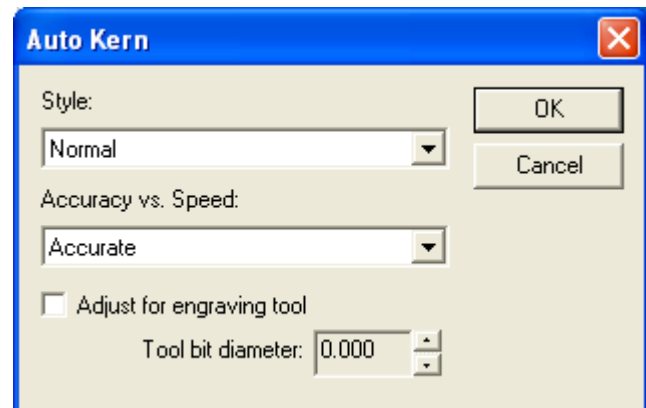
1. Return to the SignLab workspace.
2. With nothing selected, choose white as your Shop Palette target layer.
3. From the **Text Tools** flyout, choose the **Text Compose** tool (Fig. 88).
4. Click on the workspace to indicate a starting-point.
5. In the SmartBar, use the following text settings:

- ☐ From the **Font List**, double-click the HEAVYM font
- ☐ Set the **Font Height** to 0.75"
- ☐ Confirm that the **Font Slant Degree** is 0
- ☐ Confirm that the **Kern Percent** is 100
- ☐ Right-click the **Auto Kern** button, which will open the **Auto Kern** dialog
- ☐ In the **Auto Kern** dialog, use the **Normal** and **Accurate** settings (Fig. 89)
- ☐ Click **OK** to close the **Auto Kern** dialog.
- ☐ Click the **Auto Kern** button, such that it is depressed.

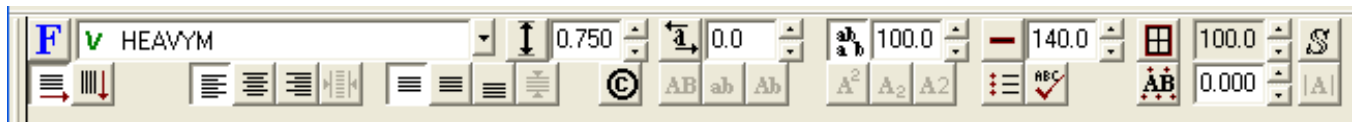
6. Now you're just about ready to paste in the text you copied to the windows clipboard. First, check the screen capture below to make sure your settings match Fig. 90.



**Fig. 88** - Choose the **Text Compose** tool and click the workspace to place a text entry point.

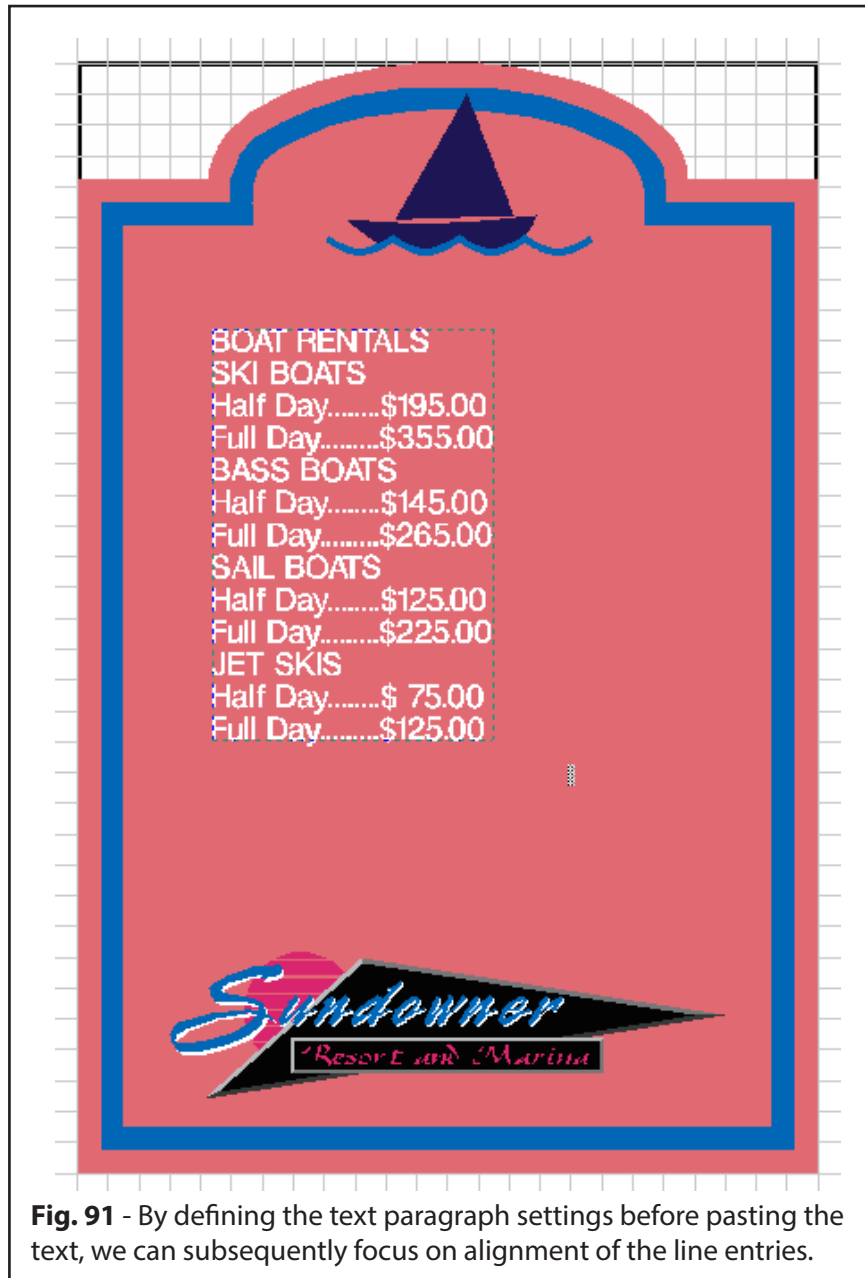


**Fig. 89** - Kerning balances the white space between characters to provide an attractive visual appearance.



**Fig. 90** - Before pasting the text, confirm that the Text Compose controls have been set.

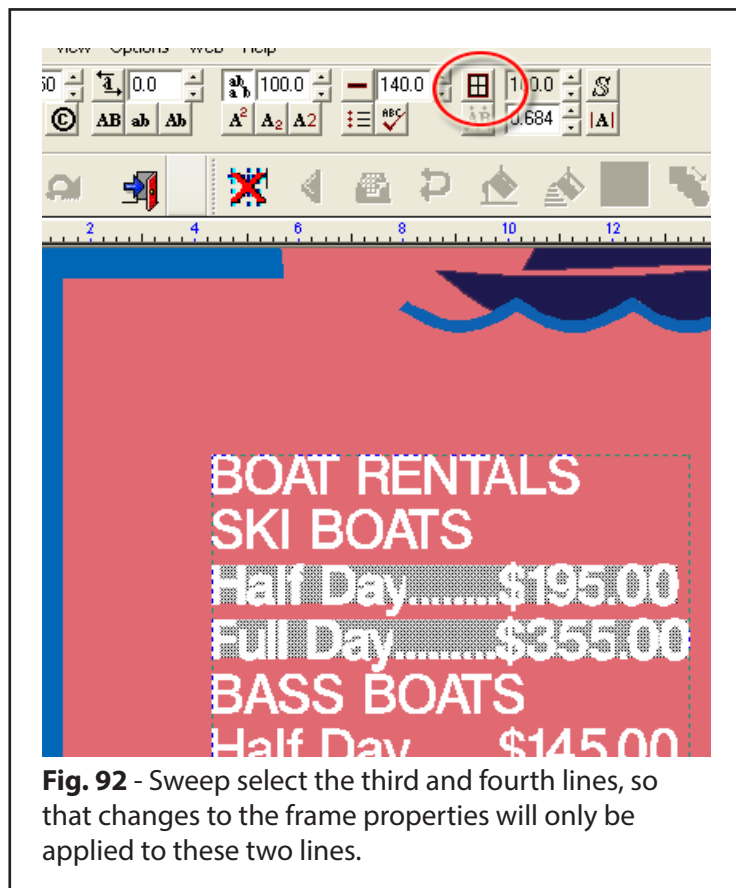
7. Use the shortcut [Ctrl + V] to paste in the text.
8. You should have something like Fig. 91.



## PART I – COMPRESSION FEATURES OF TEXT COMPOSE

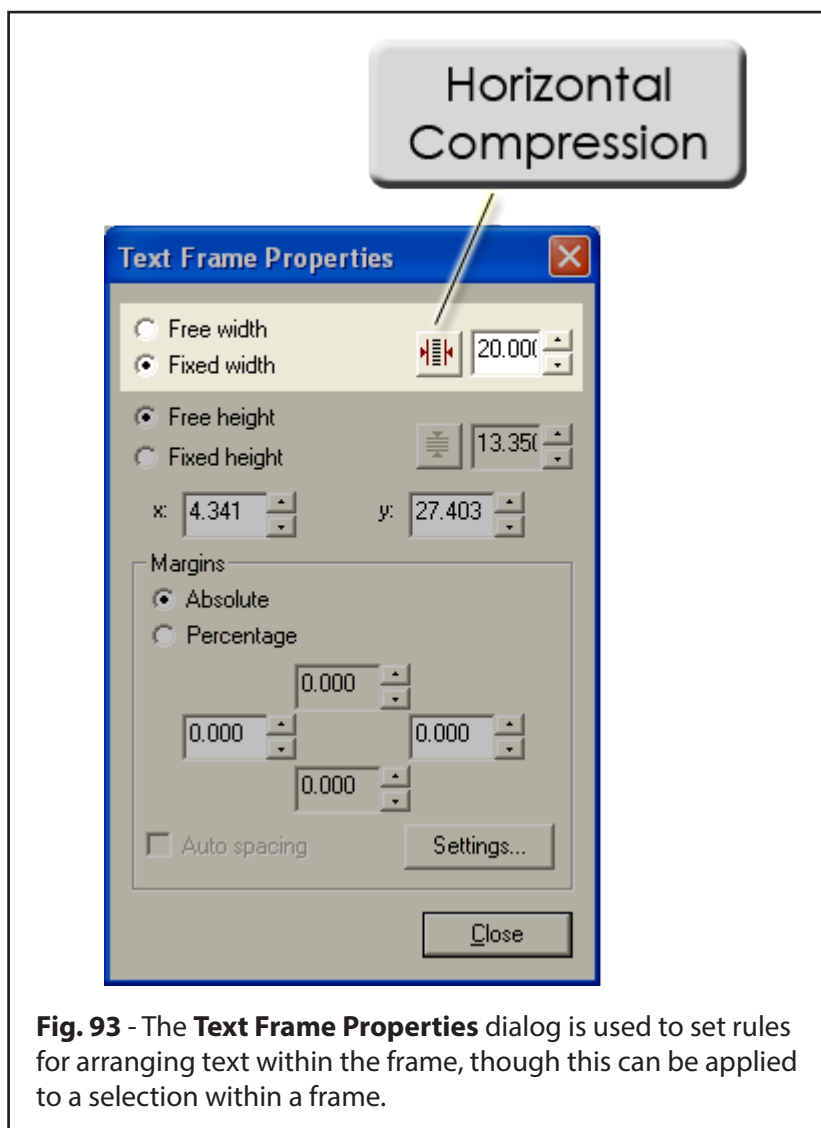
To make the sign look right you'll need to get the prices to line up on the right side and the text to line up on the left. Let's use the compression features to make it easy.

1. Click within an empty area of the workspace, such that we leave the text editing mode.
2. Select the text object that you had just created.
3. Press **[F7]** to zoom in on your selection.
4. Press **[F6]** to zoom back a little.
5. Double-click the text object to edit it.
6. Sweep select the third and fourth lines completely and click the **Frame Properties** button (Fig. 92).

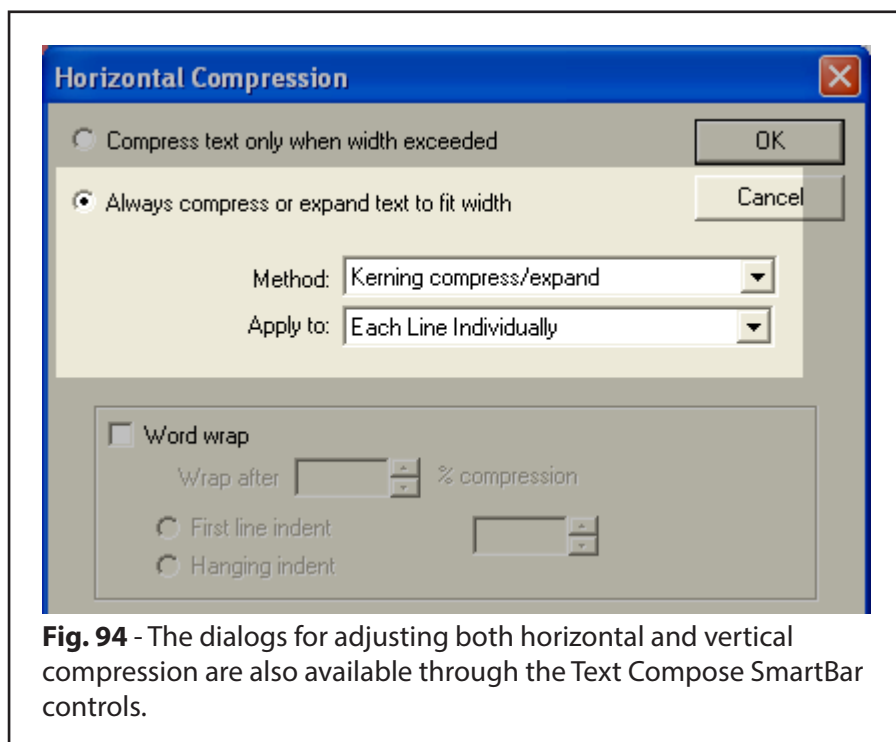


**Fig. 92** - Sweep select the third and fourth lines, so that changes to the frame properties will only be applied to these two lines.

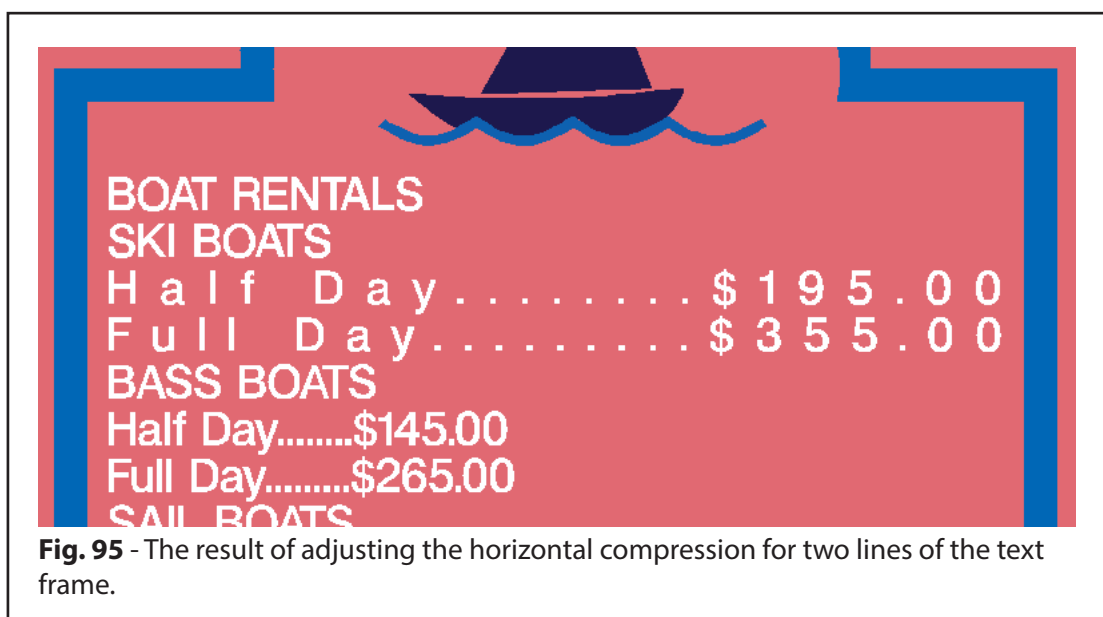
7. In the **Text Frame Properties** dialog, click the **Fixed Width** option, and set the **Width** field to 20 (Fig. 93).
8. Click the **Horizontal Compression** button.



9. In the **Horizontal Compression** dialog (Fig. 94), click the option “**Always compress or expand text to fit width.**”
10. Set the **Method** to “**Kerning compress/expand.**”
11. And make sure that the compression is applied to “**Each Line Individually.**”
12. Click **OK** to close the **Horizontal Compression** dialog, and then click **Close** on the **Text Frame Properties** dialog.
13. The result should be like Fig. 95.



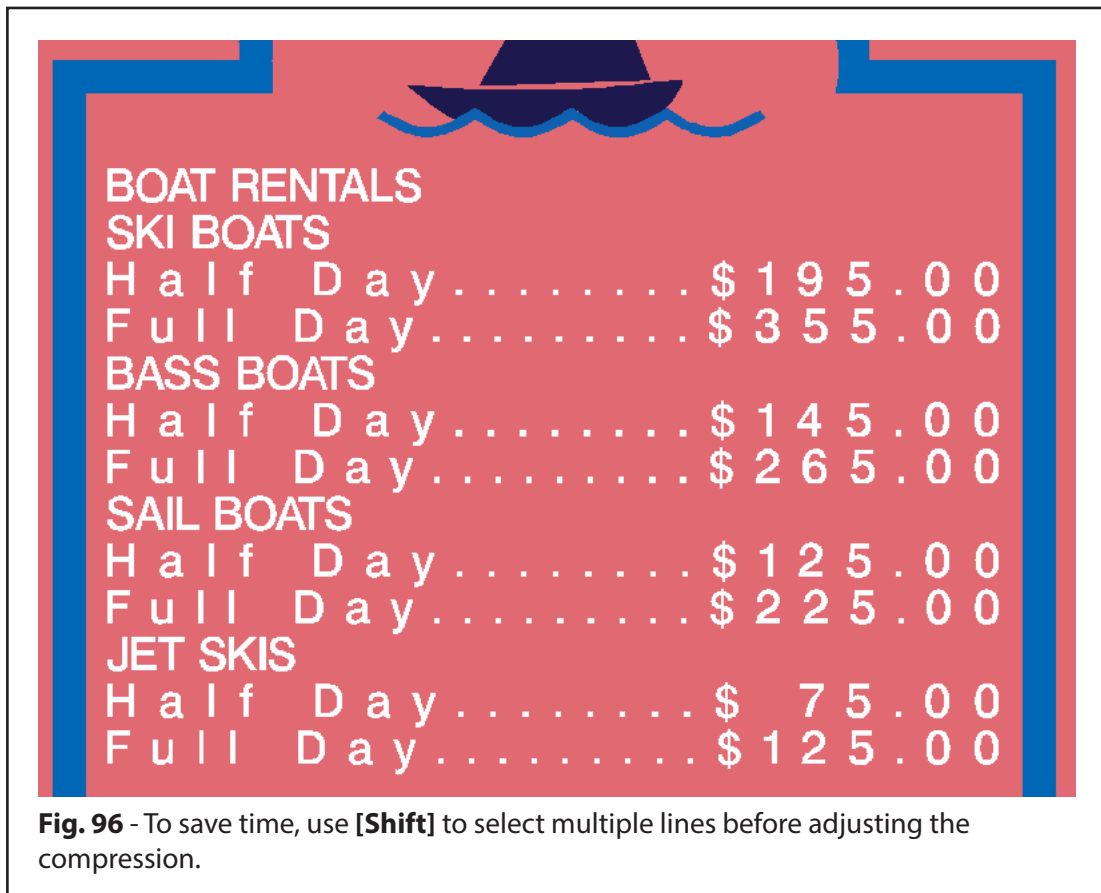
**Fig. 94** - The dialogs for adjusting both horizontal and vertical compression are also available through the Text Compose SmartBar controls.



**Fig. 95** - The result of adjusting the horizontal compression for two lines of the text frame.

## REPEAT THE PROCESS

Now that you've applied compression to these lines, use the same method to compress the other pricing lines. Once you're done, click within an empty part of the workspace to finish editing the text. The results should appear as in Fig. 96.

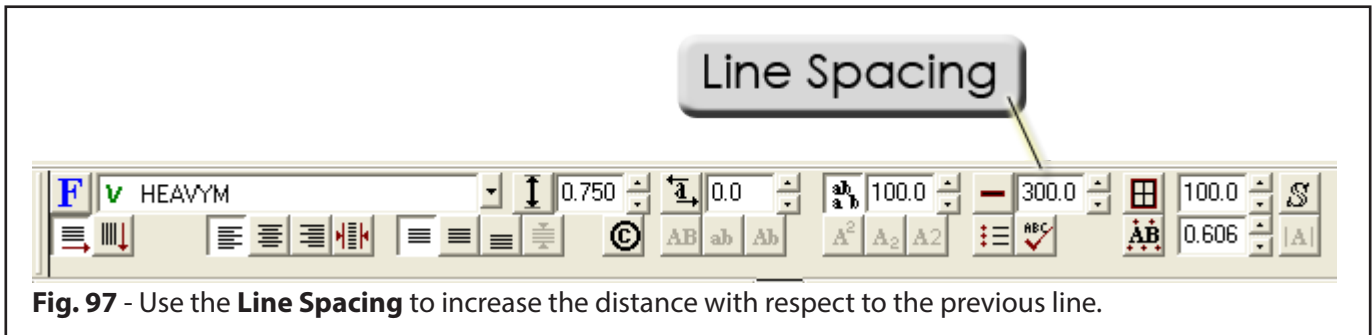




## PART J – INTER-LINE SPACING

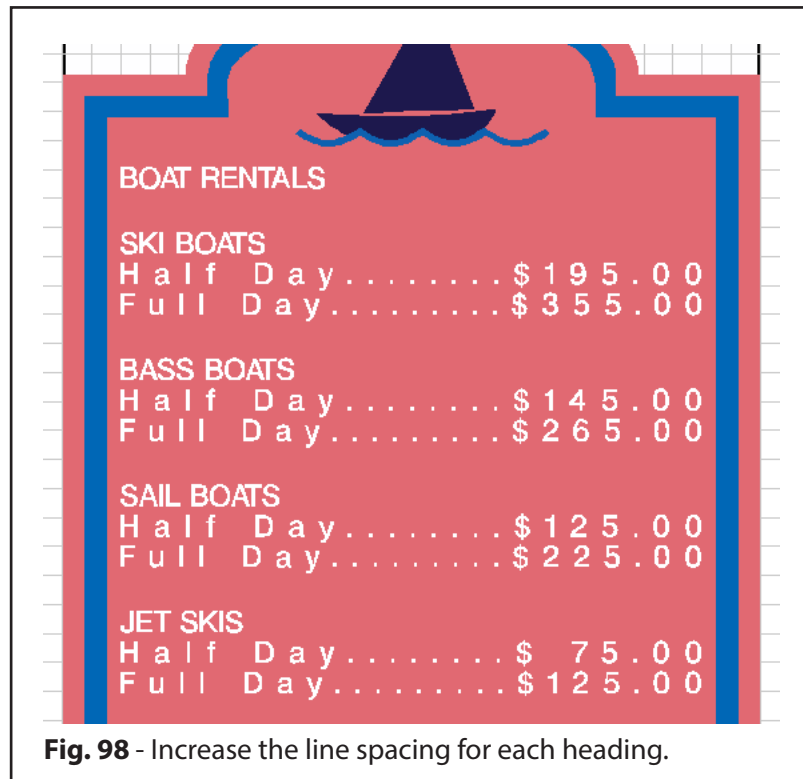
Well, it looks pretty good except for one thing...the lines need a little separation between groups. Here's how to fix it:

1. Double-click the text to enter text editing mode.
2. Click anywhere in the SKI BOATS line.
3. From the SmartBar, set the **Line Spacing** to 300% (Fig. 97).



**Fig. 97** - Use the **Line Spacing** to increase the distance with respect to the previous line.

4. Do the same for BASS BOATS, SAIL BOATS and JET SKIS.
5. Click within a blank area of the workspace and view the results (Fig. 98).



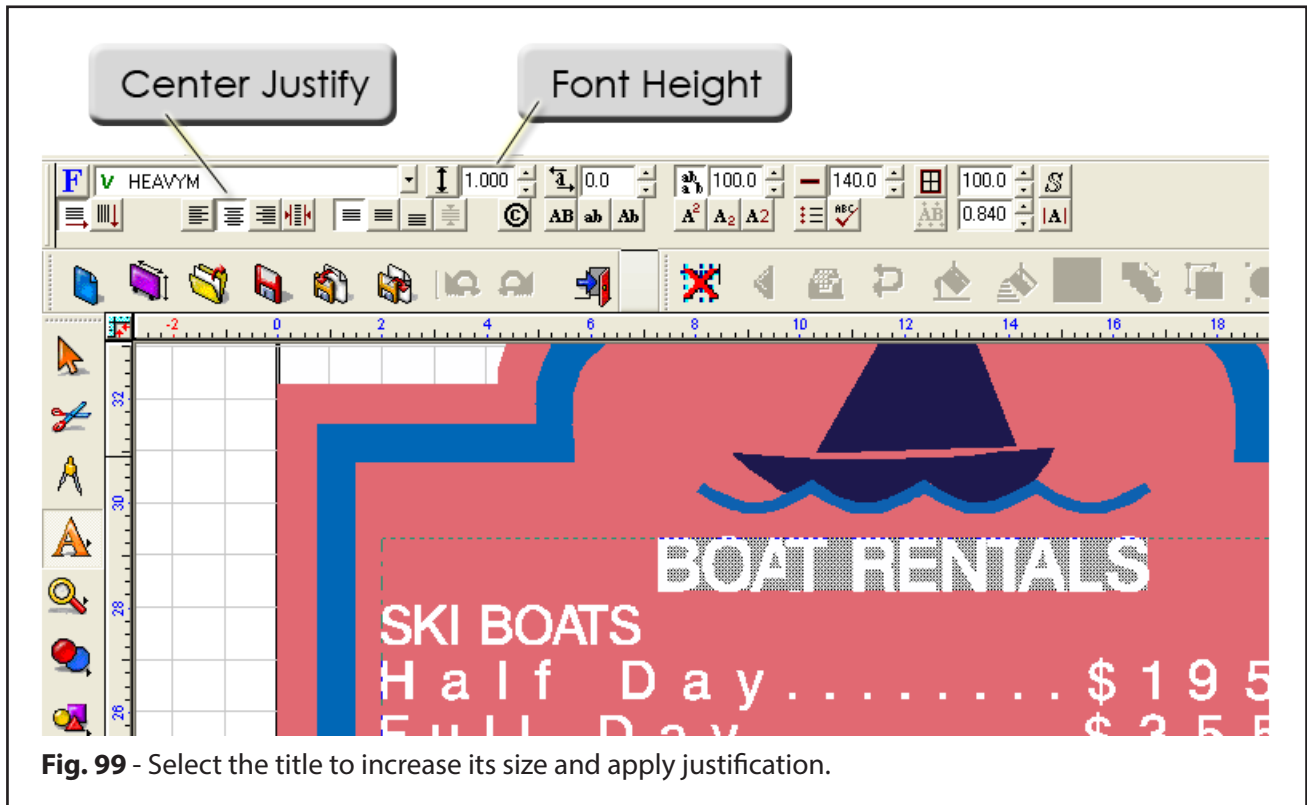
**Fig. 98** - Increase the line spacing for each heading.

## PART K – SIZING AND JUSTIFICATION OF TEXT

To finish the text, let's make the heading a little larger than the rest of the text and center it.

1. Double-click the text to enter text edit mode.
2. Sweep-select the Boat Rentals line.
3. Set the **Font Height** to 1".
4. Click the **Center Justify** button.

Click within a blank area of the workspace to exit text edit mode and view the results (Fig. 99).



**Fig. 99** - Select the title to increase its size and apply justification.

## PART L – ALIGNING THE TEXT

Finally, we want to align the text using the Alignment feature.

1. Select the text object.
2. To begin modifying the alignment, use the [ALT + K] shortcut.
3. Use the following SmartBar settings:
  - ☐ Align to Sign Blank
  - ☐ Center horizontally
  - ☐ Center vertically



**Fig. 100** - The sign is centered in the sign blank, so we center the text to complete the design.

4. Then just click within an empty area of the workspace to finish setting the alignment.

And now you are done. The finished sign is shown in Fig. 101.



**Fig. 101** - The finished sign.

## LESSON 7 – GOLF TOURNAMENT SIGNS

The customer is hosting a golf tournament for his Grand Opening, and each hole is being sponsored by a different participant. So the customer wants a sign for each hole to advertise both for his company and the company sponsoring the hole. You only need to design the sign once and the SignLab Badges feature will handle the rest. This example will demonstrate and explain both text replacement and serialization.

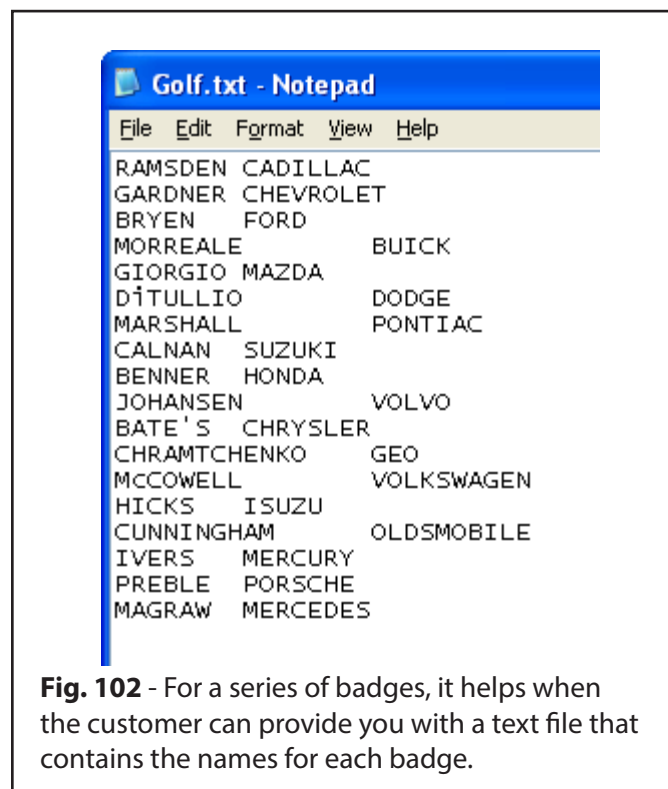
### PART A – UNDERSTANDING BADGES

Badges are one of the most powerful and overlooked features in SignLab. The Badges feature allows you to produce multiple copies of a design, where you can specify text components to be variable. Text components can be replaced with specific words, or they can be serialized numerically or alphabetically.

As an example, let's take a look at some golf tournament signs. We will use a text file composed using Notepad as our text replacement file.

#### INSPECTING THE REPLACEMENT TEXT

1. From the **Help** menu, choose **Notepad**.
2. Within Notepad, load the **golf.txt** file from the **Tutorials** directory. Often, you can get your customers to provide you with a similar file using e-mail for jobs like these. It can save you hours of typing, and it places the burden of spell checking on the client.



## LOADING THE BADGE DESIGN

1. Within SignLab, create a new workspace.
2. Set the blank size to 50" width by 24" height, which will later allow us to cut two signs at a time. By cutting only two signs at a time, someone can start weeding right away, rather than waiting for all eighteen signs to be cut.
3. Import the **badges1.cdl** file that is in the **Tutorials** directory.

For this badges design, objects that are to remain constant have been grouped together. If you **Select All** by pressing [F3], then you will see that there are three objects selected (Fig. 103). It will be the latter two text objects that we want to be variable for each sign.

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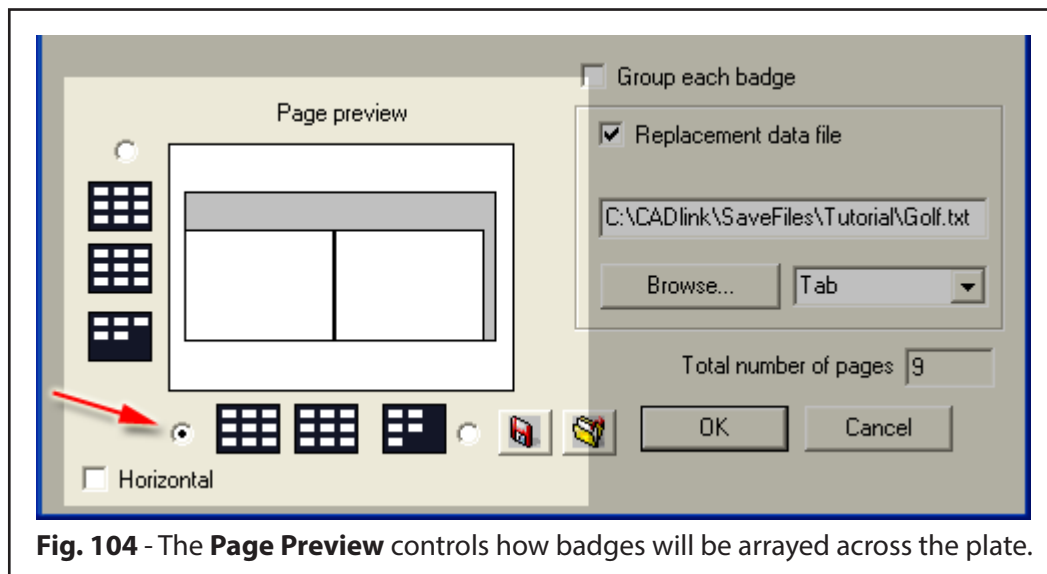
**Hint:** In your original design, use the longest word or words from your replacement text list. This way, you'll be sure everything else will fit without any extra steps.

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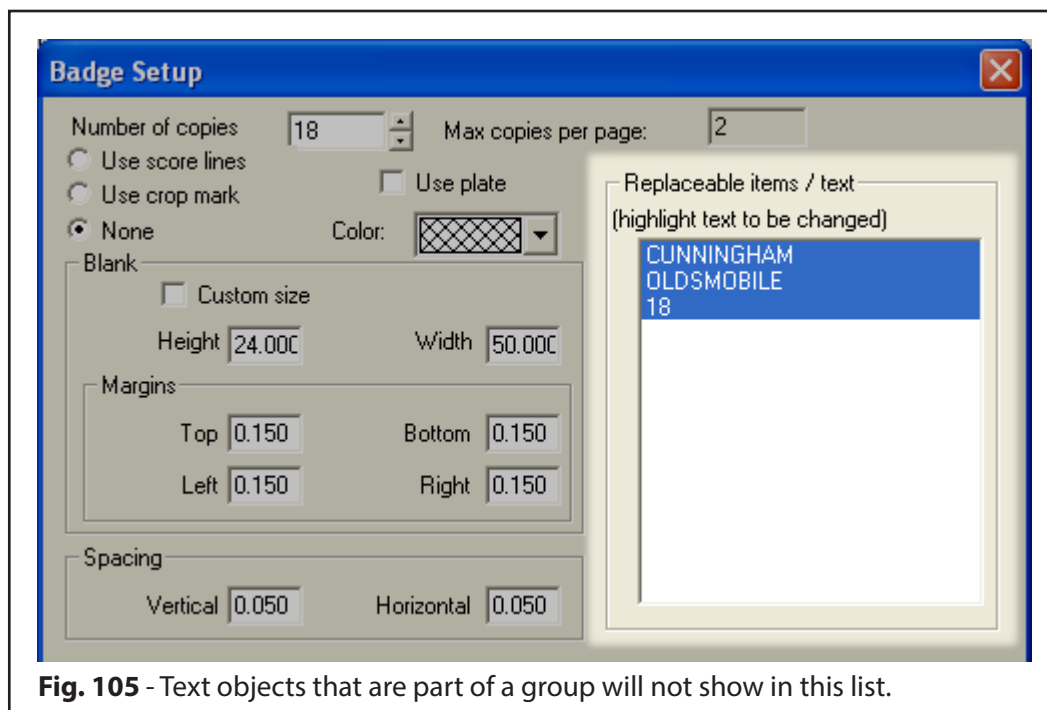
## PART B – CREATING BADGES

1. After having selected all, choose **Layout** menu >> **Badges**.
2. The **Badge Setup** dialog will open.
3. Set the **Number of copies** to 18.
4. SignLab will automatically fill out the size of the blank for you.
5. In the **Page preview** section (at the bottom of the dialog), pick the option that wastes the least amount of material. In this case, choose the lower option (Fig. 104).

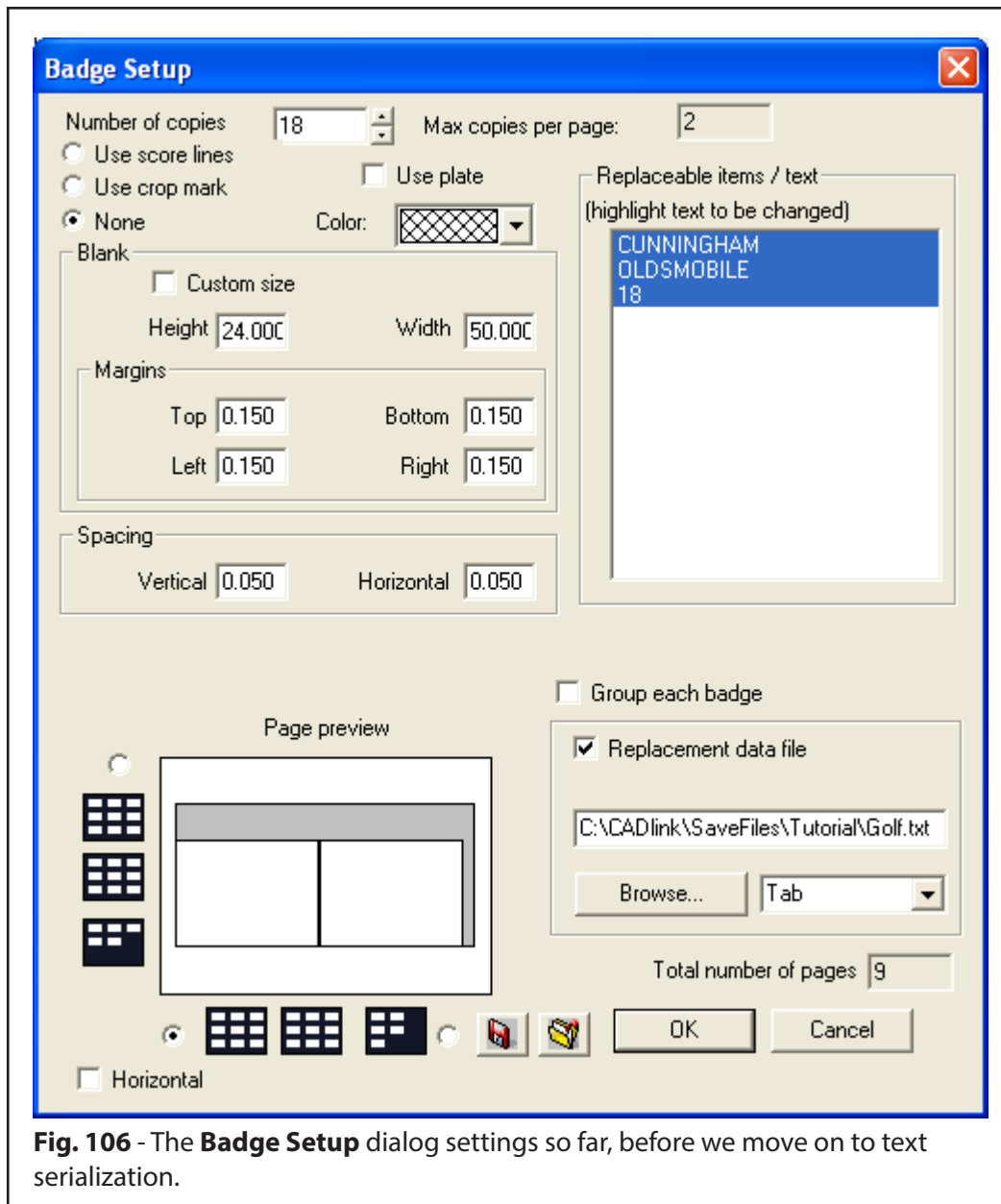


### SELECTING REPLACEMENT TEXT

6. In the **Replaceable items / text** section (Fig. 105), the text objects that are available for replacement are listed. All three of these items should be selected, so as to confirm that they are variable.

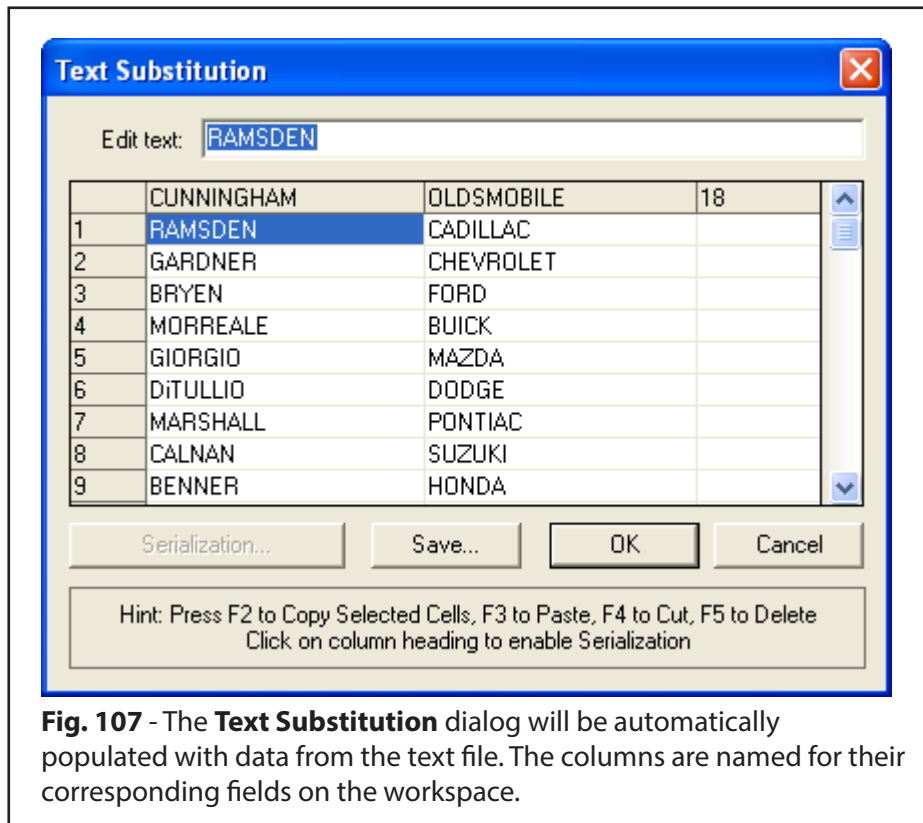


7. Tick the **Replacement data file** option and click the **Browse** button.
8. Browse to the **Tutorial** directory, select the **Golf.txt** file and click **Open**.
9. The **Badge Setup** dialog should appear as in Fig. 106.

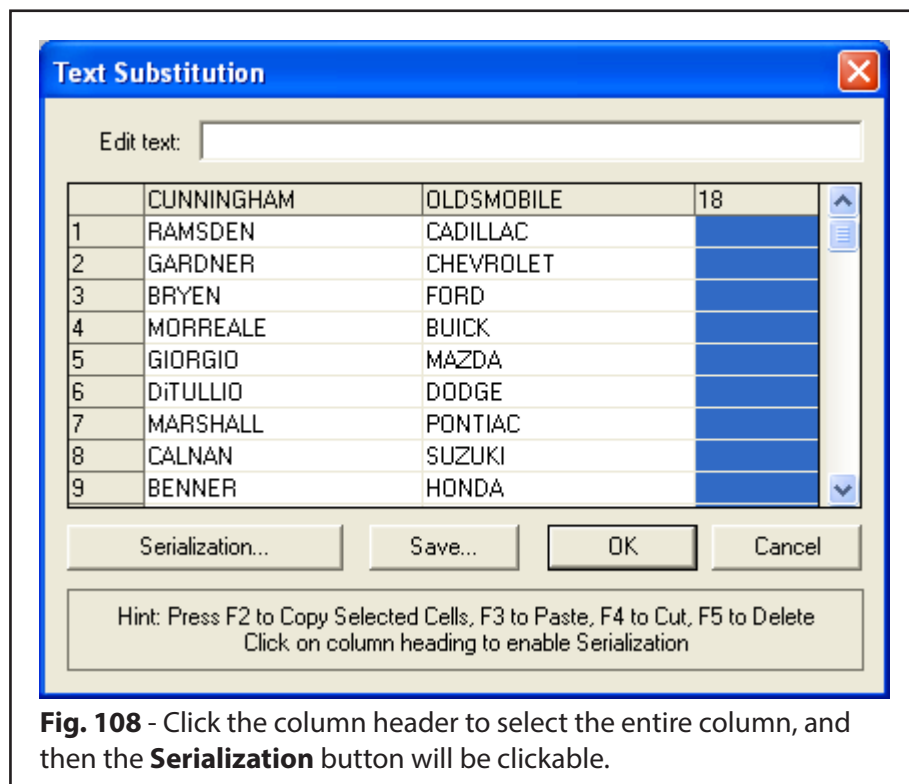


**Fig. 106** - The **Badge Setup** dialog settings so far, before we move on to text serialization.

10. Click **OK** to accept the badge settings, and the **Text Substitution** dialog will open (Fig. 107).



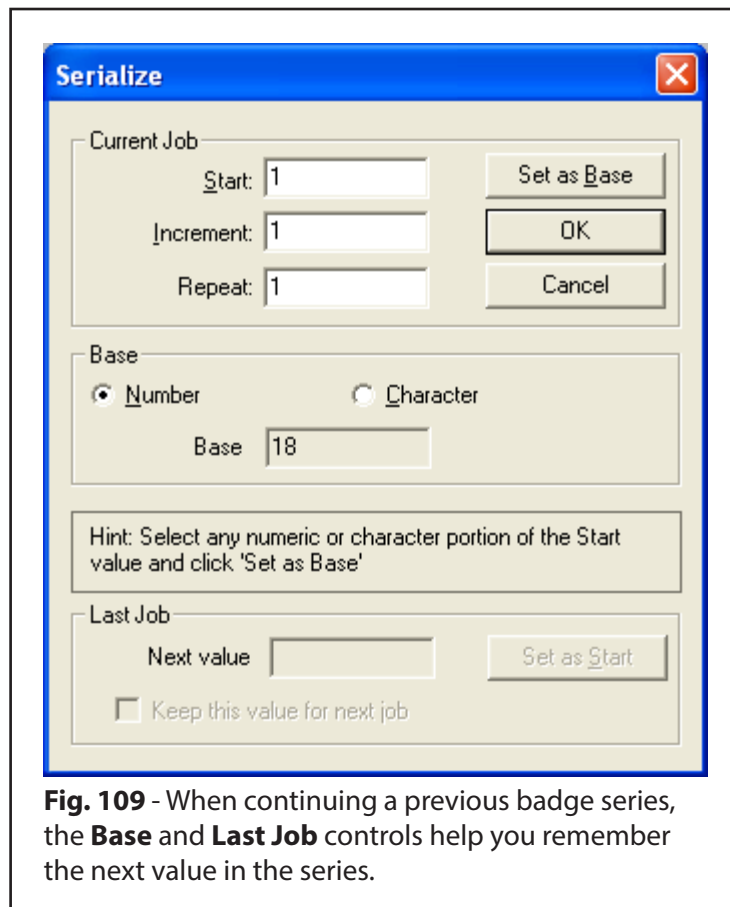
11. Click within the “18” header, such that the entire column is selected (Fig. 108).





12. Click the **Serialization** button, and the **Serialize** dialog will open. Use the following settings:
- ☐ Set **Start** to 1
  - ☐ Set **Increment** to 1
  - ☐ Set **Type** to Number
  - ☐ The **Base** value should be 1 (if not, then select the **Start** value and click the **Set Base** button)

13. The **Serialize** dialog should appear like Fig. 109.



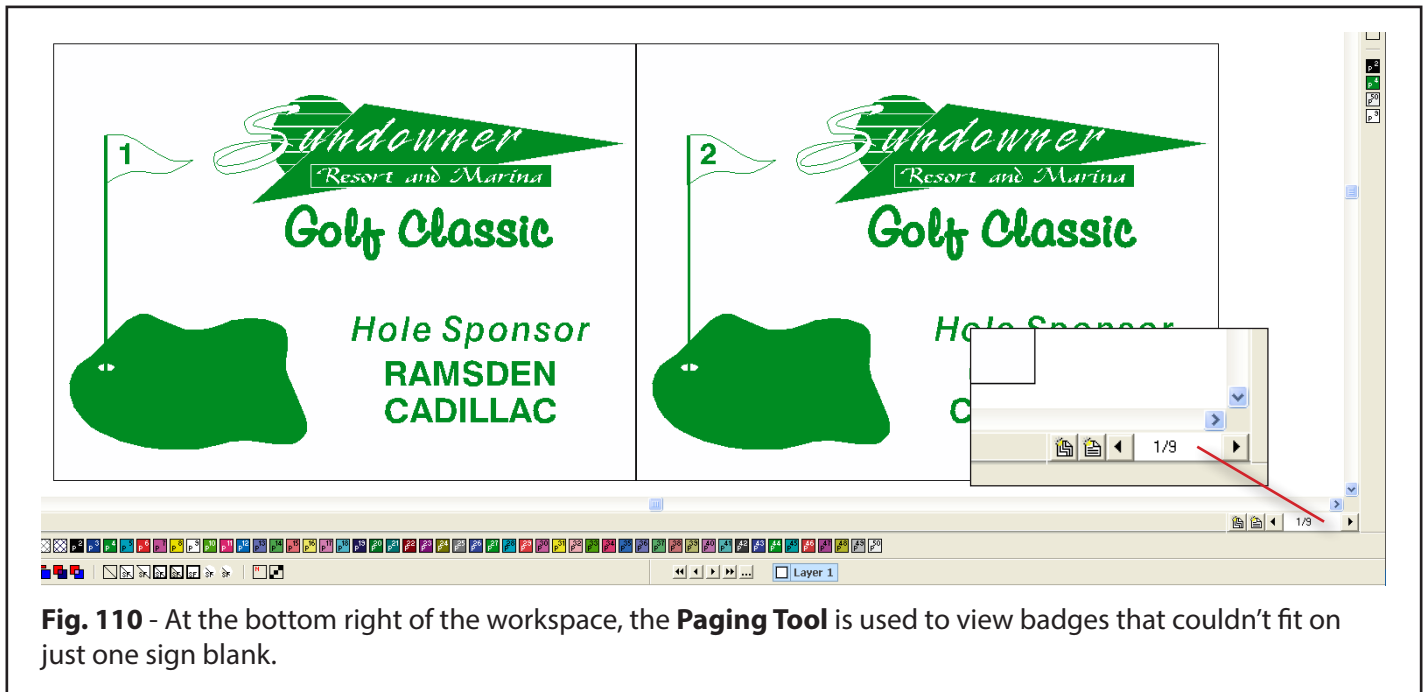
**Fig. 109** - When continuing a previous badge series, the **Base** and **Last Job** controls help you remember the next value in the series.

14. Click **OK** to accept the **Serialize** settings.
15. In the **Text Substitution** dialog, click **OK** to proceed with badge creation.

## VIEWING RESULTS

Believe it or not, you're done! SignLab can fit two signs per page the way we set it up, and it created eighteen signs that are distributed over nine workspace pages (Fig. 110).

- In the bottom-right of the workspace, click the **Paging Tool** to navigate between each workspace page.
- For each workspace page, you can now **Select All** and send each pair of badges to the cutter.



**Fig. 110** - At the bottom right of the workspace, the **Paging Tool** is used to view badges that couldn't fit on just one sign blank.