

A background network diagram with blue nodes and lines. A green rounded rectangle contains the text 'THE OMNI GROUP'. To the right, a green rounded rectangle contains three white icons: a circle, a square, and a square with a diagonal line. Below these are several hierarchical tree diagrams with green rectangular nodes and arrows. At the bottom, the text 'OMNIGRAFFLE 5 PROFESSIONAL' is displayed in large black letters, with '[MANUAL]' in green below it. A green and yellow jagged line runs along the bottom edge.

THE OMNI GROUP



OMNIGRAFFLE 5

PROFESSIONAL

[MANUAL]

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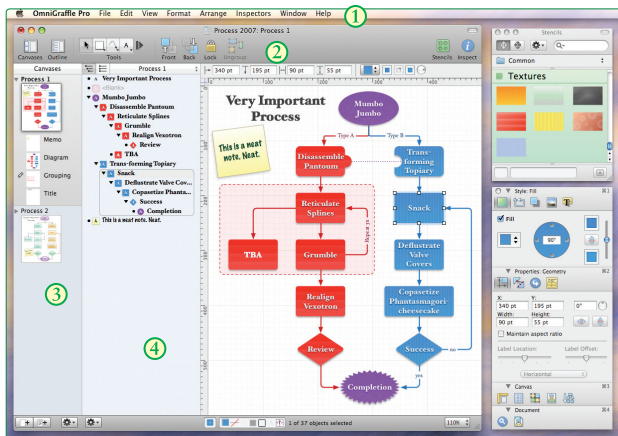
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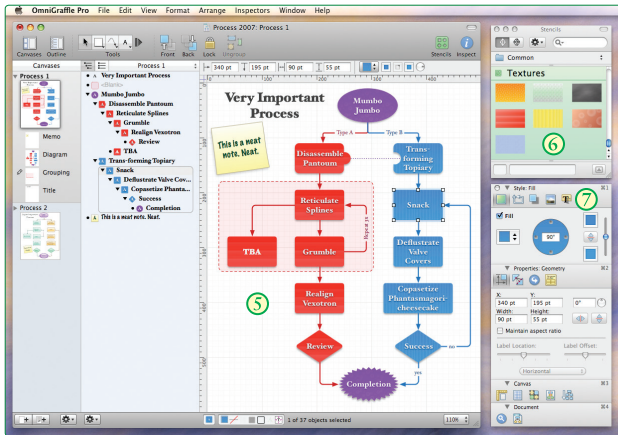
WELCOME TO OMNIGRAFFLE

Introduction to the Interface



- ① The **menu bar**. Just like in any Mac OS X application, this is where you can access all varieties of commands.
- ② The **toolbar** provides easy access to the controls of your choosing. Select **Customize Toolbar** from the **View** menu to arrange your favorite tools on the toolbar. Most importantly, the toolbar is home to the tool palette you use to create diagrams. You can show and hide the toolbar using the white button on the right side of the title bar.
- ③ The **Canvases Sidebar** shows all of the canvases in your document and the layers they contain. You can click a canvas to work on it in the main canvas view.
- ④ The **Outline sidebar** gives a hierarchical, text-based view of the diagram on the selected canvas. This is an excellent way to quickly create lots of objects, connect them together, and rearrange their structure. You can also switch to the **List sidebar**, which shows the front to back order of every object on every layer of the selected canvas.

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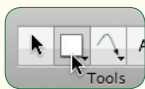
- ⑤ The canvas view is where your drawing actually happens. You can use the drawing tools to create shapes and connect them together with lines. You can drag objects around, group objects, make tables, and do way more stuff than can be mentioned in this overview.
- ⑥ The stencils window contains lots of pre-made objects for a huge range of purposes. OmniGraffle comes with plenty of good stencils, and you can even search Graffletopia, an excellent third-party repository for stencils created by OmniGraffle users.
- ⑦ The inspectors contain all of the controls you need to modify selected objects on the canvas, the canvas itself, and the whole document. There are sixteen different inspectors, organized based on the kinds of things they affect: Style, Properties, Canvas, and Document.

Drawing basics

Creating a shape

The most basic way to create a shape is with the Shape tool.


- Click the Shape tool. (Note that this tool might look different if you have changed its style.)



- Drag across the canvas until you have a shape that is the size you want.



Selecting, resizing, and moving objects

To select an object, first make sure you are using the Selection tool (), then click the object. The object is highlighted, and if it can be resized, eight handles appear on its edges and corners. Once you have selected an object you can modify it with the inspectors or perform menu commands on it.

To select or deselect more objects without losing the selection you already have, hold Command as you click them.

To select several adjacent objects at once, click in an empty area of the canvas and drag a box around the objects you would like to select. If you hold Option while dragging, you'll get only the objects that fit completely inside the rectangle.

To resize an object, first select it. Then drag one of its resize handles (the tiny squares that appear when an object is selected) until the object is the right size. Smart guides appear to help you size objects uniformly.

To move an object, use the Selection tool to click and hold on the object, then drag it to its new location. Smart guides appear to help you align objects to one another.

Editing objects

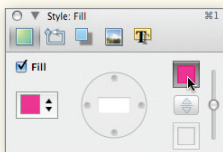
Any attribute of an object can be changed using the Style and Properties inspectors: its size, shape, color, position, and so on. When you select an object, the applicable inspectors become available; use the inspector that deals with the attribute you want to change. As you change the settings in the inspector, the object on the canvas changes.

For example, say you want to change the color inside a shape object (its "fill"):

- Select the object.

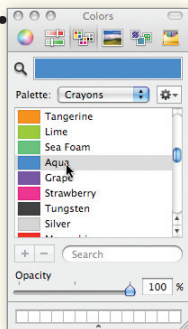


- If you don't see the Fill inspector, select **Fill** from the **Inspectors** menu. Click the color well in the upper-right of the Fill inspector.



- Use the Colors panel to choose a new fill color for the object.

- Choose a new fill color! *Yeab!!*



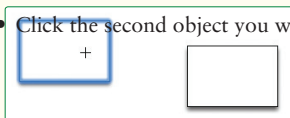
Connecting objects with lines

You can connect any two objects with the Line tool ().

- Click the Line tool. (Note that this tool might look different if you change its style.)

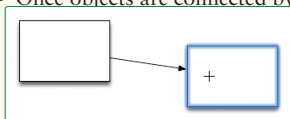


- Click the first object you would like to connect. This object becomes the "source" of the line.
- Click the second object you would like to connect. This object becomes the



"destination" of the line.

- Once objects are connected by a line, they stay connected no matter how you move them around. That means the logical



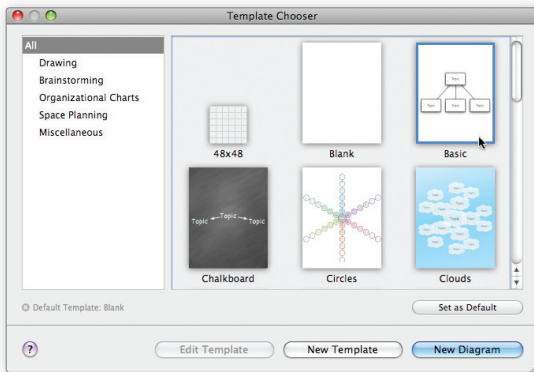
integrity of your diagram is preserved regardless of how you choose to style it. You can disconnect a line from an object by selecting the line and then dragging one of its endpoints.

A Quick Tutorial

Welcome

OmniGraffle excels at clarifying complex relationships, and nothing says "complex relationships" like a Shakespeare romantic comedy. Let's try to make some sense of *Much Ado About Nothing*, and learn a bit about OmniGraffle in the process. Of course, this play is just a handy example; if there's another story you're more familiar with, you can go ahead and use it instead. *The Tale of Genji*, *Steppenwolf*, *The Fifth Element*... Whatever works best for you.

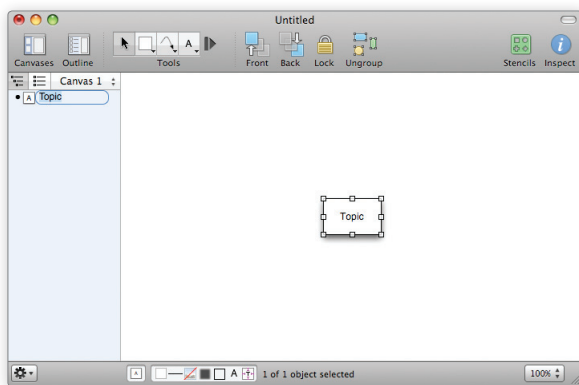
To get started, create a fresh document by selecting **Template Chooser** from the File menu; for this tutorial we'll use the "Basic" template.



Tutorial 1: Creating objects with the outline view

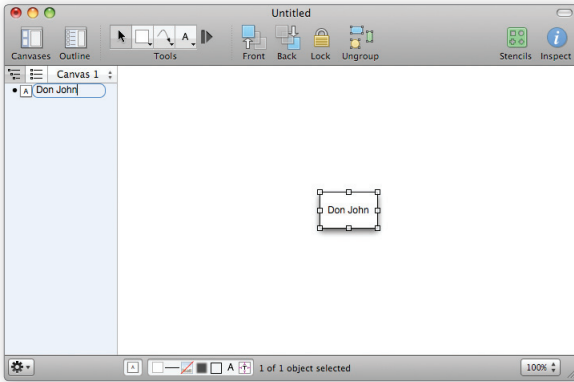
The Drawing Basics section taught you how to create shapes and connect objects with lines. But there's another clever way to enter data: the outline sidebar. If you've ever used an outliner (say, OmniOutliner, a fine product indeed), this should be familiar to you. If not, you'll probably pick it up easily anyway.

Because you chose the Basic template, the outline sidebar is already visible to the left of the main canvas area. Click the blue outline area to create your first item. An item called "Topic" appears in the outline, and simultaneously a shape labeled "Topic" appears on the canvas.



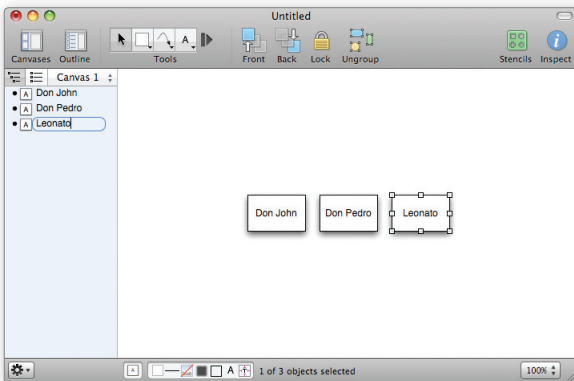
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The item's text is already highlighted, so you can just start typing to rename it. This item represents our first character, so type "Don John".



Press Return to finish with this item and move on to the next one. A new item appears below the first one in the outline, and a new shape appears on the canvas. Name this one "Don Pedro".

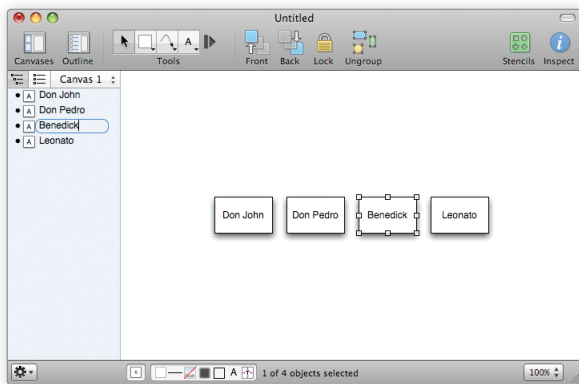
Press Return once more to create a third item, and name it "Leonato". Now you have three items in your outline and three shapes on your canvas.



Tutorial 2: Outline hierarchy

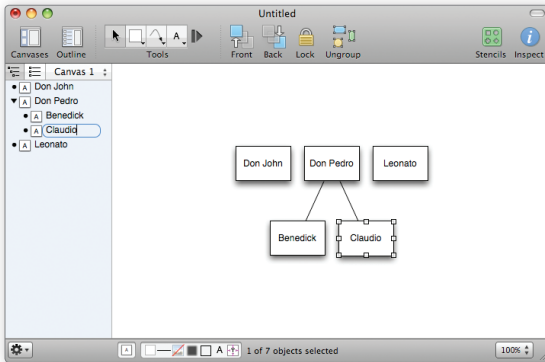
It's nice that you can create shapes quickly from the keyboard like this, but the real magic is in adding depth to the outline. All of the characters you've created so far exist on the same level, but now let's add some more characters one level below them.

The next two characters are soldiers who fought under Don Pedro's command, so we'll add them below him in the diagram. Click the Don Pedro item in the outline to select it, then press Return to create a new item below it. Name the new item "Benedick".

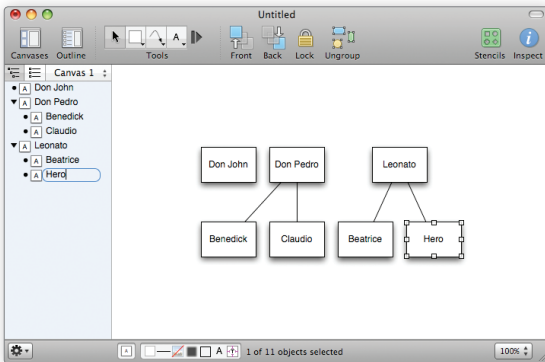


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Now press the Tab key; Benedick in the outline becomes indented, and the corresponding shape on the canvas gets a connection line from Don Pedro. With Benedick still selected, press Return to create another item at the same level and name it "Claudio". Now you have two characters that "belong" to Don Pedro.



Now use the same technique to add Beatrice and Hero underneath Leonato; they're his niece and his daughter. In the diagram, you'll see that they exist on the same level as Benedick and Claudio, but are connected to Leonato instead of Don Pedro.

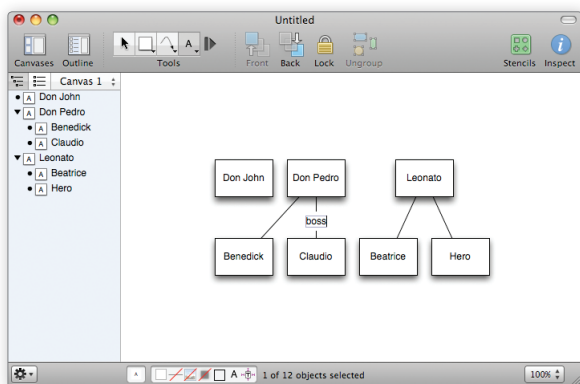


Tutorial 3: Line labels

To clarify the relationships we have so far, let's use the Text tool to add labels to the connection lines. Get out of the outline view by clicking some empty space on the canvas.

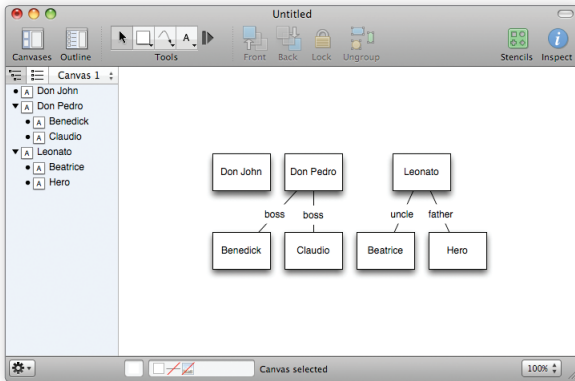
Click the Text tool; it's the one with a letter 'A' on it. Then click it again so that it'll stay active instead of reverting back to the selection tool after you use it.

Put the mouse pointer over the line between Don Pedro and Claudio so that the line glows, then click it. Type "boss" into the label's text to show that Claudio works for Don Pedro.



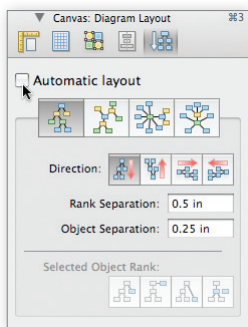
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Add labels to the three remaining lines in the same way, indicating that Don Pedro is also Benedick's "boss", and that Leonato is Hero's "father" and Beatrice's "uncle".



Tutorial 4: Making more connections

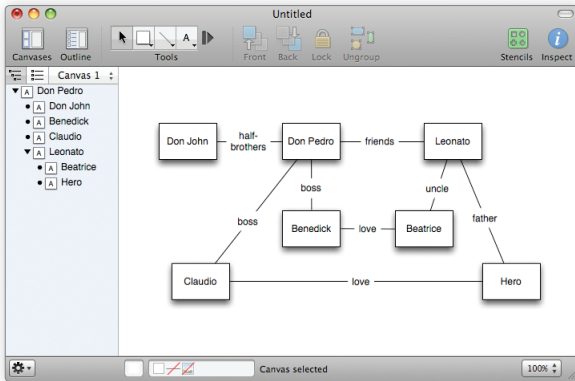
You've already got a fine diagram, but sometimes you want to diagram relationships that are not strictly tree-like. Let's manually add some more connections. Before you start connecting things together yourself, it's a good idea to turn off the automatic layout feature. Choose **Diagram Layout** from the **Inspectors** menu to show the relevant inspector, then deselect the **Automatic Layout** checkbox.



Now let's make the Line tool match the lines already on the canvas. Click and hold the Line tool button in the tool palette, and a menu appears. Under **Canvas Styles**, select the **Straight, Stroke: Obsidian** entry. Now the lines you make with the Line tool will look the same as the lines that were created automatically by the outline view.

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To connect two shapes, just activate the Line tool, click one shape, then click the other shape. Make connections and label them to signify the following relationships: Don John and Don Pedro are half-brothers; Don Pedro and Leonato are friends; Hero and Claudio are in love; Benedick and Beatrice are (eventually) in love. As you do this, feel free to use the Selection tool to move shapes into more comfortable locations.



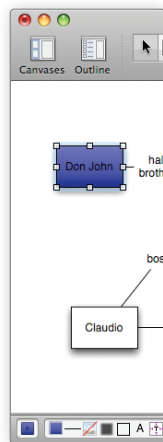
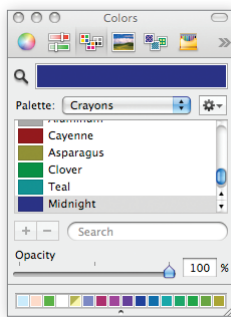
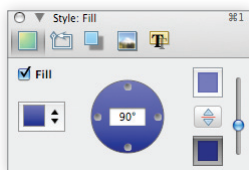
Now that the diagram is more complicated than a simple outline, you won't be needing the outline view any more. Choose **Outline** from the **View** menu again to hide it, or just click its icon in the toolbar.

Tutorial 5: Styling objects

Look at your work so far—no literary minutia can escape your organizational prowess! Okay, so, the diagram makes sense, but it's not particularly attractive. Let's pretty up those objects with some style attributes.

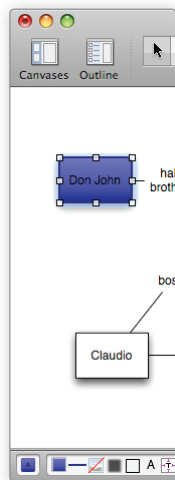
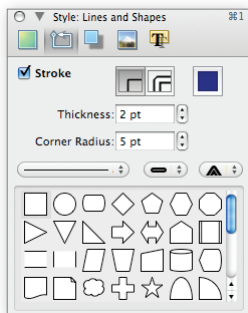
You've seen the Diagram Layout inspector, but now we're going to start using the inspectors in earnest. They're convenient little windows full of controls that you can use to modify any object on the canvas, or the canvas itself. There are six Style inspectors, each one of which controls a certain element of the selected objects' appearance. The first inspector we'll use is the Fill inspector; if you don't see it on your screen, select Fill from the **Style** section of the **Inspectors** menu. Then, select Don John on the canvas.

Right now the selected object has a plain white fill color. Click the color well in the inspector's upper-right corner and then use the Colors panel that appears to choose a new fill color. If you like, you can even choose a blend style from the menu at the left of the inspector, then choose a different color for each well that appears.



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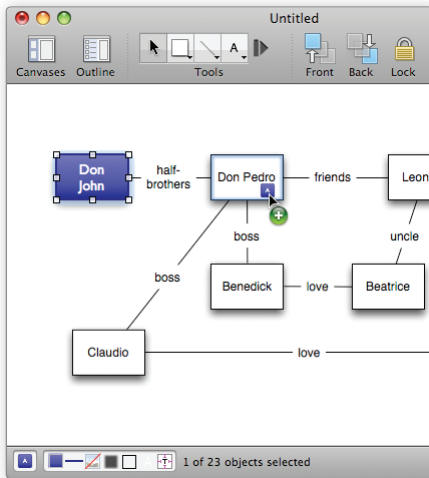
Next let's use the Lines and Shapes inspector to change the line drawn around the outside of the shape. There are six icons across the top of the Style inspectors window; click the second one to switch to the Lines and Shapes inspector. From there, try setting the stroke thickness to 2pt, and the corner radius to 5pt. This makes for a nice, heavy, rounded stroke around the shape. Choose a nice stroke color just like you did for the fill color.



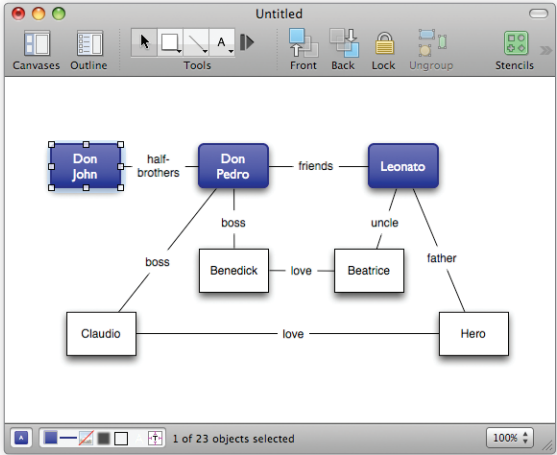
Tutorial 6: Style proliferation

Now you can apply the same styles to your other shapes without having to repeat every step for each one.

With Don John still selected, look at the bottom of the main window for the style tray. It contains all of the style attributes for the currently selected object, each one represented by a little square "style chit". Try dragging the "All Styles" chit (the isolated one on the far left of the style tray) and dropping it onto the Don Pedro shape in the diagram.



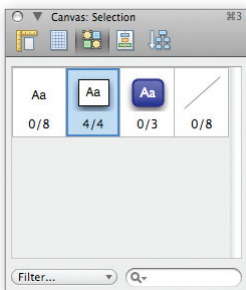
Whoa! That's pretty easy. Do the same thing to Leonato so that all of the elder generation characters have a consistent appearance.



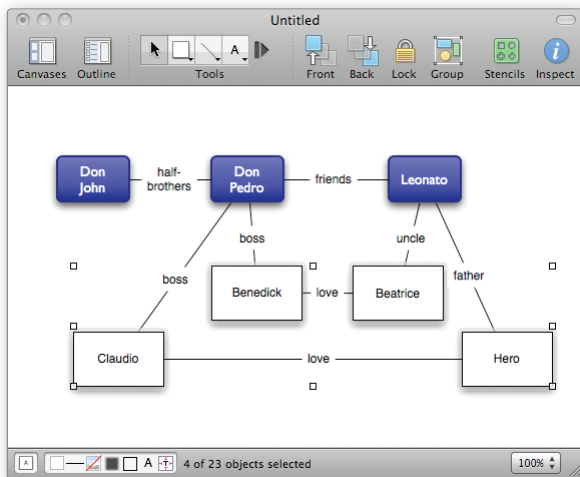
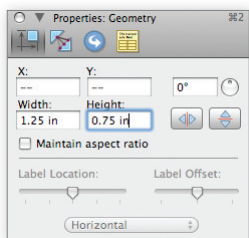
Tutorial 7: More selecting and styling

Let's style the remaining objects. A quick way to select lots of shapes at once is with the Selection inspector, which is part of the Canvas inspector window. If you don't see it on your screen, select it from the **Inspectors** menu.

The Selection inspector lists all of the different kinds of objects on the canvas, based on their styles. At the moment, it should show that you have one out of three colored rectangles selected. There should also be an item representing the four plain white rectangles with black strokes; click it to select all such objects at once, and it changes to show that you have selected four of four such objects.




You can use the Properties inspectors to change aspects of an object that are not strictly related to its visual style. We'll use the Geometry inspector to change the size of the four selected objects. If the Geometry inspector is not on your screen, select it from the **Inspectors** menu. In the width and height fields, enter some new values to make these shapes somewhat larger than the others.

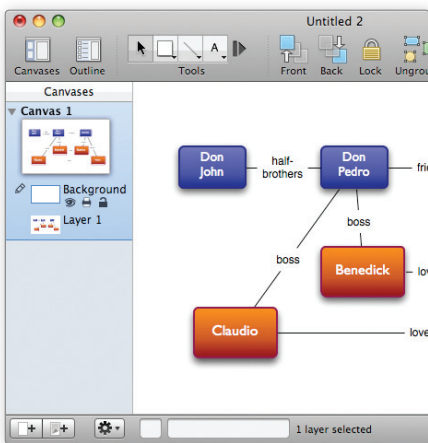


Tutorial 8: Layers

Layers contain different sets of objects on the same canvas. We'll put our background image on a new layer to keep it separate from the character diagram.

Click the Canvases button in the toolbar to see the canvases sidebar. It contains the one canvas you have so far; click the disclosure triangle next to it to see its layers.

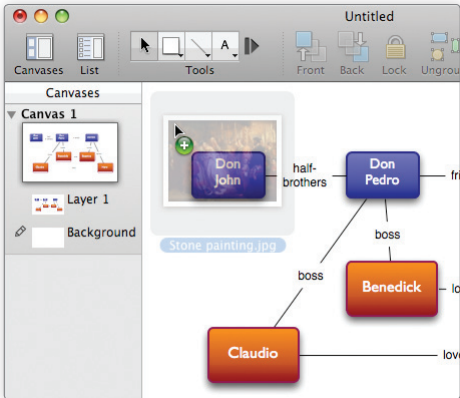
You only have one layer right now, so we'll add another one. Click the Add Layer button  below the sidebar. A new layer is born. You can name it if you like; something like "Background" should suffice.



The order of layers is important; stuff on higher layers appears in front of stuff on lower layers. We want the background to appear behind our relationships diagram, so drag the new layer and drop it below the other one in the list.

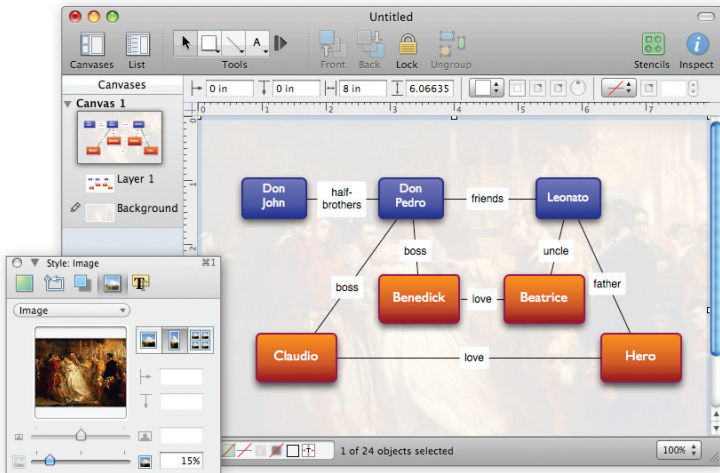
Let's concentrate on the background layer. The layer you're working with right now has a pencil icon to the left of its preview in the drawer. If the background layer doesn't have the pencil icon, click just to the left of the layer preview to put it there.

For your background, find a nice image on one of your disks (or download one from the Web). Drag the image file from the Finder and drop it on a blank area of the canvas. A new shape containing the image is created on the background layer.



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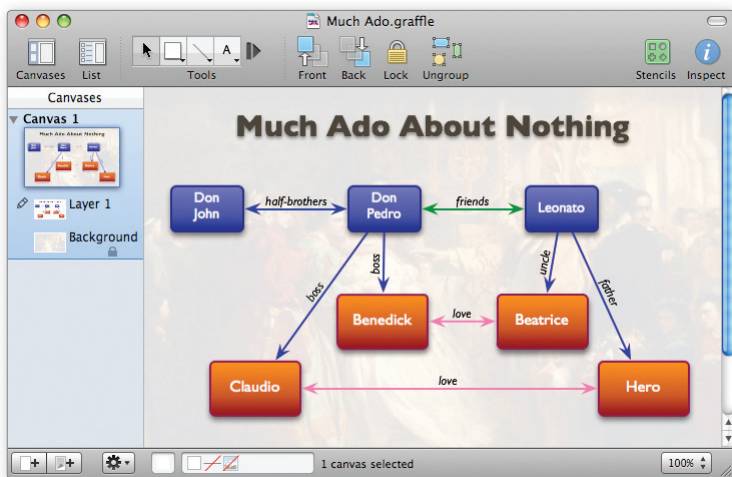
Drag the selection handles on the corners of the shape to stretch it to a nice big size; hold Shift as you drag to keep the image from getting distorted. Then use the Image inspector to set the image's opacity to about 15%.



Now you have an attractive, informative diagram. You know how to use the outline view to create objects, how to label and connect them, and how to add styles. You know how to propagate styles around to many objects. You know how to use multiple layers. At this point, you're pretty much unstoppable!

Tutorial 9: Overachievers' Corner

If you're ambitious, try getting your diagram to look like this.



It might be helpful to lock the background layer by clicking its little padlock icon in the utility drawer; this prevents you from accidentally selecting or changing the background image.

The title can be created with the Text tool, the style of the connection lines can be changed from the Lines and Shapes inspector, and the positioning of the line labels can be changed with the Geometry inspector.

About Pro features

Throughout OmniGraffle Help, features exclusive to the Professional edition appear in a box like this one. All of the other features are available in both the Standard and the Professional editions of OmniGraffle.

Inspecting a tool

Normally the inspectors are used to modify a selected object on the canvas. But you can also use them to change the style of objects a tool creates. Option-click the Shape, Pen, Line, or Text tool (or just click it, depending on the Drawing Tools preferences); the tool button gets highlighted in your highlight color to show that you are inspecting it.

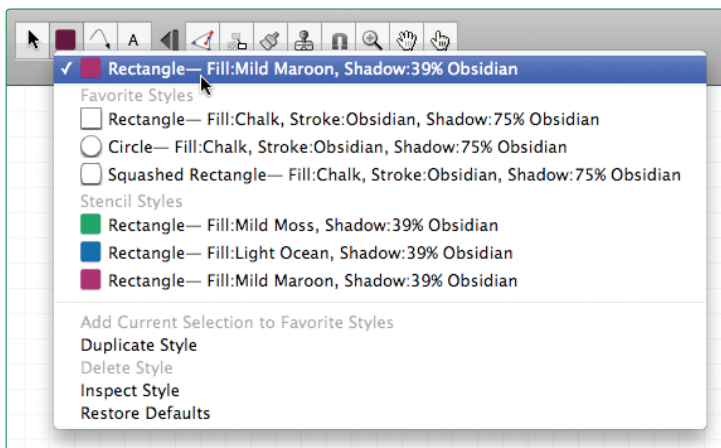


While the tool is being inspected, any change you make applies to the tool itself. For instance, if you make the Line tool's stroke color red, every line you draw with it will have a red stroke.

You can always select **Restore Defaults** from a tool's pop-up menu to reset it.

Style menus

The Shape, Pen, Line, and Text tools have style menus; these contain various styles that you can apply to the tool itself. Click the triangle in the corner of the button or click and hold on the button to open the menu.



The very top item in the menu is the last style you set.

OmniGraffle Pro includes a **Favorite Styles** list, to which you can add styles you intend to reuse. You can switch freely between the current style at the top of the menu and the styles in the favorites list. Select **Duplicate Style** to add a copy of the selected style to the favorites list. Select **Delete Style** to remove the selected style from the favorites list. You can also add styles to the favorites list by Control- or right-clicking an object and choosing **Add to Favorites**, or by Option-dragging an object from the canvas to the tool button.

The **Canvas Styles** list shows the applicable styles if any exist on the canvas. If you choose one, a copy of it will replace the current style.

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The **Stencil Styles** list shows available styles from the stencil you have open. If you choose one, a copy of it will replace the current style.

Select **Inspect Style** to focus the inspectors on the tool itself, so that you can change its style.

Select **Restore Defaults** to return the tool's style to its original, blandest settings.

Floating tool palette

If you like, you can open a tool palette window separate from the one in the toolbar; just choose **Tool Palette** from the **Window** menu. Drag the corner of the floating tool palette to reshape it, and position the window near your document window to attach it there magnetically.

Quick access to tools

Instead of clicking, you can press the number keys to activate tools. Each key from 1 to 0 corresponds to a tool in the palette, from left to right.

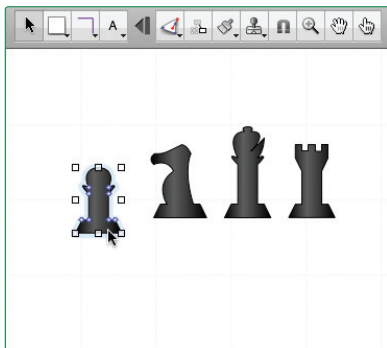
You can also set up hot keys in the Drawing Tools preferences.

Selecting, moving, and editing objects with the Selection tool



The selection tool is the most basic tool; it looks like the ordinary Mac OS X mouse pointer.

Selecting objects



Click an object on the canvas to select it.

When an object is selected, the Style and Properties inspectors become enabled. You can use the inspectors to change anything about the selected object.

To select several objects at once, click in an empty area of the canvas and drag a box around the objects. If you hold Option, only objects entirely inside the rectangle are selected. Command- or Shift-click an object to add it to the selection or remove it from the selection.

To select a member of a group, table, or subgraph, click once to select the group as a whole, then click again to select the member. The rest of the canvas dims to show that you are in group editing mode. Click anywhere outside the group to leave group editing mode.

Moving objects

To move an object, click it with the Selection tool and drag it to a new location. If you want to move a line, you might have to detach its end points from any objects they're attached to. To move an object straight horizontally or vertically, hold Shift as you drag. To rotate an object, hold Command and drag one of its selection handles; you can also hold Shift to restrict the rotation to 15-degree increments.

To move the selected object very precisely, press the arrow keys. Hold Option or Shift to move by larger steps.

If you have smart guides enabled, they appear as you drag to help you line up objects and space them evenly. Hold Command after you start dragging to temporarily enable or disable smart guides.

To drag a copy of an object instead of the object itself, hold Option as you drag.

Resizing objects

When you select something resizable, like a shape or a group, it gains eight selection handles. Drag one of these handles to change the shape's size. Hold Shift while resizing the object to maintain the aspect ratio— that is, to avoid squishing it. Hold Option while resizing an object to keep it centered on the same point.

If you select a table, the edge handles look like little grids. You can drag them to change the number of rows or columns in the table. Drag the corner handles to resize the table normally.

If you have smart guides enabled, they appear as you drag to help you size objects equally. Hold Command after you start dragging to temporarily enable or disable smart guides.

Extending the diagram

To create a child of the selected object, Command-click an empty spot on the canvas. To create a sibling, Command-Option-click an empty spot on the canvas. The new shape uses the same style as the original shape. The line connecting the shapes uses the style of a line already connected to the original shape; if no lines already existed, it uses the Line tool's current style.

Editing points

When you select a connection line or a custom shape, it shows the points that define its shape; these points appear as tiny diamonds.

Any line (created with the Line tool) has two points: a red one at its source and a green one at its destination. A line may also pass through any number of blue midpoints. Drag one of the points to move it; by dragging the source or destination point you can make the line connect to or disconnect from other objects.

Custom shapes (created with the Pen tool) and Bezier-type lines have control points at each vertex. Click a control point to select it; if a control point is hiding behind a selection handle, Option-Command-click to select it, or just select a different control point first to make the handles go away. If a control point has bezier handles, they appear when you select the point. Drag either of the two handles to adjust both, or Option-drag to adjust them one at a time. Shift-drag to constrain the handle's angle to 45-degree increments. Command-drag a point to give it handles. If you drag a handle close enough to the point itself, the handle disappears entirely.

The default way to add points to an existing line is to double-click the line, but this can be changed in the General preferences.

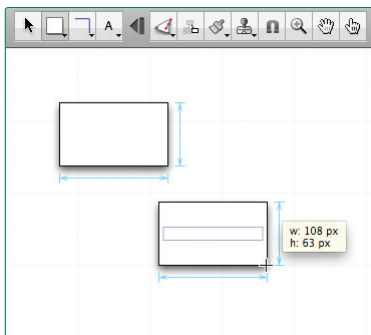
To add a point to a custom shape, double-click somewhere along the shape's stroke.

To delete a point from a line or a custom shape, select it and then either press the Delete key or select **Delete** from the **Edit** menu.

Creating shapes with the Shape tool



This tool is quite simple; use it to create shape objects. Drag across the canvas until you get the size you want.



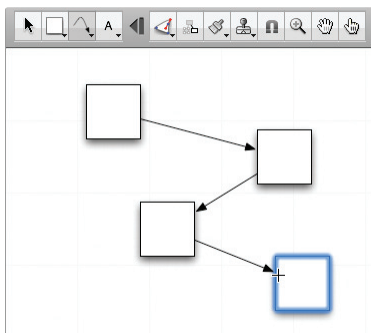
Hold Shift while dragging to make a shape of equal width and height (a perfect square, a perfect circle, and so on).

Once you have created a shape, you can select it and change its attributes with the Style and Properties inspectors.

Connecting objects with the Line tool



Use the Line tool to make logical connections between objects. Connected objects stay connected unless you disconnect them, no matter how much you move them around or change them.



To create a new line:


- Click where you would like the source of the line; this can be an object (to which the line will stay attached) or an empty spot on the canvas (so the beginning of the line remains unattached).
- Click as many empty spots on the canvas as you like to give the line mid-points.
- End the line at an object by clicking the object (to which the line will stay attached), or end the line at an empty spot on the canvas by double-clicking there (this can be changed in the Drawing Tools preferences).

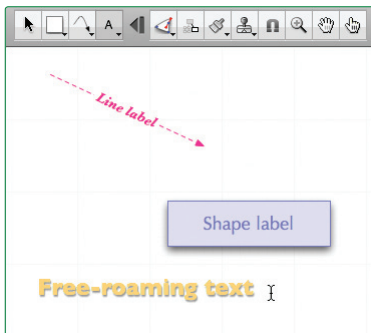
Hold Shift while drawing a line to constrain the next point to angles at 45 degree increments from the previous point. Hold Option while drawing a line to prevent it from connecting to objects.

When two objects are connected by a line, the object at the source is considered the parent of the object at the destination. This defines the objects' relationship in the outline view and when you use automatic layout.

Lines can have labels attached to them. Click a line with the Text tool to create a new text label. Or, drag an existing shape to the line until the line is highlighted, then drop it to attach it as a label.

Creating and editing text with the Text tool

-  Use the text tool to add a label to an object, to edit the label on an object, or to create a new shape with text inside.




Click a shape to start editing its text. While you are in text editing mode, the top ruler becomes a text ruler, and you can use standard Mac OS X text editing commands (for example, you can use the arrow keys to move the insertion point around).

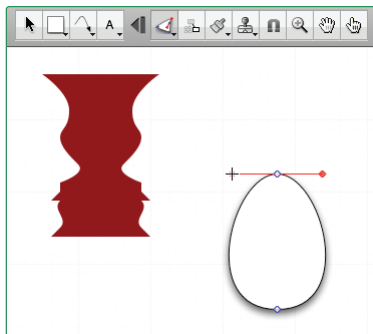
Click or drag in an empty area of the canvas to create a new shape with settings particularly suited to containing text. A single click creates an object that expands horizontally to fit the text you enter; a drag creates an object of a specific width. Remember that the objects you create in this way are not fundamentally different from other shapes; they just start with certain settings in the Text inspector which make them convenient for containing text.

Click a connection line to add a new label to it. This label is just like the object created when you click an empty area of the canvas, except it is attached as a line label.

Text inside objects can be found by Mac OS X's Spotlight search feature, in case you need to find your OmniGraffle diagrams that contain certain words.

Drawing your own shapes with the Pen tool

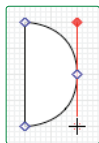
 Use this tool to create custom shapes. We've included a lot of nice shapes in the Lines and Shapes inspector and on the stencils, but perhaps you would like to draw your own.




To start a new shape, click anywhere on the canvas. Each subsequent click adds a new point to the shape, until you double-click or press Return to make the final point. At any point, instead of clicking, you can drag to create a point with bezier handles. While creating a shape, you can press Delete to remove the last point you added.

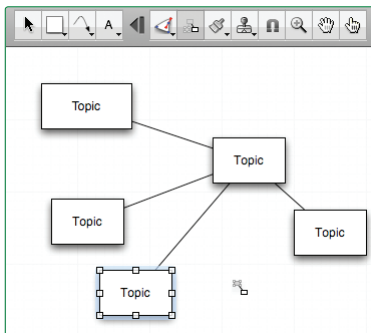
Bezier handles can define virtually any shape, once you get the hang of them. Each point can have a handle facing the next point, and a handle facing the previous point. The line between two points is defined by the first point's forward-facing handle and the second point's backward-facing handle. With no handles at all, you get a perfectly straight line. With handles, the line between them is a curve that tries to compromise between the handles' length and direction. This is truly one of those things that makes a ton more sense once you try it for yourself, so please do.

Once you have created a shape, you can select it with the Selection tool (See the Selection Tool section for details) and edit its points, adjust existing handles, add handles to points without them, or change the shape's attributes with the Style and Properties inspectors.



Rapidly creating structure with the Diagramming tool

 This tool is for rapidly creating new objects on the canvas. This tool is especially fun if you have automatic layout turned on.



If you have nothing selected, click any empty spot on the canvas to create a new generic shape there and select it.

Once you have a shape selected, click any empty spot on the canvas to create a new shape connected to the original one. Hold Option to create a sibling (connected to the same parent as the selected shape) instead. Hold Shift to add an aunt (essentially reversing the connection line of the new object), or hold Command to create a completely disconnected shape.

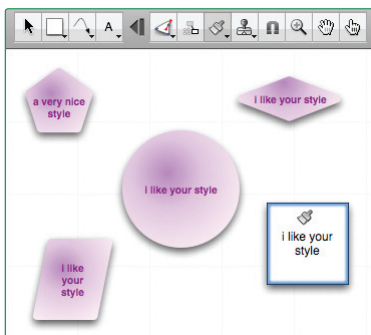
Click an existing shape to select it, so that you can use it as a starting point for creating more connected shapes.

Once you get the hang of the modifier keys, you can create really complex diagrams with just a few clicks.

Replicating styles with the Style Brush tool



Use this tool to replicate styles. When you first open OmniGraffle, the Style Brush tool is empty, and its cursor has arrows showing that you can absorb a style. Select it and click any object on the canvas to absorb the object's style into the brush. Once the brush contains a style, you can click any object to replace the object's style with the style in the brush.



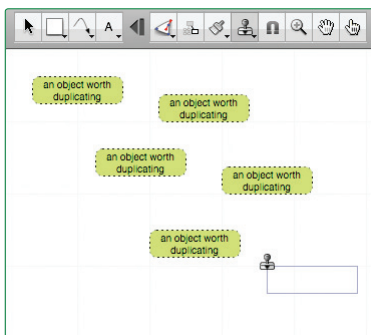
The tool's pop-up menu contains a list of styles that can be absorbed; select whichever ones you like, and the brush will only absorb or apply those styles. For example, if you only select Fill, you can apply a certain fill style to objects without affecting any of their other styles.

To reset the contents of the brush, select **Clear Contents** from the tool's pop-up menu; you can then absorb a new style. You can also Option-click a different object to replace the brush's contents.

Duplicating objects with the Rubber Stamp tool



Use this tool to replicate objects. When you first open OmniGraffle, the Rubber Stamp tool is empty, and the dot on its front is hollow. Select it and click any object on the canvas to grab the object into the stamp; the dot becomes filled. Once the stamp contains an object, each click on the canvas creates a new copy of the object.

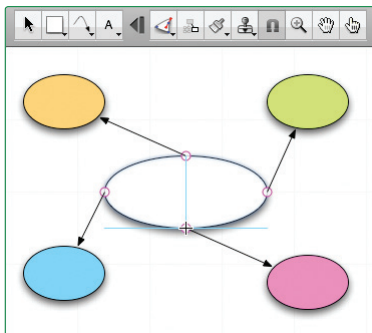


To reset the contents of the stamp, select **Clear Contents** from the tool's pop-up menu; you can then grab a new object. You can also Option-click a different object to replace the stamp's contents.

Adding and adjusting connections with the Magnet tool



Use this tool to add magnets to a shape or to edit a shape's existing magnets.



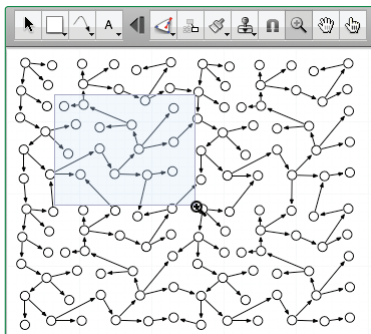
Magnets are special spots on a shape that attract connection lines. If there are no magnets on a shape, all lines connect to the shape's center. If there is at least one magnet, each connected line is attracted to the nearest one. Generally, the magnet position presets in the Connections inspector should be good enough, but sometimes you might want to put magnets in very specific places on a shape.

Even if you haven't turned on **Show Magnets** in the **View** menu, an object's magnets become visible when you put the pointer over it with the magnet tool. Click and drag an existing magnet to move it, click a spot with no magnet to create one, or Option-click a magnet to delete it.

Getting a closer look at the canvas with the Zoom tool



Use the Zoom tool to get a nearer or farther view of the canvas.



Click anywhere on the canvas to center on that point and double the zoom percentage. Option-click anywhere on the canvas to center on that point and halve the zoom percentage.

Click and drag a box across the canvas to specify the rectangle you would like to zoom to; the shading shows the area that will be visible in the window when you let go. If you hold Option and then drag, the rectangle is centered on the spot where you start dragging. While dragging, you can hold Shift to move the rectangle around instead of resizing it.

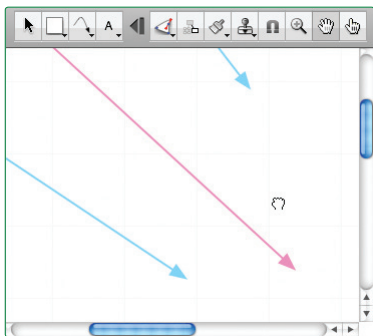
Shift-click the zoom tool in the tool palette to return to 100% zoom, "actual size".

You can always zoom to a specific percentage with the zoom menu in the lower-right of the canvas window.


Moving the canvas around with the Hand tool

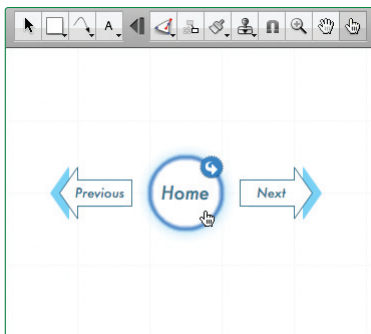


Use this tool to drag your view of the canvas around, to see part of the canvas that is out of sight. Click anywhere on the canvas and drag to move the view.



Activating scripted objects with the Browse tool

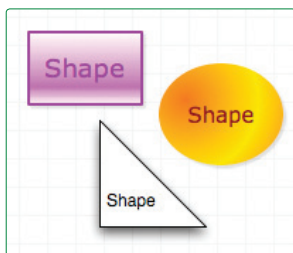
 Use the Browse tool to work with interactive OmniGraffle documents.



When you click an object, it performs its action as set in the Action inspector. An object with no action does nothing when clicked.

About objects

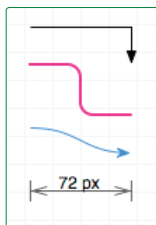
Shapes



A shape is a two-dimensional object that can contain text, and can be filled with colors and images. You can make shapes with the Shape tool or the Pen tool, or drag them from stencils. You can also use the Text tool to create shape objects that are especially useful for containing text.

You can select a shape with the Selection tool, then use the inspectors to edit it. You can also use the Selection tool to move, resize, or rotate a shape. If you have custom shapes drawn with the Pen tool, you can use the Selection tool to edit their points.

Lines



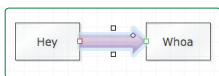
Lines can make logical associations between objects. You can make lines with the Line tool. Each line has a direction; it travels from its source to its destination, passing through its midpoints along the way.

Continued on the next page >>

You can select a connection line with the Selection tool, then use the inspectors (particularly the Lines and Shapes inspector) to edit it. You can also use the Selection tool to move a line's points or connect it to an object.

Lines can have shapes attached to them as labels; see the Line Labels section for details.

Note that you can also use lines without connecting them to anything at all. To prevent a line from trying to connect to objects, select it and use the Connections inspector to disable connections.



Connecting shapes

On the Connections stencil included with OmniGraffle 5 is a new kind of object: connecting shapes. These are objects that can be styled like shapes, but connected to objects like lines.

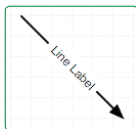
To add a connecting shape to your document, just drag one from the Connections stencil and then style it however you like.

When you select a connecting shape, notice that it has a red “source” handle and a green “destination” handle just like a connection line. Drag one of these handles to another object to make a connection. The shape stretches and reorients to stay connected just like a line, but can have a shape and a fill just like a shape. How about that!

Smart arrows

Furthermore, the various arrow shapes in OmniGraffle 5 have some smart behavior, whether they are connecting shapes or not. When you resize an arrow shape, it tries to keep its arrowheads the same size, rather than stretching them along with the rest of the shape. If you want to change the size of the arrowheads or the thickness of the stem, click the blue handle in the crook of the arrowhead and drag.

Line labels



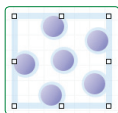
A line label is a shape object that has been attached to a line.

When you click a connection line with the Text tool, a line label is created. But this is not the only way to create one. Any shape object can become a line label; drag a shape to a line and drop it there when the line becomes highlighted. This works only if the line is set in the Connections inspector to allow labels. A line label can be removed by dragging it away from the line.

A line label stays attached to its line until you remove it; this means you can move or reroute the line without losing the labels.

You can change the position and orientation of a line label with the Geometry inspector. You can also press the arrow keys to adjust the location and offset of the selected line label; note that the Right arrow always means “toward the head of the line”, regardless of whether the line is pointing to the right or not.

Groups



Several objects can be grouped together. Select two or more objects and use the **Arrange ▸ Group** menu command to turn them into a group. A group behaves like a single object; you can select it, move it around, resize it, use inspectors to change its style and properties, connect lines to it, and so on. Any objects can be grouped, even a group.

Click once to select the group as a whole, then click again to select an individual member of the group. You can keep clicking to select members of groups within groups.

To take apart a group, select it and use the **Arrange ▸ Ungroup** command.

Tables [Pro feature]

A table is a special kind of group that organizes rows and columns of objects.

To make a table:

- Create a single shape object to be the first cell of your table.
- With the object selected, choose **Arrange ▶ Make Table**. Your object is now a 1 x 1 table.
- Drag the right-side table handle to the right to add columns.
- Drag the bottom table handle down to add rows.



You can also select a number of already-existing objects and then use the **Make Table** command; OmniGraffle rearranges the objects into rows and columns as best it can.

Table cells can't be rotated, and when you create a table the objects you use are reset to zero degrees of rotation.

Table cells can be selected and edited just like group members. If you resize a cell, the rest of the cells in its row and column resize accordingly. When selecting cells, you can Shift-click to select everything between the cell you click and the last cell you selected.

You can add or remove rows or columns at any time by dragging the table handles outward or inward. Resize the table as a whole by dragging the ordinary corner handles.

There is an **Edit ▶ Tables** submenu which contains commands you can use when you have a table cell selected.

To disassemble a table, select it and choose **Ungroup** from the **Arrange** menu.

Subgraphs [Pro feature]

A subgraph is a special kind of group that can be expanded to show the hierarchy inside it, or collapsed to make it a single compact object.

To make a subgraph:

- Select some objects on the canvas.
- With the objects selected, choose **Arrange** ▶ **Group as Subgraph**. Your objects are enclosed by a subgraph rectangle.
- Style and label the enclosing rectangle however you like.

To collapse a subgraph, select it and then choose **Collapse Subgraph** from the **Arrange** menu (or from the contextual menu that appears when you right- or Control-click the subgraph). The objects contained in the subgraph are hidden away, and the subgraph becomes a single object. Any incoming or outgoing connection lines belonging to objects in the subgraph become incoming or outgoing lines of the collapsed object itself.



Subgraph members can be selected and edited just like group members: click once to select the subgraph, then click again to select a member inside.

You can resize the containing rectangle, as long as you don't make it too small to contain its member objects.

To disassemble a subgraph, select it and choose **Ungroup** from the **Arrange** menu.

About canvases and layers

Using canvases

The canvas is your work area, where you create, edit, and move objects. Any document contains at least one canvas, and you can create as many as you like (and thus have as many separate work areas as you like) in the same document.

The Canvases sidebar

The canvases in your document are listed in the canvases sidebar. To open it, select **Canvases** from the **View** menu or click the **Canvases** toolbar button. Each canvas has a title, a disclosure triangle for showing its layers, and a preview image.

To select a canvas, click its name or preview. The canvas appears in the document window, where you can add and edit objects.

To rename a canvas, double-click its name in the sidebar.

To create a new canvas, click the new canvas button at the bottom of the sidebar.

To delete a canvas, select it and then press the Delete key or choose **Delete Canvas** from the Action pop-up menu at the bottom of the sidebar. Any document needs at least one canvas, so you can't delete the last one.



Canvases can be dragged around to rearrange their order, or to copy them between documents.


To change the style attributes of a canvas, first click its preview in the sidebar; it becomes highlighted in color rather than in gray to show that you are now working in the sidebar rather than the main canvas area. While the canvas is highlighted in color, use the Fill inspector, Lines and Shapes inspector, and Image inspector to change its style.




To change other attributes of the currently selected canvas, like size, units, grid, or automatic layout, whether you're working in the canvas sidebar or not, use the Canvas Size inspector, Grid inspector, and Diagram Layout inspector.

Drawing on layers

The layers of a canvas are listed in the canvases sidebar. To open it, select **Canvases** from the **View** menu or click the **Canvases** toolbar button.

Click the disclosure triangle next to a canvas to see its layers. Layers are transparent, so behind the top layer's contents you see the second layer's contents, and so on to the contents of the bottom layer.

Each layer in the list has a small preview of its contents, a title, and when you put the mouse pointer over it, three icons. The layer you are currently editing has a pencil icon  to its left. To edit a different layer, click just to the left of its preview and the pencil icon moves there.

To make a layer visible or invisible, click its eye icon . To set whether a layer appears when the canvas is printed, click its printer icon . To lock or unlock a layer, click its padlock icon . Locking a layer prevents its contents from being changed.

You can rearrange layers by dragging them in the list. You can also drag a layer to move it to a different canvas; Option-drag to copy it instead. If you drag it to a completely different document, it will always be copied there.

To add a new layer click the new layer button at the bottom of the canvases drawer.



To delete a layer, select it and then press the Delete key or choose **Delete Layer** from the Action pop-up menu at the bottom of the sidebar. Any canvas needs at least one layer, so you can't delete the last one.

Sharing layers between canvases [Pro feature]

You can share a layer between multiple canvases. That way, whenever you change the layer, it affects every canvas that shares that layer.

To share a layer between canvases:

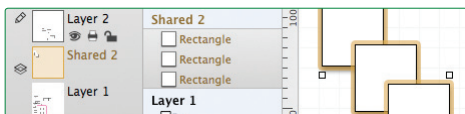
- Choose **New Shared Layer** from the Action pop-up menu at the bottom of the canvases sidebar.
- The shared layer appears in a distinctive color and with a shared-layer icon to the left, to remind you of its special nature. The exact color depends on your highlight color as set in the Appearance pane of Mac OS X System Preferences; for example if you use the default blue highlight color, your shared layers are orange.

Add and edit objects on the layer normally.

Whenever you want to start sharing the layer, just drag it to any other canvas in the sidebar. Another copy of the shared layer appears inside that canvas. You can reorder the shared layers freely.

Any further changes you make to any copy of the layer are also applied to all other copies of it.

Objects on shared layers, the corresponding items in the list sidebar, and shared layer previews in the canvases sidebar all appear in the distinctive shared layer color, to remind you that you could be affecting many canvases if you edit them.



You can remove a copy of a shared layer from a canvas by deleting it normally. If you delete the last copy of a shared layer, it is deleted completely. There is also a **Delete All Copies** command in the Aciton pop-up menu at the bottom of the canvases sidebar.

Using inspectors to edit objects

Inspector tips

The inspectors are floating windows which contain information and controls related to what's selected in the main window. If you don't see them, click the Inspect button in the toolbar, or pick one from the **Inspectors** menu.

You can show and hide an inspector's various sections by clicking the icons at the top of each inspector window. Hold Command while clicking to open an inspector section without closing the ones already open.

Each of the four inspector windows contains several different sections you can view; just click one of the icons across the top of the window to switch to that inspector, then click the icon again to hide the inspector. If you want to view more than one inspector in the same window, hold Command while you click their icons, or drag across several icons.

If there's a particular inspector section you find yourself needing to use quite a bit, you can lock it in the open position. Just double-click the section's button instead of single-clicking it; the button gets a green lock icon. As you show and hide other sections in the same inspector window, the locked section remains visible. When you're done, just double-click the button again and the lock icon goes away.

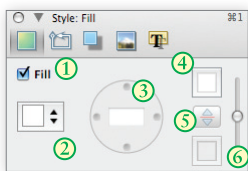
In all of the inspectors, you can click in a text field that contains a number, then press the up or down arrow keys to increment or decrement the number. Also, once you click a circular rotation control, you can keep the mouse button held down while moving the pointer away from the control to gain more rotational precision.

Any color well can have its color dragged to an object on the canvas or to another color well. When you drag to an object, you can drop the color on the object's stroke, fill, or text.

In places where you can enter measurements, such as in the Geometry inspector, values are shown in the current ruler units, or, if there is no unit scale, in the canvas units. You can, however, enter values in any units that are available in the ruler. As soon as you finish entering the value, OmniGraffle automatically converts it to the correct units.

You can also perform simple arithmetic and mix units. Add (+), subtract (-), multiply (*), or divide (/) numbers right in the input fields.

Coloring shapes with the Fill inspector



Use the **Fill** inspector to choose a color or gradient to fill the inside of the selected shapes.

- 1 The **Fill** checkbox determines whether the shape should have a fill at all. When it is selected, controls for choosing the type of fill become available.
- 2 Use the pop-up menu on the left side of the inspector to choose from the five kinds of fill: **Solid**, **Linear Blend**, **Radial Blend**, **Double Linear Blend**, and **Double Radial Blend**.
- 3 The **blend rotation** control becomes active when you choose a linear blend; enter a number of degrees in the field or drag the circular control to set the angle of the gradient. The **blend position** control becomes active when you choose a radial gradient; drag its crosshair to move the gradient's center.
- 4 Click the **color well** to choose the color of the fill.
- 5 If you have chosen a two-color blend, you can click the **swap button** to exchange the two colors.

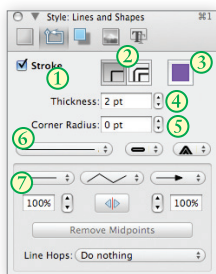
If you choose a blend, two or three **color wells** become available. Click them to choose the colors to blend together.

- 6 Drag the **bias slider** on the far right to shift a blend toward one side or the other.

You can also edit the fill color of a canvas itself. Just click the canvas in the sidebar (so that it becomes highlighted in your selection color), then use the Fill inspector normally.

OmniGraffle Pro offers an extra section in the Color panel for creating pattern fills.

Using the Lines and Shapes inspector



Use the Lines and Shapes inspector to change the appearance of the selected connection lines or of the line drawn around the edge of the selected shapes.

- 1 The **Stroke** checkbox determines whether the path of the connection line or the outside of the shape should be traced with a stroke at all. When it is selected, controls become available for changing the appearance of the stroke.
- 2 Two buttons determine whether to draw a **single stroke** or a **double stroke**.
- 3 Click the **color well** to choose a color for the stroke.
- 4 Enter a number in the **Thickness** field or use the arrow buttons next to it to choose how thick the stroke should be.
- 5 Use the **Corner Radius** field to set how round the corners of the shape or line should be; enter 0 for perfectly pointy corners.
- 6 The first of the three pop-up menus determines the **stroke pattern** (solid, dashed, dotted, et cetera). The center pop-up menu determines how the stroke appears at its ends: The **Butt** option ends the line by cutting across its endpoint at an angle perpendicular to the line itself, while the **Round** and **Square** options let the line extend past its endpoint based on the stroke width. The third pop-up menu determines how the stroke appears at its corners: **Miter** creates a sharp corner, **Round** creates a soft corner, and **Bevel** creates a cut-off corner.
- 7 The bottom section changes depending on what kind of object you have selected.

Continued on the next page >>

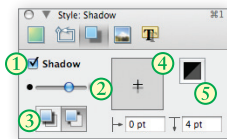
If you have a shape object selected:

- A grid containing the available **shapes** appears. It includes all of OmniGraffle's built-in shapes plus all of the current canvas's custom shapes (ones created with the pen tool or shape combinations).

If you have a connection line selected:

- The three pop-up menus determine the style of the **tail**, **middle**, and **head** of the line. Use the tail and head menus to set the line endings. Use the middle menu to set how the line travels from its source to its destination: **Straight** for a line that takes the shortest possible path between points, **Curved** for a line that turns smoothly to pass through each point, **Orthogonal** for a line that always travels horizontally or vertically, or **Bezier** for a line with control points you can adjust with the selection tool.
- Use the fields below the tail and head menus to change the **line ending sizes**. Click the **reverse button** to swap the line's source and destination points.
- Click **Remove Midpoints** to get rid of all points between the source and destination points.
- The **Line Hops** menu determines what the line should do when it crosses other lines; choose one of the hop types to make the line jump over or under other lines, or choose **Ignore this line** to prevent other lines from hopping over or under it. The hops depend on the ordering of the lines involved; you can reorder objects with the **Bring** and **Send** commands in the **Arrange** menu.
- You can also edit the stroke of a canvas itself. Just click the canvas in the sidebar (so that it becomes highlighted in your selection color), then use the enabled controls in the Stroke inspector.

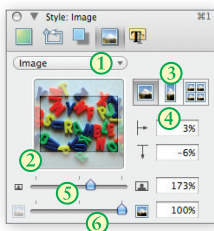
Making objects cast shadows with the Shadow inspector



Use the **Shadow** inspector to drop a shadow behind the selected objects.

- 1 The **Shadow** checkbox determines whether the object should cast a shadow. When it's selected, controls become available for changing the appearance of the shadow.
- 2 Drag the **blur slider** to make the shadow sharper or fuzzier.
- 3 Click a button to choose whether the shadow appears **in front of objects** or **behind objects** on the same layer. If you choose to let shadows appear in front of objects on the same layer, the ordering of objects matters; you can reorder objects with the **Bring** and **Send** commands in the **Arrange** menu.
- 4 Drag the crosshair in the offset control or enter numbers in the **offset fields** to set how far away from the object the shadow should fall.
- 5 Click the **color well** in the upper-right to choose a color for the shadow; partially transparent black tends to work best.

Placing graphics inside a shape with the Image inspector



You can use this inspector to position an image inside a shape. (Note that instead of creating an object and then adding an image, you could also simply drag an image file from another application straight onto the canvas.)

- 1 Use the **Image** pop-up menu to set an image in the selected shape. Once an image is set, a **Remove Image** command appears in the menu.

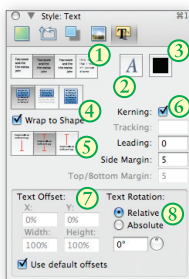
When you browse for an image file, you have the option of creating an alias (or "link") to the image instead of adding the image to the OmniGraffle file itself. If you do this, the OmniGraffle document depends on the original image file; the alias will not work if you delete the image file or open the document on a different computer. If an object's image comes from an alias, some extra commands become available in the **Image** pop-up menu: you can **Open** the original image file, **Reveal** the original file in the Finder, or stop using the alias and **Embed** a copy of the image in the OmniGraffle document.

- 2 Another way to set an image is just to drag an image file from another application and drop it on the **image well**, or on the shape object itself.
- 3 The first button displays the image at its **natural** aspect ratio, with a zoom level and position as set with the controls below. The second button makes the image **stretch** to fit inside the object. The third button makes the image **tile** indefinitely across the object.
- 4 The **positioning** offsets are enabled if you are displaying the image at its natural aspect ratio, as set by the first of the three buttons above. You can type a positive or negative percentage, or just drag the image around in the image well to indicate the area you want.

- ⑤ The **zoom** controls are available unless you are stretching the image to fit the shape. You can enter a zoom percentage, or just drag the slider, to make the image larger or smaller.
- ⑥ You can make the image transparent and let the object's fill show through by decreasing the value of the **opacity** field, or by dragging the opacity slider.

You can also add an image to a canvas. Just click the canvas in the sidebar (so that it becomes highlighted in your selection color), then use the Image inspector normally.

Positioning and styling text with the Text inspector

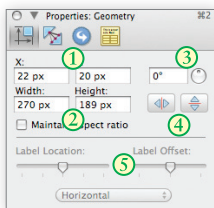


Use this inspector to control the positioning and appearance of the selected shape's text.

- 1 With the horizontal alignment buttons, you can **align left**, **center**, **align right**, or **justify** the text.
- 2 Click the **font button** to choose a font face and size.
- 3 Click the **color well** to choose a font color.
- 4 There are three buttons for controlling what happens when the shape contains more text than can be contained within its bounds. You can choose to let the text **overflow** outside of the shape, to **clip** off the text that doesn't fit inside the shape, or to **resize** the shape to make the text fit. If you choose **resize**, the object will only be manually resizable in the horizontal direction; it will resize vertically according to its text. Select the **Wrap to shape** checkbox to limit the text's width to the limits set by the **Text Offset** settings below.
- 5 There are three buttons for setting the vertical alignment of the text; choose to align to the **top**, **middle**, or **bottom** of the shape.
- 6 On the right side are controls for setting the **Kerning** (automatic character spacing for ideal balance), **Tracking** (manual character spacing), **Leading** (distance between lines), and **Margins** (distance between text and the edges of the text area). These controls become enabled or disabled depending on other controls in the inspector, or the amount of text in the object.

- ⑦ In OmniGraffle Pro, at the bottom of the inspector is a box containing **Text Offset** and **Text Rotation** controls. The **X**, **Y**, **Width**, and **Height** fields create a box, relative to the shape itself, into which the text goes. Select the **Use default offsets** checkbox to put the text in a box that begins at the upper-left corner (**X** and **Y** at 0%) and covers the entire shape (**Width** and **Height** at 100%). Deselect the checkbox to enter your own values.
- ⑧ Also in OmniGraffle Pro, the text's rotation value in degrees can be **Relative** to the object's own rotation (as set in the Geometry inspector) or **Absolute**. Enter a rotation value in the field or drag the circular control to rotate the text.

Changing object position and size with the Geometry inspector



This inspector deals with objects' position and orientation.

- ① The **X** and **Y** fields contain the selected objects' horizontal and vertical coordinates; the value represents the distance between the canvas's origin and the upper-left corner of the object (which might not be obvious if the object is rotated or flipped). If you have multiple objects selected, two hyphens (--) appears in the fields that have different values. You can enter a new X or Y value for the selected objects to move them on the canvas.
- ② The **Width** and **Height** fields contain the selected objects' horizontal and vertical size. If you have multiple objects selected, two hyphens (--) appear in the fields that have different values. You can enter a new width or height value for the selected objects to resize them on the canvas. If the **Maintain aspect ratio** checkbox is selected, then when you change the height or width, the other value changes proportionally.
- ③ To rotate the object, enter a degree value in the **rotation field**, or drag the circular control.
- ④ Click the **flip buttons** to reverse the object vertically or horizontally.
- ⑤ Below the separator are controls for dealing with line labels; they become active when you select a line label. Drag the **Label Location** slider to move the label along the length of the line. Drag the **Label Offset** slider to move the label perpendicular to the line. Use the pop-up menu to select the label's rotation: **Parallel** and **Perpendicular** set the rotation relative to the line, and the rest set the rotation independently.

Changing the way objects connect with the Connections inspector

Use this inspector to control how objects connect to one another.

Deselect the **Allow connections from lines** checkbox to make it impossible for connection lines to use the selected objects as sources or destinations.

If you have a group or a table selected, you can choose whether connection lines should be allowed to connect to objects in the group or only to the group as a whole.

The pop-up menu contains a bunch of **magnet presets** you can choose for the selected shape object. Magnets are points on a shape object that attract connection lines. You can choose to have no magnets, magnets placed according to cardinal directions (North, South, East, and West), magnets on each vertex (corner), or a certain number of magnets on each side of the shape.

If you select some number of magnets per side, then hold Shift while opening the pop-up menu and selecting another number, the two numbers are added together; you can get up to 10 magnets per side in this way.

Of course, you can always use the Magnet tool to customize a shape's magnet arrangement.

If you have a line selected, the **Lines** checkboxes become available. Deselect the **Allow connections to other objects** checkbox to make it impossible for the line to have an object as its source or destination. Deselect the **Allow shapes to become labels** checkbox to make it impossible to drag a shape onto the line and make it a line label; existing labels stay attached.

Making objects interactive with the Action inspector

This inspector determines what should happen when someone clicks the selected object with the Browse tool.

The default action is **Does Nothing**. You can click the object all you want, and nothing happens.

If you choose **Opens a URL** or **Opens a file**, you get a text field and two buttons. You can type a URL or file path into the field, or drag a file to the panel, or click the **Choose File...** button to browse your disks for a file. Note that file paths are relative: they start from the folder containing the document you're working on, not from the root of your hard drive. Click the **Open** button to try opening the file or URL in the field. When the object is clicked, the file or URL is opened.

If you choose **Runs a script**, you get a text field for entering an AppleScript. The script that you enter is run such that "self" refers to the clicked object. Click the **Check Syntax** button to make sure that the AppleScript is correct, then click **Run Script** to try it out. When the object is clicked, the script runs.

If you choose **Jumps elsewhere**, you get another pop-up menu for choosing where in the current document to jump. You can jump to a specific canvas, the next or previous canvas, or a specific point or object on any canvas. Some of these options offer a tiny canvas preview, in which you can click or drag to indicate which object to highlight, which point to center on, or where to zoom.

If you choose **Shows or Hides Layers**, you can indicate whether to show, hide, or toggle the visibility of any layer of the current canvas.

Adding data to objects with the Note inspector [Pro feature]

The Note inspector contains a field for entering text to associate with the selected object, and a table of custom data.

The note can be formatted as Rich Text, which means you can use all of the different font styles and colors that you can use elsewhere in OmniGraffle. When you put the pointer over an object with a note, the note's text appears in a help tag floating over the object.

You can use the custom data table to keep your own information about the project or about individual objects. Custom data is stored as key/value pairs: the Key is like a label for what type of information you are storing, and the Value is the information itself.

For example, imagine you have a diagram of a computer network, and you want to assign a model number to each component. Click the placeholder row or the plus button to create a new key/value pair. In the Key column, you would type `Part Number`, and in the Value field, you would type, say, `A1181`. This data doesn't have any effect on the way OmniGraffle works; it's just a way for you to store arbitrary data about objects in your diagram. To delete a row of data, click the 'x' button on the right side of the row.

You can also edit the note of a canvas itself. Just click the canvas in the sidebar (so that it becomes highlighted in your selection color), then use the Note inspector normally.

Notes can be found by Mac OS X's Spotlight search feature, in case you need to find your OmniGraffle diagrams that contain certain words.

Changing the canvas size and scale with the Canvas Size inspector

Use this inspector to change the size of the canvas, how the canvas fits onto printed pages, or what kind of measurement units to use.

The **Canvas Size** fields control the width and height of the canvas. You can use any of the units available in the Ruler, or enter a number of pages.

Select **Size is multiple of printer sheets** to make the edges of the canvas snap to the edges of pages. This prevents the canvas from ending in the middle of a page.

If you select **Auto-adjust the canvas size**, the canvas will grow or shrink to fit the objects you create.

When you print, if **Print canvas on one printer sheet** is selected, the canvas gets scaled up or down to fit a single piece of paper regardless of its size on the screen.

The **Orientation** of pages can be portrait (vertical), landscape (horizontal), or can be taken from the settings in Page Setup.

- **Ruler Units**

The **Ruler Units** pop-up menu is where you set the type of measurement units you'd like to use for the current canvas. All of OmniGraffle's supported units are listed, with their standard abbreviations.

The actual size of your diagram does not change when you change the units; it is merely measured differently. The ruler and the inspectors display measurements in whichever unit you select here.

Units marked with an asterisk (*) can be used as canvas units. This means that when you set up a unit scale (see below), only these units can be used on the left-side "actual size" part of the equation. Any kind of units can be used on the right-side "theoretical size" part of the scale equation.

- **Unit Scale [Pro feature]**

The **Unit scale** control can interpret simple expressions of scale. Several useful scales, such as **1 in = 1 ft**, are available, and you can also enter your own scale by choosing **Custom**.

For example, say you enter $1 \text{ cm} = 1 \text{ m}$. What was 1 centimeter on the ruler now becomes 1 meter, objects on the canvas that were 2 centimeters wide now become 2 meters wide, and so on. The units setting changes to match the second value in the equation.

You can also enter a ratio. Imagine that you enter $1 : 12$. The ruler units stay the same, but objects on the canvas now claim to be 12 times larger than they were before you changed the scale.

To change the scale back to normal and treat the ruler and objects as “actual size”, select **Reset Scale** from the **Unit scale** pop-up menu.

If you already have a scale set up and you convert directly to a different one, the objects change their actual size on the canvas to fit the new scale. For example, imagine you are working in $1 \text{ cm} = 1 \text{ m}$, and then you convert the scale to $2 \text{ cm} = 1 \text{ m}$. The marks on the ruler become twice as far apart as they were, and the objects on the canvas, staying true to the ruler, grow twice as large on the screen. You can get a new scale without resizing the objects by choosing from the **Reset Scale To:** section of the **Unit scale** pop-up menu.

By default, the very upper-left corner of a canvas is its origin (that is, the point where the rulers’ measurements start from, where the coordinates are 0,0). To change the origin, enter values in the two **Origin** fields. (You can also drag the origin from the corner where the rulers meet.) The coordinates in the Geometry inspector are based on this origin point.

Setting up a grid with the Grid inspector

Use this inspector to set up a grid on the canvas, so you can keep objects lined up nicely.

The **Major Grid Spacing** field determines how large each square of the main grid should be. Click the color well next to it to choose a color for the major grid.

The **Minor Grid Steps** field determines how many minor grid squares should fit across one major grid square. For example, if your major grid squares are 100 pixels across, and you have 10 minor grid steps, your minor grid squares are 10 pixels across. Click the color well next to it to choose a color for the minor grid.

While the **Snap to grid** checkbox is selected, all objects fit themselves to the grid as you create or move them. (If you want to snap objects already on the canvas, use the **Align To Grid** button below.)

Select **Grid in front** to make the grid visible in front of objects on the canvas.

Select **Print grid** to include the grid when printing.

Select **Show grid** to make the minor grid visible, and **Show major** to make the major grid visible as well.

The controls below the separator affect the currently selected objects. The **Center on grid** and **Edges on grid** buttons determine whether the center point of the object or the object's edges should align to the grid. Click the **Align To Grid** button to make all of the selected objects line up to the grid right away.

Finding objects with the Selection inspector

This inspector contains representations of all the different styles of objects on the canvas.

Each style of object has a representation of the object and a pair of numbers. The first number is how many objects you have selected which match that style; the second number is how many objects of that style exist on the canvas.

Click a box to select all objects that match it. You can then use the Style and Properties inspectors to modify the objects on the canvas as if you'd clicked them individually. This is convenient if you'd like to, for example, change all blue diamonds to pink hearts.

You can also drop a style chip from the style tray onto a box in this inspector to apply the style to all associated objects.

The **Filter** pop-up menu contains style attributes that you can use to differentiate types of objects from one another. For instance, if you want objects with different fills to be considered different types, but you don't care about whether their strokes are different, select **Fill** and deselect **Stroke**.

Type in the **Search field** to select objects whose text, note, or custom data match a certain word or phrase. As you type, objects become selected or deselected depending on whether they match. The magnifying glass pop-up menu stores your most recent searches.

Positioning objects neatly with the Alignment inspector

Use this inspector to line up and space out objects uniformly.

The **matrix** of nine buttons on the left changes how the alignment buttons work. It represents all of the combinations between vertically aligning to the top, middle, or bottom, and horizontally aligning to the left, center, or right. If you want, for example, to align objects by their upper-right corners, click the upper-right button in the matrix.

Next to the button matrix are the **align buttons**. Their icons change to reflect the state of the button matrix. Click the horizontal-align button to line up the selected objects horizontally. Click the vertical-align button to line up the selected objects vertically. These buttons are only useful when you have at least two objects selected.

Next to the align buttons are two **spread buttons**. Click the horizontal spread button to distribute the selected objects evenly between the leftmost and rightmost objects. Click the vertical spread button to distribute the selected objects evenly between the top and bottom objects. These buttons are only useful when you have at least three objects selected.

To the right are two fields and their associated **spacing buttons**. Enter a value in the top field and click the horizontal spacing button to put the specified amount of horizontal space between the selected objects. Enter a value in the bottom field and click the vertical spacing button to put the specified amount of vertical space between the selected objects. These buttons are only useful if you have at least two objects selected.

Continued on the next page >>

If **Align to canvas** is selected, the align and spread buttons consider the canvas edges as “objects” when arranging the selected objects. This makes it so that you can align objects to a canvas edge, or space objects evenly between the canvas edges.

Automatically arranging objects with the Diagram Layout inspector

Use this inspector to automatically lay out shapes based on the logical relationships established by the connection lines between them.

Select the **Automatic layout** checkbox to make OmniGraffle lay out the objects on the canvas whenever the connections between them change.

Four **layout type** buttons indicate the four methods OmniGraffle can use to lay out the diagram. The **hierarchical** layout creates layers of equally-ranked objects, extending in one direction. The **force-directed** layout grows in semi-random directions from the center, rather than in one particular direction from the edge. The **circular** layout tries to arrange sibling shapes in a circle around their parent. The **radial** layout tries to arrange sibling shapes in arcs around their parent.

When you use a hierarchical layout:

- The **Direction** buttons change where the top level objects start, and which way to layer the lower level objects from there.
- The **Rank Separation** field controls how far away each level of objects should be from the next.
- The **Object Separation** field controls how far away each object should be from other objects on the same level.
- Use the **Selected Object Rank** buttons to assign a hierarchical rank to the selected objects. **Default** lets OmniGraffle decide the rank based on connections, **Minimum** puts the objects at the top of the hierarchy, **Maximum** puts the objects at the bottom of the hierarchy, and **Same** makes sure that the objects end up on the same level. These assignments don't change the directions of connection lines, so you can always select all of your objects and choose **Default** to return them to normal.

When you use other layout methods:

- Connection lines can stretch and compress, but you can adjust their average length by dragging the **Line Length** slider.
- In a force-directed layout, you can select individual lines and then click the **Custom length** checkbox to adjust them separately from the rest of the lines.
- The **Shape Repulsion** slider determines how strongly the shapes try to avoid coming near one another. If the line length and shape repulsion are small enough, shapes can be made to overlap.

Storing information about your document in the Data inspector

The Document Data inspector has fields for lots of information about your document, in case you care to keep track of such things: the available fields are **Copyright**, **Version**, **Subject**, **Description**, **Comments**, **Authors**, **Organizations**, **Languages**, **Keywords**, and **Projects**. All of this data is made available to Mac OS X's Spotlight searching feature, to help you find the diagram you're looking for.

Controlling document-wide settings in the Document inspector

The pop-up menu under **File format options** determines whether to save your document as a **flat file** or a **file package**. A flat file is a single file on the disk, with all of the attached images embedded in it. A file package is actually a folder disguised as a single file, with all of the attached images rattling around loose inside. In some technical cases, it might be desirable to use one type or the other; if you don't even know why this should matter, it's safe to stick with the **Automatic** setting.

Normally OmniGraffle documents are “property list”-based text files. If the **Compress on disk** checkbox is selected, your file is instead saved in a binary format that takes up less space on the disk but whose innards can't be read by scripts or text editor applications. If you don't have any idea why someone would want to open up their OmniGraffle documents with a text editor, go ahead and compress your files.

You can specify page margins, or just choose to use the **Printer margins** as defined by your printer driver (or by your custom Page Setup settings).

Using the style tray



At the bottom of the main document window and the stencil window is a tray which contains style chits for the selected object. The isolated chit on the left represents all of the styles applied to the selected object, while the rest of the chits each represent a single style attribute: fill, stroke, image, shadow, shape, font, and text position. Drag any of these chits to another object, to a group in the Selection inspector, or to a tool in the tool palette, to copy the style there.

Note that the absence of a style, such as having no stroke, no fill, or no shadow, counts as a style; you can for instance apply drag a "no fill" chit to an object to remove its fill.

If you select more than one object, only the styles that those objects have in common appear in the style tray.

Using the outline sidebar to edit a hierarchical diagram

The outline sidebar gives you a quick way to enter lots of data, and an alternate way to look at hierarchical diagrams. To see it, choose **Outline** from the **View** menu. If you have the list sidebar open, you can also click the button at the top of it to switch to the outline sidebar.

The outline shows any shapes you've created on the canvas, arranged hierarchically according to the lines that connect them. Likewise, as you enter text into the outline, shapes are automatically created and connected on the canvas with corresponding text.

To start working in the outline, just click an existing item, or double-click in an empty area to create a new item. While you work in the outline view, the following keys can be used to create and arrange items:

Press Return to create a "peer" of the currently selected item. Peers appear on the same indentation level in the outline, and, if they are beyond the top level, have connections from the same parent object in the diagram.

Press Tab to indent the currently selected item, making it a "child" of the item above it in the outline. A connection line is drawn in the diagram from the parent object to the child object.

Press Shift-Tab to outdent the currently selected item, making it a peer of what used to be its parent.

Press Escape to switch between selecting an item and editing the item's text.

There are also keyboard shortcuts especially for quickly building outlines. Check the **Keyboard Shortcuts** file in the **Help** menu for details.

An item can be dragged around the outline view by its **handle**, the dot or triangle to the left of each item. Dragging an item with children brings its children with it. While you drag an item, a black line appears to show the location and indentation level the item will have when you drop it.

A group, table, or subgraph on the canvas is shown as a single item in the outline, surrounded by brackets. Click the arrows on the right side of the item to see the objects inside and edit their text.

The Action pop-up menu below the outline sidebar offers quick access to commands in the **Outlining** submenu of the **Edit** menu, as well as commands to manage diagram styles.

If you have chosen a diagram style for the canvas, objects in the diagram are created to match the diagram style. A preview of the selected diagram style appears above the pop-up menu. If you change the diagram style, objects already on the canvas change to match the new style, unless they have been styled manually. You can force manually styled objects to conform to the diagram style by selecting them and using the command **Format ▶ Restyle Selected Objects**, or you can force all objects on the canvas to conform by choosing **Format ▶ Reapply Diagram Style**.

While the outline view is handy for entering lots of information quickly, an outline can't always perfectly represent the relationships in a complicated diagram. Objects with more than one parent, lines connected to other lines, and circular ancestry ("*I'm my own grandpa!*") are all examples of the kinds of things a simple outline can't properly show. In these cases, the outline view tries its best to be accurate. If your diagram is not strictly tree-like, you should probably not rely on the outline view very much.

Using the list sidebar to order objects

The list sidebar shows you every object on every layer of the current canvas, in front to back order. To open it, choose **List** from the **View** menu. If you have the outline sidebar open, you can also click the button at the top of it to switch to the list sidebar.

Layers are listed in front to back order, and inside each layer is a list of objects in front to back order. You can drag objects into different ordering or into different layers. You can also use the buttons below the list to move the selected objects forward or backward one step at a time, or all the way to the front or back of their layers.

In OmniGraffle Professional's General preferences, you can choose to make the list sidebar show the unique identification number for each object, which can be useful for scripting.

About the rulers and the inspector bar

The rulers help you position objects on the canvas. To see the rulers, select them from the **View** menu or click their toolbar icon.

As you drag an object around the canvas, lines appear on the ruler to help you find just the right placement.

In OmniGraffle Pro, you can also create manual guides from the ruler: click and hold in the top or side ruler, then drag to the canvas area.

By default, the very upper-left corner of a canvas is its origin (that is, the point where the rulers' measurements start from, where the coordinates are 0,0). To change the origin, drag the origin from the corner where the rulers meet. (You can also enter values in the Canvas Size inspector's **Origin** fields.) The coordinates in the Geometry inspector are based on this origin point.

When you are editing text, tab stops appear on the ruler and text formatting controls appear above it. You can style text, change the spacing and alignment, or drag tab stops to and from the ruler.

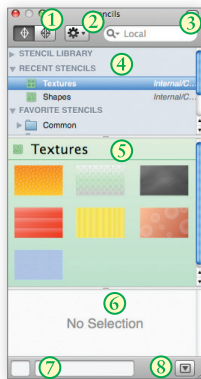
When you aren't editing text, the area above the ruler contains controls for editing basic attributes of selected objects; this is the **inspector bar**.



- ① The X and Y position, just like in the Geometry inspector.
- ② The width and height, also just like in the Geometry inspector.
- ③ A pop-up menu for choosing a fill type; three color wells which become enabled depending on the type of fill you choose; a rotation control for orienting linear blends.
- ④ A pop-up menu for choosing a stroke type, corner style, connection line type, and line head and tail styles; a color well for choosing a stroke color; a field for stroke thickness.
- ⑤ A button for quickly turning shadows on or off. For more control over shadows than just turning them on or off, visit the Shadow inspector.
- ⑥ A button for quickly enabling or disabling connections to or from other objects. For finer control, visit the Connections inspector.

Using stencils to keep and share commonly-used objects

A stencil is a set of useful objects that you can drag into your own diagrams. To see your stencils, select **Stencils** from the **Window** menu.



- 1 Click these buttons to see the objects as they appear on the stencil or separated out with each in its own box.
- 2 Use the Action pop-up menu to edit stencils, customize the stencils list, or create new stencils; see more about these commands below.
- 3 Type something in the search field to find stencils whose names match, or stencils containing objects whose text or notes match. You can even search online to find stencils other people have made. See below for more about stencil searching.
- 4 Select a stencil in the list to see its contents; select a whole folder to see the contents of all the stencils inside.
- 5 The stencils you select appear here; drag objects from here to your document. If you have opened a stencil that isn't yet installed, click the Install button that appears in the title bar to copy it into your home folder for safekeeping.
- 6 When you select an object, some information about it, including any notes or custom data it may have, appears here in the metadata pane.

- 7 If you don't want a whole object, but just one or all of its styles, drag a style from the style tray to an object in your document.
- 8 Click this button to show or hide the metadata pane.

To put an object on the canvas, just drag it from the stencil and drop it wherever you like. A copy of the object is made and the original remains on the stencil, so take as many copies as you need. You can do the same sort of selection tricks that you can do on a canvas, like Command-clicking or dragging a rectangle to select multiple objects.

The stencil list is divided into several sections.

Your **Stencil Library** includes all of the stencils you have installed, whether they're built in to OmniGraffle or in an Application Support folder.

Recent Stencils lists the last five stencils you looked at. If you open a not-yet-installed stencil, it appears in the recent list; you can click the **Install** button near its title to copy it to the right location in your Home folder.

The **Favorite Stencils** section is fully customizable. You can drag any installed stencils you like into it. Choose **New Favorite Stencil Folder** from the Action pop-up menu to create a folder for organizing your favorites.

To search your stencils, type in the search field above the stencil list. OmniGraffle searches your stencils' titles, the text of the objects on each stencil, and the notes and custom data. Stencils that match appear in the special **Search Results** section of the stencil list. Normally, if any object on a stencil matches, then all objects on that stencil appear in the results. But if you turn on the **Filter** setting in the search field's pop-up menu, then objects that don't match what you typed disappear.

To search the online OmniGraffle stencil repository, click the search field's pop-up menu and choose **Graffletopia**. This is Patrick Crowley's free service, where anyone can share useful stencils. When you search Graffletopia, stencils whose names or descriptions match appear in the **Search Results** list. Click a stencil to see a preview and a description, then click the **Download** button to get a copy for yourself. Open the file that appears in Finder, and then you can use or install the stencil normally. You can also visit Graffletopia from OmniGraffle's **Help** menu, or by going to graffletopia.com.

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To make a new stencil, choose **New Resource** ▶ **Stencil** from the **File** menu. You can edit the document that appears just like you would edit a normal OmniGraffle diagram. A preview of the stencil appears in the stencil window as you work. Once the stencil looks just how you want it, choose **Save** from the **File** menu; the default location for saving is the Application Support folder inside your Library.

To edit a stencil, select it in the list and then choose **Edit Stencil** (or **Copy and Edit Stencil**, if it's built-in) from the Action pop-up menu above. Then edit and save the stencil just like a normal OmniGraffle document.

General preferences

The General preferences are accessible by choosing **Preferences** from the **OmniGraffle** menu.

- **Startup**

Select **Open documents which were open the last time you quit** if you'd like OmniGraffle to remember your open documents.

Select **Create new document if nothing else is open** to start with a new document when you aren't making OmniGraffle remember open documents, or if there were no open documents the last time you quit.

- **New Documents**

Select **Show Template Chooser** to be presented with a window for choosing a template every time you create a new document. Select **Use Template**, and choose your default template, if you'd rather bypass the chooser. Either way, you can always get to the template chooser with the **Template Chooser** command in the **File** menu.

- **Text Editing**

Decide how you would like the Return and Tab keys to behave while you are editing an object's text. Whichever way you choose, you can hold Option while pressing the key to do the reverse instead.

- **Selection**

Small objects get smaller versions of the handles that appear when you select them; if you really like the small ones, you can click **Always use small selection handles** to see them all the time.

When you click in the middle of a shape object that isn't filled with an image or color, you might want to select the object or you might want to select whatever is behind it. Use the **Click through objects with no fill** checkbox to indicate which you prefer.

- **Help Tags**

When you move or resize an object, a little help tag appears to let you know the object's new location and size exactly. That is, unless you find it annoying and turn it off here.

- **Backup**

OmniGraffle can periodically save a backup of your files as you work on them; if something unfortunate happens you can then recover some of your work.

- **List Sidebar**

In OmniGraffle Professional, if you're accessing OmniGraffle objects with AppleScript, or you're otherwise endeared to unique IDs, you can select **Show object identification numbers** to add a column to the list sidebar.

- **Preferences Reset button**

Each preference pane has a **Reset** button in the lower left. Clicking this button returns all of the settings on the pane to their defaults. To reset all settings on all preference panes, hold Option while clicking the **Reset** button.

Drawing Tools preferences

Drawing Tools is the second preference pane, accessible by choosing **Preferences** from the **OmniGraffle** menu.

You can drag tools around in the list to reorder them in the palette. Move the separator line to change where the expansion button appears in the toolbar; move it to the end of the list to get rid of the button entirely.

Double-click a tool's hot key to change it. A hot key activates a tool for only as long as you hold the key down; once you release the key, the previously active tool becomes active again.

- **Inspect a tool**

By default, in order to inspect a tool you need to Option-click it. If you prefer, you can make it take just one normal click to inspect a tool.

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- **Keep tool active**

By default, it takes one click to temporarily activate a tool, and two clicks to make a tool “stick” in an active state. You can choose to make tools stick after only one click, or make it so that every tool selection is temporary.

- **Line Creation**

When you are creating a line, clicking an object will always connect the line to the object and end the line. If you click in an empty area of the canvas, though, you might want to end the line there or you might want just to add a point there and continue creating the line. Use this preference setting to indicate which you prefer.

- **Line Editing**

When you double-click a line, you might prefer to add a new point to the line, or you might prefer to add a label. Choose one; Option-double-click will do the other.

Presentation Mode [Pro feature]

Presentation mode is available from the **View** menu; it fills the entire screen with your document so that you can easily present it to others.

Each canvas acts as a slide; use the arrow keys to move between canvases. You can also press Return or Enter, or click, to move to the next canvas. If your Presentation preferences are set to highlight an object when you click it, doing so won't advance to the next canvas; you can still click an empty area of the canvas to advance. If you move the mouse cursor to the bottom of the screen, a navigation interface appears, with buttons for going forward or back, exiting, or moving directly to a particular canvas.

You can highlight objects to draw attention to them during the presentation. Use the Presentation preferences to control how highlighting happens.

To leave presentation mode, press Escape or click the X button that appears when you move the mouse pointer to the bottom of the screen.

Actions set up in the Action inspector work while in presentation mode. When you click an object that has an action assigned, it performs the action as if you had clicked it with the Browse tool.

Presentation preferences

In presentation mode, you can highlight objects on the canvas.

Choose whether to have an object become highlighted whenever you put the pointer on it, whenever you click it, or never. You can also choose to display a badge for objects that have actions set up in the Action inspector.

Click the color well to choose a color for the highlight. One good trick is to use `selectedControlColor` from the Developer palette; this color always matches the highlight color selected in Mac OS X's Appearance preferences. Use the slider to control the thickness of the highlight.

If you have more than one window open, the frontmost window is used for the presentation. If you have two displays, you can put the presentation on one screen while editing the document on the other.

- Select **New Window on “Document”** (where **Document** is replaced by your document title) from the **Window** menu.
- Drag one window to the second display.
- Click the window on the second display to make sure it is frontmost.
- Enter presentation mode. The second display shows the presentation while your first display keeps its normal document window.
- Now you can edit the document on the first display and the presentation on the second display updates itself.

Creating and managing templates

A template is a document that acts as a starting point for new documents. For example, the “1cm = 1m” template that comes with OmniGraffle has its units set up for drawing on a large scale. Other templates are set up with diagram styles which suit certain types of drawing. OmniGraffle comes with several templates, and you can create your own if you make the same kinds of documents often.

In the template chooser, you can choose a template for your new document. You can also create a new template, edit a template that belongs to you, or set a template as the default. Once you set a default template, OmniGraffle bypasses the template chooser and uses that template for any new documents you create. If you want a different template, you can still use the **Template Chooser** command in the **File** menu.

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When you create an OmniGraffle template, everything about it is preserved, from the canvas size and grid layout, to layers, to visibility of extras, to the automatic layout settings. To create one, choose **New Resource ▸ New Template** from the **File** menu, then choose an existing template to begin from. Set up the document exactly the way you want it, then save it. The default save location is inside your own Application Support folder, where OmniGraffle looks for your templates. Once a template is saved in that location, it becomes available in the template chooser.

Using diagram styles

Diagram styles are OmniGraffle documents that define an appearance you can apply to an outline or a diagram. There are infinite ways to represent the same data; a diagram style helps you indicate just how you want the data to be represented.

The main situations when diagram styles come in handy are when you write an outline with OmniGraffle's outline view (using the **Choose Diagram Style** command in the **Format** menu) or when you import an OmniOutliner file (using the importing dialog). In these situations, the diagram style translates text items into visible objects. Several diagram styles come with OmniGraffle; try using the outline view with various diagram styles to see their effects.

When you apply a diagram style, the items of the outline are styles to match the diagram style's shapes, connection lines, and automatic layout settings. Items at each level of the outline become shape objects matching objects at the same level of the diagram. If the outline has more levels than the diagram style, the deeper items use the styles of the deepest level of the diagram style.

To create your own diagram style, choose **New Resource ▸ New Diagram Style** from the **File** menu, then choose a template to begin from. Set up a one-canvas, one-layer diagram containing some interconnected objects, styled the way you want. A diagram style should be a strictly tree-like structure; this means the connection lines should create a hierarchy without doubling back on themselves. When you're ready, save it. The default save location is inside your own Application Support folder, where OmniGraffle looks for your diagram styles. Once a template is saved in that location, it becomes available in the diagram style chooser.

If you intend to import OmniOutliner files with multiple columns, you can create a diagram style with a group of shapes, rather than a single shape, to represent each item. In this case, you should put a text label on each object so that you can associate columns with them when opening the OmniOutliner file.

Automatically saving document backups

When you turn on the backup function in the General preferences, OmniGraffle keeps a backup version of each document as you work on it. In the case of a crash, power failure, or other nasty event, the backup version remains on the disk. When you reopen the document, the last auto-backed-up version appears as a document with unsaved changes. You can continue working with the backed up version, or you can choose **Revert To Saved** from the File menu to go back to the saved version. If you close a document and choose not to save it, the backup version is discarded.

Exporting to different formats

You can create files of several different types from your OmniGraffle diagrams. Select **Export** from the File menu. When you export, a new file is written to the disk, leaving your original document as it is on the screen. Of course, not all aspects of a diagram can be represented in all file formats.

The available file formats are:

- **OmniGraffle document [Pro feature]** — an OmniGraffle document. You can make the file read-only (not editable), and you can choose to include linked images in the file so that they show up properly on someone else's computer.
- **PDF vector image** — Portable Document Format. This is a nice cross-platform format that has good support for both vector components and bitmaps.
- **TIFF bitmap image** — Tagged Image File Format. This format supports transparency.
- **PNG bitmap image** — Portable Network Graphics, a popular format for the Web. This format uses lossless compression to retain the details of an image while decreasing its file size. It supports transparency.
- **JPEG bitmap image** — a popular compressed image format. You can lower the image quality to get a smaller file size.
- **EPS vector image** — Encapsulated PostScript. This is a common format in professional printing.

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- **HTML image map** — A hypertext file and a JPEG, PNG, or GIF image. URL actions in the original OmniGraffle document are coded into the image map as links so that the image can be clicked to follow them.
- **OmniOutliner 3** — Represent the diagram as a text outline, using the connection lines between shapes to create a hierarchy. This doesn't work as well for diagrams that don't have strictly tree-like structures.
- **SVG vector drawing [Pro feature]** — An open internet standard that uses XML.
- **PICT vector image** — A legacy Macintosh graphics format.
- **Photoshop® image** — File format for the popular image-editing application.
- **BMP bitmap image** — A legacy graphics format.
- **OmniGraffle Diagram Style, OmniGraffle Template, OmniGraffle Stencil** — Resources for OmniGraffle.
- **Visio® XML document [Pro feature]** — The XML-based file format for the Microsoft® diagramming application.

Depending on the file format you choose, you have different options. Most offer an **Export Area** option, with which you can choose how much of the document to export.

- **Current Selection** — Only export the objects that are selected right now.
- **All Objects** — Export all of the objects on the canvas, but not the empty areas.
- **Region** — Specify a precise region of the canvas to export.
- **Current Canvas** — Export the entire canvas.
- **Whole Document** — Export everything, creating one image file for each canvas.

Depending on the format you choose, you can also choose a scale for exporting smaller or larger than actual size, the resolution, the compression level, and whether to make the background transparent.

Importing from other applications

Several different file formats can be understood by OmniGraffle. You can import these files by opening them just as you would open a normal OmniGraffle file.

- **Microsoft® Visio® documents, templates, and stencils (.vsd, .vdx, .vst, .vtx, .vss, .vsx) [Pro feature]**
Documents saved by Microsoft® Visio® diagramming software in its XML-based file format (and now even in its original binary file format! Yeah!) can be read by OmniGraffle Pro. Note that while you can open the binary format, you can't export to it; you'll have to save as an OmniGraffle diagram or export to the XML format. Also note that graphics in the Microsoft® Enhanced Metafile (EMF) format can't be imported.
- **DOT files (.dot)**
OmniGraffle understands a subset of the DOT language used by Graphviz. This isn't a full implementation of DOT, but it can be quite useful.
- **Diagram! 2 documents (.diagram2 and .dpalette2)**
Diagram is a NeXTSTEP/OPENSTEP application similar to OmniGraffle. OmniGraffle can import the objects in a Diagram file, but not attached EPS images, sounds, or links.
- **OmniOutliner documents (.outline and .oo3)**
When you open an OmniOutliner file, the items of the outline are interpreted as a diagram. A dialog appears; use it to indicate exactly how to interpret the outline:
 - Use the pop-up list to choose a diagram style.
 - In OmniGraffle Pro, use the table to assign objects in the diagram style to columns in the outline. If you want to show multiple columns of information for each item, use a diagram style that has grouped objects. You can also assign a column to the objects' notes.
 - Choose whether to put the outline in a completely new document or in a new canvas on the open document.
- **Xcode projects (.xcode), Project Builder projects (.pbproj), and frameworks (.framework)**
OmniGraffle uses the Objective-C headers to construct a diagram of the inheritance, protocol, and category relationships.

- **Interface Builder nib files (.nib) [Pro feature]**
OmniGraffle graphs the connections in the nib file for easy visualization.
- **EOModeler files (.comodeld)**
OmniGraffle creates a diagram of the database relationships described by the file.
- **Folder structures**
Drag a folder from the Finder and drop it on OmniGraffle's application icon to map out the folder's contents as a diagram.

AppleScript support

OmniGraffle has extensive AppleScript support; open the OmniGraffle dictionary in Script Editor for details about OmniGraffle's object model and commands.

You can store AppleScripts in OmniGraffle's scripts folder, for easy access from the Scripts menu (see the Application Support folders section for details). You can also attach scripts to individual objects on a canvas, using the Action inspector. When you activate the Browse tool, then click an object with a script attached, the script runs.

If you select some objects and then choose **Copy As AppleScript** from the **Edit** menu, you get the exact lines of AppleScript necessary to create those objects. This is a great way to learn how OmniGraffle's AppleScript support works, or to add specific objects to your own scripts.

ColorSync support [Pro feature]

OmniGraffle Professional supports Apple's ColorSync technology, which tries to keep colors as accurate as possible when viewed on any ColorSync-compliant display and when printed on any ColorSync-compliant printer.

ColorSync is OmniGraffle's fourth preference pane; you can get to it by choosing **Preferences** from the **OmniGraffle** menu.

Select the **Use color profiles** checkbox to turn on OmniGraffle's ColorSync support. OmniGraffle will embed color profiles in the documents you save, and will try to read color profiles from the documents you open. A color profile helps ColorSync-compliant software and hardware display the document's colors accurately.

You might receive documents saved with different color profiles than the one you are using. Use the pop-up menu to decide what OmniGraffle should do in such a situation. Select **Preserve original** to leave the color profile in the document as it is. Select **Convert automatically** to translate the color profile to match your own defaults. Select **Ask when opening** to have OmniGraffle present you with a choice each time you open a document with a different color profile.

Default Profiles shows the color profiles you currently have set up in the system-wide ColorSync preferences. Click the button to open these preferences, where you can change these profiles to match your hardware. These profiles are the ones that will be embedded in documents you create.

Note that you can manually set and convert color profiles from the **Format** menu, thereby overriding these defaults.

LinkBack

LinkBack is a way of embedding content between applications in such a way that you can always go back and edit the content with the software that created it.

For lots of information about LinkBack, and a list of applications that support it, check the web site at www.linkbackproject.org.

To embed OmniGraffle content in another LinkBack application, just copy and paste the content like you would normally. The same goes for embedding other applications' content in OmniGraffle diagrams.

To embed OmniGraffle content inside a single object in OmniGraffle, choose **Copy As PDF** from the **Edit** menu, then **Paste** normally. The objects you copied become a single image; you can double-click the object to edit the original content.

To edit OmniGraffle content embedded in another application:

- Double-click the OmniGraffle content in the other application's document; an OmniGraffle window appears containing the content.
- Edit the content in the OmniGraffle window, just like you would edit a normal diagram.
- Choose **Save** from OmniGraffle's **File** menu; the content in the other application updates automatically.

To edit other LinkBack applications' content embedded in an OmniGraffle diagram, just double-click it. When you save in the other application, the content in the OmniGraffle diagram updates.

Licensing

Select the **Licenses** menu item from the **OmniGraffle** menu to see the Licenses dialog. From here you can review and edit your OmniGraffle licenses, which verify that you've actually paid for the software. (Thanks!)

To buy a license:

- Click the **Buy Licenses** button and you will find yourself magically transported to The Omni Group's store on the web. Naturally, this only works if you have a live Internet connection.

To add a new license:

- Click the **Add License** button.
- If you have a license key in an e-mail message, copy and paste both the **Owner** name and the **License Key** into the appropriate fields. If you can't copy and paste the information, you'll have to type it in; make sure you copy everything exactly as it appears in your license message. Also, double-check that the license you're entering really is a license for OmniGraffle 5, and that it is for the correct edition (Professional or Standard).
- Use the drop-down menu to select the type of license you would like to use. (Keep reading to learn about license types.)
- Click the **Save** button.

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OmniGraffle has three different types of licenses:

- **Personal:** This license is for your personal use, and will only be available on this computer when you are logged on as the user who installed the license. You can install this license on more than one computer, but only for your personal use. You should not use the software on two different computers at the same time with this kind of license. If a personal license is available, the application will always use it.
- **Computer:** You can use this license on this computer, and so can any other user of this computer. However, you should not install this license on more than one computer. If both a network license and a computer license are available, the application will prefer the computer license.
- **Network:** This license sits on your network and is available to any user on the network. However, only a certain number of users (indicated by the number of "seats") can use the license at one time. OmniGraffle will only use a network license if neither a personal nor a computer license is available.

To remove a license:

- Select the license you want to remove.
- Click the **Delete License** button.

To move a license from one Mac to another:

- First, find the license file on the old computer. OmniGraffle license files are located in the folder `Library/Application Support/Omni Group/Software Licenses`, where `Library` is either at the top level of your system disk (for computer licenses), or in your home folder (for personal licenses). The file you are looking for has a name like `omnigraf-file-123456.omnilicense`. Move this file to the new computer.
- On the new computer, choose **Licenses** from the **OmniGraffle** menu and then click the **Add License** button.
- On the sheet that appears, click the **Import License File** button.

Software Update preferences

OmniGraffle can automatically use your internet connection to check for new and updated versions of itself; you can get to these options by choosing **Preferences** from the **OmniGraffle** menu, then clicking the **Update** button.

If the **Check for Updates** checkbox is selected, you will be notified when there is a new version of OmniGraffle ready for you to enjoy. Click the **Check for Updates Now** button to look for the newest version manually.

You can select the **Include system information** checkbox to volunteer some information about your computer's configuration when you check for updates. This information helps Omni make decisions about hardware support in our software. For more details about what kind of information we collect and how we use it, click the **Learn More** button on the preference pane.

Application Support folders

Application Support folders are special locations where programs can store important files. OmniGraffle checks these folders for Diagram styles, stencils, templates, and AppleScripts. Each of these file types has its own appropriately named folder inside the OmniGraffle Application Support folders.







Files in `~/Library/Application Support/OmniGraffle/` (where `~` is your home folder) are available only to your user account. You don't need any special privileges to add or remove files there; it's your own special space.

Files in `/Library/Application Support/OmniGraffle/` are available to any account on your Mac. You need administrative privileges on the computer to add or remove files there.

Files in `/Network/Library/Application Support/OmniGraffle/` can be seen by any copy of OmniGraffle being used by anyone on your entire network. You need administrative privileges on the network to add or remove files there.

KEYBOARD SHORTCUTS

Legend

 Command	 Shift	 Option
 Control	 Return	 Delete

Default Hot Keys



Selection Tool




Select an object	Click
Select multiple objects	Click the canvas and drag a box
Add to or remove from the selection	\mathbb{C} -click or \mathbb{S} -click
Move an object	Drag
Move orthogonally	Hold \mathbb{S} while dragging
Reverse smart guides setting	Hold \mathbb{C} while dragging
Resize an object	Select, then drag the resize handles
Resize and keep aspect ratio	Select, then \mathbb{S} -drag a resize handle
Resize from center	Select, then \mathbb{O} -drag a resize handle
Rotate an object	Select, then \mathbb{C} -drag a resize handle
Duplicate an object	\mathbb{O} -drag
Create child of selected object	\mathbb{C} -click the canvas
Create sibling of selected object	$\mathbb{O}\mathbb{C}$ -click the canvas
Edit a shape's text	Double-click
Add a text label to a line	Double-click (depending on preferences)
Select control point	Select object then click point
Select point behind resize handle	$\mathbb{O}\mathbb{C}$ -click
Add bezier handles to point	\mathbb{C} -drag the point
Move one bezier handle at a time	\mathbb{O} -drag the handle
Add point to line	\mathbb{O} -double-click (depending on preferences)
Add point to custom shape	Double-click the edge

Shape Tool



Create a shape	Drag
Create with equal height/width	\mathbb{S} -drag
Create from center	\mathbb{O} -drag


Line Tool

Add a point	Click (depending on preferences)	
Create semiorthogonally	⇧-click	
Delete last point created	⌘	
Finish creating line	Double-click (depending on preferences)	


Text Tool

Edit a shape's text	Click the shape	
Create a shape to contain text	Click or drag on the canvas	
Add text label to a line	Click the line	

Pen Tool

Create a point	Click	
Create semiorthogonally	⇧-click	
Create a point with bezier handles	Drag	
Restrict handles to 45° increments	⇧-drag	
Delete last point created	⌘	
Finish creating a shape	Double-click or ⇨	


Diagramming Tool

Add child	Click	
Add Sibling	⌘-click	
Add Parent	⇧-click	

Style Brush Tool

Absorb a style	⌘-click	
Paint a style	Click	

Rubber Stamp Tool

Absorb an object	⌘-click	
Stamp an object	Click	

Magnet Tool

Create a magnet	Click	
Delete a magnet	⌘-click	

Zoom Tool

Zoom in	Click	
Zoom out	⌘-click	
Zoom to area	Drag	
Zoom to actual size	⇧-click the tool in the palette	

GETTING HELP

The OmniGraffle web site

The OmniGraffle web site is always a good place to find the latest information about OmniGraffle.

<http://www.omnigroup.com/applications/omnigraffle/>

Forums

The Omni Group maintains online forums for all of our products, and you're invited! Come share your questions and ideas with other users and Omni staff.

<http://forums.omnigroup.com/>

E-mail support

If you're stuck, if you have a good idea for the next version of OmniGraffle, or if you just want to let us know how we're doing, go ahead and send us an e-mail. Choose **Send Feedback** from the **Help** menu to conjure up a message addressed to us, or just write to omnigraffle@omnigroup.com. We take support pretty seriously, so you can expect a prompt response actually typed by human hands.



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