These options allow you to resize and reposition your artwork. These options do not affect the artwork itself, only the way it is printed.

Applies positioning and sizing to all pages.

Specifies the placement of your artwork on the page. The Top value indicates the distance from the top edge of the printable page.

Specifies the placement of your artwork on the page. The Top value indicates the distance from the top edge of the printable page.

Identifies the unit of measurement that is used when you specify the layout of your artwork.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Resizes your printed artwork (not the original document) according to the width specified.

Resizes your printed artwork (not the original document) according to the width specified.

Scales the width of your printed artwork (not the original document) by the specified percentage.

Scales the width of your printed artwork (not the original document) by the specified percentage.

Resizes your printed artwork (not the original document) according to the height specified.

Resizes your printed artwork (not the original document) according to the height specified.

Scales the height of your printed artwork (not the original document) by the specified percentage.

Scales the height of your printed artwork (not the original document) by the specified percentage.

Automatically centers your artwork on the page.

Automatically scales your artwork so that it fits the printable page. Unless Maintain aspect ratio is enabled, Fit to Page will distort your image.

Constrains resizing and scaling so that the height and width ratio of the artwork is maintained.

Allows you to print large artwork on multiple sheets, or tiles, that can later be assembled to form the whole picture.

Provides preset page layouts and allows you to store custom styles.

Provides preset page layouts and allows you to store custom styles.

Opens the Edit Layout dialog box.

Specifies the number of working pages to place on a single printable page.

Specifies the number of working pages to place on a single printable page.

Places the current layout in each frame of the printable page.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles based on a percentage of the page width.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles based on a percentage of the page width.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Resizes your printed artwork (not the original document) according to the width specified.

Resizes your printed artwork (not the original document) according to the height specified.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Stores the page positioning settings specified in the Positioning dialog box.

Opens the Positioning dialog box. This dialog box allows you to specify positioning settings that can be save in Positioning styles.

Stores the page positioning settings specified in the Positioning dialog box.

Places the current working page in each frame of the printable page.

This value reflects the number of steps that will be used to render any fountain fills in your artwork. A low value (less than 20) will print faster but the transition between shades may be coarse, which causes what is known as banding. A higher value (over 40) will result in a smoother blend but longer printing times.

Fountain steps that are set in the Options dialog box only affect the way fountain fills display on your monitor. To control how the fountain fills actually print, you must set the value for fountain steps here or in the Fountain Fill dialog box.

Identifies the basic halftone screen frequency that your job will print at.

Screen frequency is expressed as a number of lines per inch (lpi). This value refers to the number of lines of dots (or other shapes) that make up a halftone screen. A halftone screen is a pattern of shapes of various sizes that is used to simulate a continuous tone image. Check with your service bureau for the optimum setting for your print job.

Prints a job information sheet with your print job. This report contains information about the application that produced the job, the driver that was used, the print settings, the font information, and the file links.

Opens the Job Information Sheet dialog box, which allows you to specify which categories of information you want included in the report.

Prints only vector graphics unless combined with Print bitmaps or Print text.

Prints only bitmaps unless combined with Print vectors or Print text.

Prints only text unless combined with Print vectors or Print bitmaps.

Prints all text in black.

Prints using the full color capabilities of the selected printing device.

Prints all colors in black.

Prints all colors in grayscale.

Opens the Postscript Preferences dialog box.

Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

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Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

Scales everything that will be printed so that it fits within the printable page of the current printer. Use this setting to proof a large layout on your desktop printer.

This option is only intended for proofing, and should be disabled for the final output. If you wish to scale your artwork to fill the printable page, you should use the fit to page option. Position and size measurements reflect the size of the final output, not the size of the proof.

Allows you to choose proofing options.

Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

Opens the Printers' Marks And Prepress Settings dialog box. This dialog box lets you add printers' marks such as crop marks, and lets you change prepress settings such as printing a negative image.

Indicates which device driver is selected. Click the arrow to access a list of other available printer and imagesetter drivers.

If the driver you need is not listed, install it by using the usual Windows procedure.

Opens a Windows dialog box which allows you to set printing options not controlled by Corel.

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

Creates a .PRN file from your print job (instead of actually printing).

Prepares the .PRN file for printing from a Macintosh computer.

Displays a list of documents that you can print.

Allows you to choose what to print.

Print all pages in your document.

Prints only the objects that are currently selected.

Prints only the page currently displayed.

Specifies the pages, or the range of pages, to print.

- A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).
- A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).
- Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).
- Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

The option works in conjunction with the Print Odd/Even Pages option.

Specifies the pages, or the range of pages, to print.

- A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).
- A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).
- Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).
- Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

The option works in conjunction with the Print Odd/Even Pages option.

Allows you to specify whether odd, even, or both odd and even pages will be printed

Identifies the number of copies that will be printed. When printing to file, request one copy only, with no collation.

Prints one full set of the selected pages before printing the second full set (e.g., a first set of pages 1 to 10 will print, before the second set of pages 1 to 10 will print, and so on).

If you do not enable Collate, the requested number of copies of each selected page will print before the next page will print (e.g., five copies of page 1 will print before five copies of page 2 will print, and so on).

Prints one full set of the selected pages before printing the second full set (e.g., a first set of pages 1 to 10 will print, before the second set of pages 1 to 10 will print, and so on).

If you do not enable Collate, the requested number of copies of each selected page will print before the next page will print (e.g., five copies of page 1 will print before five copies of page 2 will print, and so on).

Stores a configuration of print settings that can be used again.

Stores a configuration of print settings that can be used again.

Opens the Print Options dialog box which allows you to set advanced printing parameters such as sizing and positioning, halftone screening, color separations, etc.

Ensures that colors will print as expected.

The printer color profile shown here matches the printer that was chosen in the System Profile (Color Manager).

If you want your print job to be filtered through a different profile, you must go back to the Color Manager, select the appropriate printer, and generate a new System Profile.

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

Provides information about the current printing device, and allows you to change devices.

Allows you to specify the number of copies and whether to collate them.

Open the print preview.

Selects the publication

Selects the chapter.

Displays a dialog box that presents the current printing device's capabilities.

Stores a configuration of print settings that can be used again.

Saves the current print settings as a new style.

Deletes the selected style.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Causes the file information to print within the page. If the working page size is identical to the paper or film size, enable File Info Within Page. Make sure the artwork is positioned so that the file information does not overlap it.

Prints crop marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Allows you to move back in a multi-page document.

Allows you to move forward in a multi-page document.

Displays your file as it will print and allows you to size and reposition your image. Right click on the preview window to choose one of four options: Preview Image, Preview in Color, Full Image Drag, and Print This Sheet Now. For your image to appear, you must enable Preview image. Otherwise your image will be represented by a bounding box.

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Allows you to choose whether the Preview box will display a composite view of your print job or only a specific color separation. This feature is only available when Print Separations is enabled.

Displays your file in the Preview box as it will print.

Preview Image is a handy feature. Enable it, unless the image is complex and takes a long time to display. If you disable the preview, a bounding box will still indicate the position and size of your image.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Changes to a full screen preview. Click it again to return to a normal preview.

Stores a configuration of print settings that can be used again.

IDH_PD2_RULER

Skips the object that is causing a problem.

Continues processing your print job.

Cancels your print job.

Displays information about a printing problem.

Displays information about a printing problem.

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Displays information about a printing problem.

Displays information about a printing problem.

Disables further warnings.

Separates color artwork into its component colors, causing each component color to print out on a single sheet.

If you used a process color model (which uses four colors to simulate any color), you'll get up to four sheets per page.

If you used spot colors, one sheet per color is printed.

Allows you to print the separations in color (i.e., on a color printer). Separations are usually printed in black, with a screen to represent shading. This option allows you to print the separations in color instead.

Converts any spot colors present in your artwork to process colors. This does not affect the artwork itself, only the way it is printed.

Prints all plates, including those that contain no image. Printing empty plates wastes film and adds to the cost of your job. Generally, you'll want to leave this option disabled.

Allows you to adjust the advanced settings of your color separations, which includes setting halftone screens and creating color trapping. Do not adjust these settings without first talking to your service bureau or printing shop.

Opens the Advanced Separations Setting dialog box that allows you to set advanced screening parameters such as screening technology, screen frequency and angle per color plate, overprinting per plate, halftone dot type, etc.

Specifies which color separation(s) to print.

The list of colors shows all separations used in your artwork. You can choose to print all separations, one separation only, or any combination of separations.

Specifies which color separation(s) to print.

The list of colors shows all separations used in your artwork. You can choose to print all separations, one separation only, or any combination of separations.

Causes any object that contains 95% black or more to overprint underlying objects. This is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content.

Creates color trapping by assigning an outline to an object that is the same color as the object's fill, and by then having the outline overprint underlying objects.

To be able to apply Auto-spreading to an object, it must

- not already have an outline
- be filled with a uniform fill
- not already be designated to overprint

The maximum trap value defines the amount of spread that autotrapping assigns to an object, along with the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

The value for Text Above determines the minimum font size to which auto-spreading is applied. Applying auto-spreading to small font sizes can make the text illegible.

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The value for Text Above determines the minimum font size to which auto-spreading is applied. Applying auto-spreading to small font sizes can make the text illegible.

Allows you to specify color trapping settings.

Specifies Hexachrome process color. Hexachrome color uses 6 inks instead of 4.

Sets Hexachrome color to use high density inks when printing solid colors.

Identifies the imagesetter and screening technology that will be used to image your job.

Proprietary screening technologies supported by Corel include AGFA Balanced screening, Linotronic RT and, HQS screening.

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Proprietary screening technologies supported by Corel include AGFA Balanced screening, Linotronic RT and, HQS screening.

Identifies the resolution (in dots per inch, or "dpi") the job will be printed at.

Identifies the resolution (in dots per inch, or "dpi") the job will be printed at.

Identifies the basic screen frequency (in lines per inch, or "lpi") the job will be printed at.

The higher the screen frequency setting, the more intense the colors and the sharper the image. The lower the screen frequency, the lighter the colors and the less sharp the image.

A high frequency gives you fewer levels of gray; a low frequency gives you more levels of gray.

The upper limit of your screen frequency is define by the type of printing press to be used and the type of paper stock.

Identifies the basic screen frequency (in lines per inch, or "lpi") the job will be printed at.

The higher the screen frequency setting, the more intense the colors and the sharper the image. The lower the screen frequency, the lighter the colors and the less sharp the image.

A high frequency gives you fewer levels of gray; a low frequency gives you more levels of gray.

The upper limit of your screen frequency is define by the type of printing press to be used and the type of paper stock.

Shows all separations used in your artwork. Click each one to change frequency, angle, and to enable overprinting.

Shows all separations used in your artwork. Click each one to change frequency, angle, and to enable overprinting.

Identifies the screen frequency the selected color separation will be printed at. The default values are based on the imagesetter, screening technology, and basic screen frequency chosen; it is best not to change these values.

Check with your service bureau before modifying these values.

Shows the screen angle for the selected color separation. Screen angles are used to offset the different films in process color separations to avoid moiré patterns. The default values are based on the imagesetter, screening technology, and basic screen frequency chosen; it is best not to change these values.

Check with your service bureau before modifying these values.

Allows you to select a color to print over any underlying color (instead of the underlying color being knocked out), thereby making white gaps impossible. This option is best used when the top color is much darker than the underlying color, otherwise an undesirable third color might result (e.g., red over yellow would result in an orange object).

When you enable Overprint color both text and graphics are selected by default. If you do not want one of these options to overprint, disable it.

Allows you to select a color to print over any underlying color (instead of the underlying color being knocked out), thereby making white gaps impossible. This option is best used when the top color is much darker than the underlying color, otherwise an undesirable third color might result (e.g., red over yellow would result in an orange object).

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When you enable Overprint color both text and graphics are selected by default. If you do not want one of these options to overprint, disable it.

Allows you to specify a halftone screen for your drawing if you are printing to a PostScript device. A halftone screen is a pattern of shapes that is used to simulate shades of colors (i.e. darker to lighter) while using the same ink. Dot, line, diamond, elliptical, and Euclidean are only a few of the available halftone types.

Allows you to specify a halftone screen for your drawing if you are printing to a PostScript device. A halftone screen is a pattern of shapes that is used to simulate shades of colors (i.e. darker to lighter) while using the same ink. Dot, line, diamond, elliptical, and Euclidean are only a few of the available halftone types.

Allows you to change screening options for the selected color separation.

Displays the present print style, or a name you have typed for a new style.

Provides a list of the present print options and allows you to change them.

Provides a list of the present print options and allows you to change them.

Allows you to save this dialog box's settings.

Makes the right margin equal to the left margin, and the bottom margin equal to the top margin.

Allows you to set the page margins. You can also change the units.

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Allows you to set the page margins. You can also change the units.

Automatically sets the gutters.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

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Displays a model of the printable page based on the positioning settings.

Automatically sets the margins.

Specifies the number of rows of positioning frames to be placed on the printable page.

Specifies the number of columns of positioning frames to be placed on the printable page.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Allows you to set the page margins. You can also change the units.

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Allows you to set the page margins. You can also change the units.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Stores the page positioning settings specified in this dialog box.

Saves the present positioning settings.

Deletes the selected positioning style.

Specifies the number of rows of positioning frames to be placed on the printable page.

Specifies the number of columns of positioning frames to be placed on the printable page.

Stores the page positioning settings specified in this dialog box.

Specifies the number of working pages to position across the printable page.

Specifies the number of working pages to position across the printable page.

Specifies the number of working pages to position down the printable page.

Specifies the number of working pages to position down the printable page.

Places the current working page in each frame of the printable page.

Keeps the frame size equal to the working page size.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Allows you to set the page margins. You can also change the units.

Displays a model of how the pages will be arranged on the printed sheet.

Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

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Allows you to print on both sides of the page. When you enable this option, and you print to a non-double sided printer, Corel automatically runs a wizard that ensures all of the pages are ordered and oriented correctly.

Provides preset page layouts and allows you to store custom styles.

Saves the present layout settings.

Deletes the selected layout style.

Selects a page to be placed on the layout sheet.

Selects a page to be placed on the layout sheet.

Allows you to specify whether the top of the selected page points up or down.

Allows you to specify whether the top of the selected page points up or down.

Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

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Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

Specifies the maximum allowable number of control points per curve. Reducing this number helps alleviate printing problems caused by objects that are too complex.

Indicates the level of flatness that will be applied to curves when you print. Increasing the flatness reduces printing time and therefore is useful when you need to produce quick proofs. Be careful however as a flatness level set too high will produce distorted curves.

Causes Corel to automatically increase the flatness in increments of 2, as needed. Attempts to print an object will stop when the flatness value exceeds the value set in the Set Flatness To box by 10. At this point, the printer skips the problematic object and goes on to the next object.

Enables an analysis of your file and the various print settings you have specified, and, if necessary, automatically increases the number of steps used to render fountain fills to avoid banding.

This option may increase print time, but it will ensure the best possible rendering of fountain fills.

Enables an analysis of your file and the various print settings you have specified. If the number of steps in a fountain fill is greater than the number that your output device can render, the number of steps used to render the fountain fill is decreased automatically.

Allows one or more warnings to be issued if objects that are too complex and could cause printing problems are detected.

Warns you of potential banding (the appearance of discreet strips in a fill) which is caused by to few steps in a fountain fill, when it is enabled.

This warning only applies to linear fountain fills.

Enables the use of PostScript level 2 features.

This option is only available to level 2 PostScript devices. If you are not certain whether you will be printing on a level 2 postscript device, DO NOT enable this option.

Downloads Type 1 fonts to the output device. Generally, this option is enabled because it is particularly beneficial when you want to print large tracts of text that use only a few fonts. Printing is faster as each font is first downloaded, and then only referenced by text that uses it.

If you disable this option, fonts are output as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take longer to download, or not download at all, because of sheer size.

Converts True Type fonts to Type 1 fonts. If you enabled the Download Type 1 Fonts option, by default the Convert True Type to Type 1 is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded.

Only disable this option if your output device has difficulty interpreting the Type 1 fonts.

Tells the service bureau's OPI server to substitute the corresponding high-resolution images for the low-resolution ones in your file. This substitution is done before your print file is rasterized and imaged to film.

Defines bitmaps in RGB values instead of the usual CMYK values that are found in PostScript files. Use this option when you are outputting to RGB devices (e.g., slidemakers). Also use this option when you are printing to CMY devices. It is easier for these devices to translate from RGB to CMY than from CMYK to CMY.

Sets PostScript font handling.

Allows you to enable PostScript warnings.

Warns you if your print job contains too many spot colors. You can change the number of colors that triggers this warning in the Special Settings list box.

Warns you if your print job contains too many fonts. You can change the number of fonts that triggers this warning in the Special Settings list box.

Compresses bitmaps using JPEG compression when printing them. Enabling this option can reduce the size of your print job.

Specifies the degree of JPEG compression used when printing bitmaps.

Shows the contents of the Print Job Information Sheet.

Allows you to specify what information the Print Job Information Sheet will contain.

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Allows you to specify what information the Print Job Information Sheet will contain.

Allows you to specify what information the Print Job Information Sheet will contain.

Allows you to specify what information the Print Job Information Sheet will contain.

Sends the Print Job Information Sheet to a .TXT file.

Allows you to specify the .TXT file the Print Job Information Sheet is sent to.

Sends the Print Job Information Sheet to a printer.

Allows you to specify the printer the Print Job Information Sheet is sent to.

Allows you to specify what information the Print Job Information Sheet will contain.

Allows you to choose the output format and destination of the Print Job Information Sheet.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

Causes the file information to print within the page. If the working page size is identical to the paper or film size, enable File Info Within Page. Make sure the artwork is positioned so that the file information does not overlap it.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Applies the settings in the dialog box without closing the dialog box.

Specifies the appearance of the registration marks.

Specifies the text that is displayed in the file information.

Specifies the text that is displayed in the file information.

Specifies the appearance of the registration marks.

Lets you customize the densitometer scale.

Lets you customize the densitometer scale.

Provide a graphical representation of the selected film options (emulsion up or down and negative or positive).

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Resets the position of the bounding box.

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Changes the appearance of the page list.

IDH_ID_PRNPREV_ICON

IDH_ID_PRNPREV_REPORT

Specifies the color separation to go to.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Sets the magnification to 200%.

Sets the magnification to 100%.

Sets the magnification to 75%.

Sets the magnification to 50%.

Sets the magnification to 25%.

Sets the magnification to display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Sets the magnification to display the selected image.

Increase or decreases the magnification to display the entire image as large as possible.

Sets the magnification to a percentage that you specify.

Sets the magnification to a percentage that you specify.

Previews the result of the current zoom settings.

Close the print preview.

Prints the document.

Open the Print Options dialog box.

Flips to the previous page.

Flips to the next page.

Saves the current print options in a print style.

Saves the current print options in a print style with a name that you specify.

Deletes the current print style.

Prints the current page.

Exits the application.

Open the Print Setup dialog box. You can change printers and adjust printer settings in this dialog box.

Sets the image to high quality. This image setting requires more time to redraw but provides the most accurate representation of your final print job.

Sets the image to fast. This image setting requires less time to redraw but provides a less accurate representation of your final print job.

Sets the image to none. This image setting represents the position of the image with a box.

Displays the image in grayscale. This setting provides an accurate representation of non-color printer output.

Displays the image in color. This setting provides an accurate representation of color printer output.

Displays a box that represents the area of the page on which the printer can place ink.

Displays lines that represent where a large image will be tiled to fit on smaller sheets of paper.

Shows a fold at the top-right of the page.

Displays sizing and scaling handles around the selected image.

Displays the print preview's toolbar

Displays the print preview's status bar.

Displays the print preview's rulers

Specifies full screen preview.

Opens the Zoom dialog box

Opens the Go To dialog box. You can use this dialog to navigate your document.

Open the Print Options dialog box to the Layout tab.

Opens the Edit Layout dialog box.

Opens the Positioning dialog box. This dialog box allows you to specify positioning settings that can be save in Positioning styles.

Open the Print Options dialog box to the Separations tab.

Opens the Advanced Separations Setting dialog box that allows you to set advanced screening parameters such as screening technology, screen frequency and angle per color plate, overprinting per plate, halftone dot type, etc.

Opens the Printers' Marks And Prepress Settings dialog box. This dialog box lets you add printers' marks such as crop marks, and lets you change prepress settings such as printing a negative image.

Opens the Postscript Preferences dialog box.

Opens the Help.

Open the About dialog box which provides information about the application.

Lets you select, position, and scale images in your document.

Lets you magnify portions of your document.

Displays a list of available print styles.

Displays a list of preset zoom settings.

Opens the Print Job Information Sheet dialog box.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Prints a negative image when enabled.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

IDH_ID_PREVCMD_PLATE_MENU

Opens the Duplex Printing wizard. This wizard helps you produce double-sided output using a single-sided printer.

Opens the Print Options dialog box.

IDH_ID_PREVCMD_APP_OPTIONS

Displays the Prepress toolbar.

Displays the bounding box. The bounding box is often the same size as the page, but you can change it's size which in turn changes the position of printers' marks.

Automatically sets the view options to best simulate the output of your printer.

Displays the front of a double-sided layout.

Displays the back of a double-sided layout.

Specifies fixed width auto-spreading. When this option is enabled, the auto-spread outline assigned to each object is always the same width.

BOO

Working with Text Context Sensitive Help

Edit Text dialog

Click to open the Online help about editing text.

The area of the window where you can type and edit text.

Click to scroll the window up or down.

Shows a list of all of the available/active fonts. To change the font, select a text object and choose another font from the list box.
NO ID FROM ENG.

Click to open a menu for options to select All text, change text case, find/replace text, and access the Spell Checker, Grammar Checker, Thesaurus, and to access the Options dialog box.

Shows a list of font sizes. To change the font size, select a text object and choose another font from the list box or type a value in the box.

NO ID FROM ENG.

Applies the bold character formatting to text.

Applies italic character formatting to selected text.

Applies underline character formatting to selected text.

Applies no justification to text objects.

Left-justifies text objects.

Aligns text between the left and right margins of the text object.

Aligns text between the left and right margins of the text object.

Aligns text between the left and right margins of the text object.

Right-justifies text objects.

Full-justification. Creates even margins along the left and the right sides of the text object.

Force-justification. Creates even margin along the left and right sides and stretches the last line to the end of the line.

If the button is not pressed down, click to add a drop cap to the selected Paragraph Text.   When the button is pressed down, click to remove the existing drop cap.

Adds and removes bullets in selected Paragraph Text.

Displays and hides non-printing characters such as paragraph markers, spaces, and tabs.

Click to open the Format Text dialog box where you can specify formatting properties such as font, size, and spacing

Opens the Import dialog box where you can choose the file to import into CorelDRAW.

Text Toolbar

Top button changes the default formatting properties for Artistic text when no text object is selected. Bottom button changes the default formatting properties for Paragraph text when no text object is selected.

Contains the list of all text styles in the document. To change a style, select a text object and choose another style from the list box.

An asterisk that appears beside a style indicates that you've made a formatting change to an object to which the style is applied.

Shows a list of all of the available/active fonts. To change the font, select a text object and choose another font from the list box.

Shows a list of font sizes. To change the font size, select a text object and choose another font from the list box or type a value in the box.

Shows a list of font sizes. To change the font size, select a text object and choose another font from the list box or type a value in the box.

Applies the bold character formatting to text.

Applies italic character formatting to selected text.

Applies underline character formatting to selected text.

Applies no justification to text objects.

Left-justifies text objects.

Right-justifies text objects.

Full-justification. Creates even margins along the left and the right sides.

Force-justification. Creates even margin along the left and right sides and stretches the last line to the end of the line.

Decreases the indent (space between the frame and the text) in Paragraph Text.

Increases the indent (space between the frame and the text) in an indented paragraph of Paragraph Text.

Adds and removes bullets in selected Paragraph Text.

Displays and hides non-printing characters such as paragraph markers, spaces, and tabs.

Text Property Bar

Opens the Format Text Dialog Box where you can specify text formatting properties.

Opens the Text Edit window where you can add and edit text, and access formatting options.

If the button is not pressed down, click to add a drop cap to the selected Paragraph Text.   When the button is pressed down, click to remove the existing drop cap.

Converts Artistic text to Paragraph text and vice versa.

Converts objects to curve objects.

Text Attributes dialog

Changing text properties when no object is selected changes the default properties. Enable the Artistic Text check box to change the default properties of Artistic text. Enable the Paragraph Text check box to change the default properties of Paragraph text.

Enable to change the default formatting properties of Artistic text.

Enable to change the default formatting properties of Paragraph text.

Click to accept settings in dialog box.

Click to exit dialog box without making any changes.

Format text dialog — **Font tab**

Displays the font of the selected text. Click another font in the list box to change it.

Displays the font size of selected text.

Displays the style of the selected text. Options, including Normal, Italic, Bold, Bold-italic, depend on the font. Choose another weight from the list box to change it.

Displays the style of the selected text. Options, including Normal, Italic, Bold, Bold-italic, depend on the font. Choose another weight from the list box to change it.

Displays the underline style (if any) of the selected text. Choose another style from the list box to change it.

Click to change the properties of the line style.

Specifies the width of the single thin underline.

Specifies the width of the single thin underline.

Specifies the distance the underline is away from the text.

Click to access help.

Specifies the distance the underline is away from the text.

Specifies the units.

Specifies the units.

Type a value to change the line thickness.

Type a value to change the distance the line is shifted from the text.

Displays the units of measure. Choose another unit from the list box to change the units.

Type a value to change the line thickness.

Type a value to change the distance the line is shifted from the text.

Displays the units of measure. Choose another unit from the list box to change the units.

Type a value to change the line thickness.

Type a value to change the distance the line is shifted from the text.

Displays the units of measure.

Choose another line style from the list box to change the underline line style.

Choose another line style from the list box to change the overline line style.

Choose another line style from the list box to change the overline line style.

Choose another line style from the list box to change the strikeout line style.

Choose another line style from the list box to change the strikeout line style.

Click to change the properties of the line style.

Click to change the properties of the line style.

Superscript button places selected text above the baseline. Subscript button places selected text below the baseline.

Places selected text above the baseline.

Places selected text below the baseline.

Small caps button changes selected text to small capital letters. All caps button changes selected text to all capital letters.

Changes selected text to small capital letters.

Changes selected text to all capital letters.

Displays a preview of text so you can see the effect of a change before you apply the change and exit the dialog box.

Format text dialog — **Spacing tab**

Type a value to specify the amount of space you want between characters as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between characters as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between characters as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between words as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between words as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between words as a percentage of the width of the Space character.

Type a value to specify the amount of space you want between lines.

Type a value to specify the amount of space you want between lines.

Indicates the units of the value in the Line box.

Specifies the amount of space before a paragraph.

Specifies the amount of space before a paragraph.

Specifies the amount of space before a paragraph.

Specifies the amount of space before a paragraph.

Specifies the amount of space before a paragraph.

Specifies the amount of space before a paragraph.

When checked, enables automatic hyphenation. When unchecked, disables automatic hyphenation.

Hyphenation Settings dialog IDS IN THIS DIALOG AREN'T HOOKED UP by Eng.

When checked, enables capitalized words to be hyphenated. When unchecked, disables capitalized words from being hyphenated.

Specifies the area that ...

Specifies the minimum length of a word to be hyphenated.

Specifies the minimum number of characters at the end of a hyphenated line.

Specifies the minimum number of characters at the beginning of a hyphenated line.

Specifies no alignment.

Specifies full justification.

Specifies force justification.

Specifies left-alignment.

Specifies center alignment.

Specifies right alignment.

Format text dialog — **Tabs and indents tab**

Click to scroll the ruler left.

Click to scroll the ruler right.

Click to set tabs at the interval specified.

Type a value to change the intervals at which tabs are applied.

Tabs column indicates the placement of tabs. Alignment column indicates the type of tab — left, right, center, decimal. Leadered check box
— when enabled specifies leadered tab; when disabled specifies un-leadered tab.

Click to open the Online help.

Click to add a new tab.

Click to delete a tab selected in the Tabs column.

Click to delete all set tabs.

Click to set leadered character properties.

Sets a character for a leadered tab.

Displays the character to use in a leadered tab.

Displays the number of the character to use in a leadered tab.

Displays the amount of space between characters in a leadered tab.

Displays the amount of space between characters in a leadered tab.

Drag the slider left to decrease the space or right to increase the space between characters in a leadered tab.

Specifies the amount of space to indent the first line in the selected paragraph(s).

Specifies the amount of space to indent the first line in the selected paragraph(s).

Specifies the amount of space to indent the remainder of the lines in the selected paragraph(s).

Specifies the amount of space to indent the remainder of the lines in the selected paragraph(s).

Specifies the amount of space to indent text at the right margin.

Specifies the amount of space to indent text at the right margin.

Format text dialog — **Frames and columns tab**

Allows you to specify the column width and the gutter (the space between columns).

Specifies the number of columns to create.

Indicates the column number.

Indicates the column number.

Indicates the column number.

Indicates the column number.

Indicates the width of the corresponding column.

Indicates the amount of space between the corresponding column and the next column.

When enabled, creates columns of equal widths and gutters. When disabled, creates columns of unequal widths.

Displays a preview of the columns and widths formatting before you click OK in the Format Text dialog box.

Displays the width of the frame.

Displays the units of the frame width.

When enabled, keeps the frame width fixed.

When enabled, adjusts the width of the frame with changes to column widths.

Displays how text is aligned vertically. Choose a different vertical alignment option from the list box to change the vertical alignment.

Format text dialog — **Effects tab**

When enabled, indicates that no bullet or drop cap is applied to the selected paragraph(s). Click one of the other buttons (Bullet or Drop Cap) to apply an effect.

Click to apply a bullet to the selected paragraph(s) and set bullet properties.

Click to apply a drop cap to the selected paragraph(s) and set properties.

Type a value to specify the size of the bullet.

Type a value to specify the size of the bullet.

Type a value to specify the amount of space between the Paragraph text frame and the paragraph.

Type a value to specify the amount of space between the Paragraph text frame and the paragraph.

Type a value to specify the amount of space that the bullet is offset from the baseline of the selected paragraph.

Type a value to specify the amount of space that the bullet is offset from the baseline of the selected paragraph.

When Bullet is enabled, click to create a bulleted paragraph where the text wraps around the bullet.

When Drop Cap is enabled, click to create a drop cap where the paragraph wraps around the drop cap.

When Bullet is enabled, click to create a bulleted paragraph where the text is indented from the bullet.

When Drop Cap is enabled, click to create a drop cap where the text is indented from the drop cap.

Specifies the bullet category.

Specifies the bullet category.

Displays the bullets from which you can choose.

Displays the symbol category. Type a different value to change the symbol category.

Specifies the number of lines to appear beside the drop cap.

Specifies the number of lines to appear beside the drop cap.

Specifies the distance between the drop cap and the text.

Specifies the distance between the drop cap and the text.

Click one of the buttons to specify the type of drop cap you want to create.

Change Case dialog

Capitalizes the first letter of the first word.

Capitalizes the first letter of the first word.

Changes the case of text to small letters.

Changes the case of text to small letters.

Capitalizes all letters.

Capitalizes all letters.

Capitalizes the first letter of each word.

Capitalizes the first letter of each word.

Reverses the text case. For example, changes lowercase letters to uppercase and vice versa.

Reverses the text case. For example, changes lowercase letters to uppercase and vice versa.

Click to open the help topic on changing case

Fit text to path Roll-Up

Determines the orientation of the letters on the path.

1st option (Rotate Letters) rotates individual characters to follow the contours of the path.

2nd option (Vertical Skew) vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

3rd option (Horizontal Skew)horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

4th option (Center Base) Center base centers the base of each letter on the path.

Determines the orientation of the letters on the path.

1st option (Rotate Letters) rotates individual characters to follow the contours of the path.

2nd option (Vertical Skew) vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

3rd option (Horizontal Skew)horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

4th option (Center Base) Center base centers the base of each letter on the path.

Determines the orientation of the letters on the path.

1st option (Rotate Letters) rotates individual characters to follow the contours of the path.

2nd option (Vertical Skew) vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

3rd option (Horizontal Skew)horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

4th option (Center Base) Center base centers the base of each letter on the path.

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

1st option (Baseline) aligns the baseline of the text with the path.

2nd option (Top) aligns the ascender line of the text with the path.

3rd option (Bottom) aligns the descender line of the text with the path.

4th option (Center) centers the text vertically on the path.

5th option (Variable) option allows you to move the text off the path by dragging with the mouse.

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

1st option (Baseline) aligns the baseline of the text with the path.

2nd option (Top) aligns the ascender line of the text with the path.

3rd option (Bottom) aligns the descender line of the text with the path.

4th option (Center) centers the text vertically on the path.

5th option (Variable) option allows you to move the text off the path by dragging with the mouse.

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

1st option (Baseline) aligns the baseline of the text with the path.

2nd option (Top) aligns the ascender line of the text with the path.

3rd option (Bottom) aligns the descender line of the text with the path.

4th option (Center) centers the text vertically on the path.

5th option (Variable) option allows you to move the text off the path by dragging with the mouse.

Artistic text fit to a closed path options. Specifies the quadrant of the object to which you want to fit Artistic Text.

Artistic text fit to a closed path options. Specifies the quadrant of the object to which you want to fit Artistic Text.

Enable to place the text on the other side of the path. The text is mirrored to the other side.

Click to place the text on the other side of the path. The text is mirrored to the other side.

Opens a dialog box where you can change the amount of space between the text and the path and change the horizontal position.

Determines the horizontal position of the text relative to the path:

1st option (Start) aligns the text with the start node of the line or curve.

2nd option (Center) centers the text on the path.

3rd option (End) aligns the text with the end point of the line or curve.

Determines the horizontal position of the text relative to the path:

1st option (Start) aligns the text with the start node of the line or curve.

2nd option (Center) centers the text on the path.

3rd option (End) aligns the text with the end point of the line or curve.

Type the distance you want to move the text away from the path vertically.

Type the distance you want to move the text along the path horizontally.

Type the distance you want to move the text away from the path vertically.

Type the distance you want to move the text along the path horizontally.

Spelling

Click to ignore the word that the Spell Checker flags as a misspelled word.

A suggested alternative for spelling. Click a suggestion to replace the underlined word with it.

A suggested alternative for spelling. Click a suggestion to replace the underlined word with it.

A suggested alternative for spelling. Click a suggestion to replace the underlined word with it.

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A suggested alternative for spelling. Click a suggestion to replace the underlined word with it.

Text Statistics

Displays the type of text included in the statistics, e.g., Artistic text objects, Paragraph text objects, all text in document.

Enable to show the number and names of styles used in the document.

Shows the number of text objects, lines, words, characters, and styles (if the Show Style Statistics check box is enabled) in the document.

Blend Roll-Up

"Tabs" that display pages containing sets of related controls. From left to right, Basic Settings page, Acceleration page, Colors page, and Miscellaneous Options page.

Click this button if you want to set the appearance of a blend by defining the number of intermediate shapes between the objects being blended.

Lets you set the number of intermediate shapes you want between the start and end objects in a blend. If you set higher numbers, the shapes will be closer together.

Lets you rotate the intermediate objects in a blend as they progress from the start object to the end object. Negative values rotate the objects clockwise.

Enable the check box to rotate a blend's intermediate objects around a point halfway between the start and end objects' centers of rotation. This creates an arc shape. Disable the check box to   rotate the objects around their own centers of rotation. The amount of rotation is equal to the value set in the Rotate box.

Lets you set an exact spacing between the intermediate objects in a blend. This option is available only for blends that are attached to a path.

Enable this check box to stretch the selected blend over the path to which it's attached.

Enable this check box to rotate the selected blend's intermediate objects so that they match the shape of the path to which they're attached.

Controls the acceleration of fill and outline colors in the selected blend. Move the slider to the right to have colors move more quickly through the spectrum as they approach the end object. Move the slider to the left to have colors move more slowly through the spectrum as they approach the end object.

Controls the acceleration of objects in the selected blend. Move the slider to the right to have objects get closer together as they approach the end object. Move the slider to the left to have objects get further apart as they approach the end object.

Enable this check box if you want to accelerate the change in size between the start and end objects (at the rate set using the Accelerate Objects slider).

Enable this check box if you want to accelerate fills/outlines and objects at the same rate. The Accelerate Fills/Outlines slider will automatically reflect any change in position of the Accelerate Objects slider.

Blends start and end objects' colors by following a direct path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a clockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a counterclockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Displays a special mouse pointer that allows you to choose which nodes you want CorelDRAW to treat as the start and end objects' first nodes. By mapping nodes, you can change the way the objects are blended.

Displays a special pointer that lets you split a blend at an intermediate object. This creates a compound blend composed of two component blends. The object at which you split the original blend becomes the start object in one component blend and the end object in the other.

Recombines split blends. Hold down CTRL and select the component blend you want to fuse. If the start object can be fused, the Fuse Start button becomes available. If the start object is shared by three or more blend groups, a special pointer appears. Use this pointer to select an intermediate object that is at least one object removed from the end object with which you want to fuse.

Recombines split blends. Hold down CTRL and select the component blend you want to fuse. If the end object can be fused, the Fuse End button becomes available. If the end object is shared by three or more blend groups, a special pointer appears. Use this pointer to select an intermediate object that is at least one object removed from the end object with which you want to fuse.

Displays a menu that provides commands that let you show the start object in a blend or assign a new start object to a blend.

Highlights the start object in the selected blend.

Displays a special mouse pointer that you can use to choose a new start object for the selected blend. When you select a new start object, CorelDRAW automatically re-routes the blend.

Displays a menu containing commands that let you show the end object in a blend or assign a new end object to a blend.

Highlights the end object in the selected blend.

Displays a special mouse pointer that you can use to choose a new end object for the selected blend. When you select a new end object, CorelDRAW automatically re-routes the blend.

Displays a menu containing commands that let you show and edit the selected blend's blend path.

Highlights the path to which the selected blend is attached.

Displays a special mouse pointer that you can use to choose a new path for the selected blend. When you select a new path, CorelDRAW automatically re-routes the blend.

Separates the selected blend from the path along which it's blended. If you want, you can edit this path and re-attach the blend or attach the blend to a new path.

Applies all current settings (in the Blend Roll-Up) to the selected objects or blend.

Blend stuff on Property Bar

Click the top button if you want to set the appearance of a blend by defining the number of intermediate shapes or "steps" between the start and end objects. Click the bottom button (only available for a blend attached to a path) if you want to specify an exact spacing between the intermediate objects.

If you chose the number of steps option to create the selected blend, you can use the top button to specify how many steps you want between the blend's start and end objects. If you chose the fixed spacing option (only available for a blend attached to a path), you can use the bottom box to specify the space you want between the intermediate objects in the selected blend.

If you chose the number of steps option to create the selected blend, you can use the top button to specify how many steps you want between the blend's start and end objects. If you chose the fixed spacing option (only available for a blend attached to a path), you can use the bottom box to specify the space you want between the intermediate objects in the selected blend.

Lets you rotate the intermediate objects in the selected blend as they progress from the start object to the end object. Negative values rotate these objects clockwise.

Lets you rotate the intermediate objects in the selected blend as they progress from the start object to the end object. Negative values rotate these objects clockwise.

Click this button to rotate the selected blend's intermediate objects around a point halfway between the start and end objects' centers of rotation. This creates an arc shape. Click the button again to rotate the objects around their own centers of rotation. The amount of rotation is equal to the value set in the Rotate box.

Blends start and end objects' colors by following a direct path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a clockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a counterclockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Controls the acceleration of objects in the selected blend. Move the slider to the right to have objects get closer together as they approach the end object. Move the slider to the left to have objects get further apart as they approach the end object.

Controls the acceleration of fill and outline colors in the selected blend. Move the slider to the right to have colors move more quickly through the spectrum as they approach the end object. Move the slider to the left to have colors move more slowly through the spectrum as they approach the end object.

Click this button if you want to accelerate the change in size between the start and end objects (at the rate set using the Blend Object Acceleration slider).

Click this button if you want to accelerate fills/outlines and objects at the same rate. The Blend Color Acceleration slider will automatically reflect any change in position of the Blend Object Acceleration slider.

Displays a set of controls that let you map the nodes in a blend, split a blend, or fuse a split blend.

Contour Roll-Up

"Tabs" that display pages containing sets of related controls. From left to right, Basic Settings page, Colors page.

Creates concentric shapes inside the selected object that get progressively smaller until they reach its center. Use the Offset control to specify the spacing between the shapes.

Creates concentric shapes inside the selected object that get progressively smaller as they approach its center. You can specify the number of shapes created with the Steps control and the spacing between them with the Offset control.

Creates concentric shapes outside the selected object that get progressively larger as they move away from it. You can specify the number of shapes created with the Steps control and the spacing between them with the Offset control.

Use this box to specify the distance you want between contour shapes. The units used are those specified for the horizontal ruler in the Grid And Ruler Setup dialog box.

Use this box to specify the number of contour shapes you want created. If the Inside option is selected, the Offset value takes precedence over the Steps value. If the Offset value is set too high, for example, CorelDRAW may reach the center of the object before it can create the number of steps specified. If you select the To Center option, CorelDRAW automatically places as many contour shapes as possible given the offset value.

Creates a color progression that passes through the color spectrum in a straight line from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a clockwise path from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a counterclockwise path from the original object's fill color to the last contour shape's fill color.

Shows the path the color progression will take through the spectrum as it moves from the original object's fill color to the last contour shape's fill color. This path is indicated with a black line.

Lets you assign an outline color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's outline color and the last contour shape's outline color.

Lets you assign a fill color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's fill color and the last contour shape's fill color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the start color in the fountain fill that will be applied to the last contour shape. Use the color picker below this to choose the fountain fill's end color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the end color in the fountain fill that will be applied to the last contour shape. Use the color picker above this one to choose the fountain fill's start color.

Applies the current contour settings to the selected object.

Contour Property Bar controls

Creates concentric shapes inside the selected object that get progressively smaller until they reach its center. Use the Offset control to specify the spacing between the shapes.

Creates concentric shapes inside the selected object that get progressively smaller as they approach its center. You can specify the number of shapes created with the Steps control and the spacing between them with the Offset control.

Creates concentric shapes outside the selected object that get progressively larger as they move away from it. You can specify the number of shapes created with the Steps control and the spacing between them with the Offset control.

Use this box to specify the number of contour shapes you want created. If the Inside option is selected, the Offset value takes precedence over the Steps value. If the Offset value is set too high, for example, CorelDRAW may reach the center of the object before it can create the number of steps specified. If you select the To Center option, CorelDRAW automatically places as many contour shapes as possible given the offset value.

Use this box to specify the number of contour shapes you want created. If the Inside option is selected, the Offset value takes precedence over the Steps value. If the Offset value is set too high, for example, CorelDRAW may reach the center of the object before it can create the number of steps specified. If you select the To Center option, CorelDRAW automatically places as many contour shapes as possible given the offset value.

Use this box to specify the distance you want between contour shapes. The units used are those specified for the horizontal ruler in the Grid And Ruler Setup dialog box.

Use this box to specify the distance you want between contour shapes. The units used are those specified for the horizontal ruler in the Grid And Ruler Setup dialog box.

Creates a color progression that passes through the color spectrum in a straight line from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a clockwise path from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a counterclockwise path from the original object's fill color to the last contour shape's fill color.

Lets you assign an outline color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's outline color and the last contour shape's outline color.

Lets you assign a fill color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's fill color and the last contour shape's fill color.

If the original object uses a fountain fill, this color picker sets the start color in the fountain fill that is applied to the last contour shape. Use the End Fountain Fill Color picker to set the end color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the end color in the fountain fill that will be applied to the last contour shape. Use the Fill Color picker this one to choose the fountain fill's start color.

Envelope Roll-Up

Adds a rectangular envelope to the selected object. By dragging the envelope's nodes, you can reshape it in the manner set using the four Editing Mode buttons (found under the Add Preset button). When you click the Apply button, CorelDRAW reshapes the selected object based on the shape of the envelope.

Displays a selection of pre-shaped envelopes. Click the envelope you want, then apply it to the selected object. You can also edit the envelope before applying it to the object.

Enables Straight Line envelope editing mode. Using this mode, you can drag an envelope node horizontally or vertically to change the envelope's shape but maintain its straight lines.

Enables Single Arc envelope editing mode. Using this editing mode, you can drag an envelope handle horizontally or vertically to add a single-arc curve to the shape of the envelope.

Enables Double Arc envelope editing mode. Using this editing mode, you can drag an envelope handle horizontally or vertically to add a double-arc curve to the shape of the envelope.

Enables Unconstrained envelope editing mode. Using this mode, you can drag an envelope handle in any direction to make the envelope any shape you want. In this mode, handles move freely and have control points. You can use these control points to make precise adjustments to the shape of the envelope. You can also marquee select multiple handles with the Shape tool and move them as a unit.

Determines the mapping mode — that is, the way CorelDRAW fits the object to the envelope. You can choose Original, Horizontal, Vertical, or Putty mode for shapes and Artistic text. If you're working with Paragraph text, the Envelope Roll-Up automatically reverts to Text mode. See the online Help for a detailed description of each of these mapping modes.

Enable this check box to keep CorelDRAW from converting the selected object's straight lines to curves when you apply the envelope.

Allows you to create an envelope based on the shape of any object any apply it to the selected object. When you click this button, a special mouse pointer appears. Use this pointer to click the object from which you want to create the envelope. The envelope you create is automatically applied to the object that is currently selected.

Reverses any changes to the envelope since it was last applied. If you added a new envelope without applying it, clicking Reset Envelope removes it.

Applies the envelope (with its editing mode and mapping settings) to the selected object.

Extrude Roll-Up

"Tabs" that display pages containing sets of related controls. From left to right, Vanishing Point Page, 3D Rotation Page, Lighting Page, Fill Color Page, and Bevels Page.

Displays the effect that the selected extrusion type would have on an object (in this case, a rectangle).

Lets you choose which type of extrusion you want to apply to the selected object.

Lets you set the attributes of the extrusion's vanishing point. Using this list box, you can choose to lock the vanishing point to the object or page, copy the vanishing point from another extrusion, or share another extrusion's vanishing point.

Lets you set the attributes of the extrusion's vanishing point. Using this list box, you can choose to lock the vanishing point to the object or page, copy the vanishing point from another extrusion, or share another extrusion's vanishing point.

Lets you set the attributes of the extrusion's vanishing point. Using this list box, you can choose to lock the vanishing point to the object or page, copy the vanishing point from another extrusion, or share another extrusion's vanishing point.

Lets you specify how far a perspective extrusion recedes from or approaches the vanishing point. As you increase the depth, a front extrusion moves away from the vanishing point, while a back extrusion moves towards the vanishing point. The value you set must be between 1 and 99.

Lets you specify how far a perspective extrusion recedes from or approaches the vanishing point. As you increase the depth, a front extrusion moves away from the vanishing point, while a back extrusion moves towards the vanishing point. The value you set must be between 1 and 99.

Switches the display of the Vanishing Point Page between controls that let you choose the Extrusion type and depth and controls that let you position the vanishing point precisely.

Provides controls that let you set the horizontal and vertical coordinates of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the horizontal position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the horizontal position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the vertical position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the vertical position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Provides controls that let you indicate whether you want to define the extrusion's vanishing point relative to the page origin or the center of the selected object.

Enable this button if you want to position the vanishing point relative to the 0,0 points on the rulers.

Enable this button if you want to position the vanishing point relative to the center of the selected object.

3D Rotation tab

Tool for rotating the selected object. Click and drag the Corel logo to rotate it. As you rotate the logo, a dotted wireframe depiction of the object appears in the Drawing Window to show what effect the current rotation would have if you applied it.

Click this button to cancel the current rotation and return the object to its previously applied position.

Displays a second method of setting the rotation of the selected object. You can choose to rotate the object by setting specific values or by dragging with the mouse.

Lets you specify a precise amount of vertical rotation. You can set values from -360 to 360.

Lets you specify a precise amount of horizontal rotation. You can set values from -360 to 360.

Lets you specify a precise amount of clockwise or counterclockwise rotation. To rotate the object counterclockwise, set a positive value. To rotate the object clockwise, set a negative value.

Lighting Page tab

Allows you to position light sources in three-dimensional space around the selected extrusion. When you add a light source, it appears as a numbered circle on the wireframe box shown here. You can drag this circle to place it at any point where two of the box's lines meet. The currently selected light source appears black, while other light sources are colored according to their intensity: dark gray for low intensity, white for high intensity. The extrusion is represented by a gray sphere inside this box.

Projects a simulated light toward the selected extrusion. You can position the light source by dragging circle 1 in the preview box to the right of this button. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, click this button a second time.

Projects a simulated light toward the selected extrusion. You can position the light source by dragging circle 2 in the preview box to the right of this button. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, click this button a second time.

Projects a simulated light toward the selected extrusion. You can position the light source by dragging circle 3 in the preview box to the right of this button. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, click this button a second time.

Lets you set the amount of light emanating from the selected light source (displayed as the black circle in the preview box above this slider). Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter.

Lets you set the amount of light emanating from the selected light source (displayed as the black circle in the preview box above this slider). Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter. You can also set the intensity by typing a value in the box beside the slider.

Enable this check box to ensure best results when you add light sources to an extruded object. Full color range combines light and dark shades (brightness and saturation) precisely, creating a more realistic extrusion. If you disable this check box, CorelDRAW uses a more basic shading process.

Color Wheel tab

Enable this option to apply the current fill of the control object to all of its extruded surfaces. Use this option for uniform fills, fountain fills, two-color and full-color patterns, textures, and bitmaps.

Enable this option (available only when you enable the Use Object Fill option) if you want to fill the entire extrusion with a pattern, texture, or bitmap. When this check box is disabled, CorelDRAW applies a copy of the texture, pattern, or bitmap to each of the extruded surfaces.

Enable this option to apply a different color to the extruded surfaces of the control object. You can specify the color you want with the Using color picker. CorelDRAW applies the color you choose to the extruded surfaces only.

Use this color picker (available only when you enable the Solid Fill option) to choose a fill color for the extruded surfaces. Click the button to display a color palette, then click the color you want.

Enable this option to blend two colors along the length of the extruded surfaces. The result is similar to that of a linear fountain fill. You can use the From and To color pickers (visible when you enable this option) to choose the colors for the blend.

Use this color picker (available only when you enable the Shade fill option) to choose the shade color from which you want the extruded surfaces to fade.

Use this button (available only when you enable the Shade fill option) to choose the shade color to which you want the extruded surfaces to fade.

Enable this check box if you want to apply the current fill settings to the selected object's beveled surfaces as well as its extruded surfaces (if it has any). Disable this check box if you want to apply a specific fill to beveled surfaces.

Use this color picker to apply a specific fill color to the selected object's beveled surfaces. This color picker appears only when you disable the Use Extrude Fill For Bevel check box.

Bevels tab

Enable this check box if you want to apply beveled surfaces to the selected object.

Enable this check box if you want to apply beveled surfaces only — no extruded surfaces — to the selected object. Disable this check box if you want to apply both beveled and extruded surfaces to the selected object.

Shows a graphical representation of the current bevel depth and bevel angle settings. You can alter these settings by typing new values in the Bevel Depth and Bevel Angle boxes or by dragging the small white square in this preview box. If you drag this square, the Bevel Depth and Bevel Angle boxes automatically reflect your changes.

Lets you set the depth of the beveled surfaces.

Lets you set the angle of the beveled surfaces.

Puts the selected extrusion in "edit mode." If you want to edit the extrusion using the Extrude Roll-Up, you must click this button first. You'll know an extrusion is in edit mode if its vanishing point marker (indicated with an X) is displayed in the Drawing Window.

Confirms the extrude and bevel settings you specified and applies them to the selected object.

Extrude stuff on the Property Bar

Lets you choose which type of extrusion you want to apply to the selected object.

Lets you choose which type of extrusion you want to apply to the selected object.

Lets you set the position of the extrusion's vanishing point relative to the page origin. The X value represents the horizontal distance from the origin; the Y value represents the vertical distance from the origin.

Lets you set the position of the extrusion's vanishing point relative to the page origin. The X value represents the horizontal distance from the origin; the Y value represents the vertical distance from the origin.

Lets you specify how far a perspective extrusion recedes from or approaches the vanishing point. As you increase the depth, a front extrusion moves away from the vanishing point, while a back extrusion moves towards the vanishing point. The value you set must be between 1 and 99.

Lets you specify how far a perspective extrusion recedes from or approaches the vanishing point. As you increase the depth, a front extrusion moves away from the vanishing point, while a back extrusion moves towards the vanishing point. The value you set must be between 1 and 99.

Click this button to apply the current fill of the control object to all of its extruded surfaces. Use this option for uniform fills, fountain fills, two-color and full-color patterns, textures, and bitmaps.

Click this button to apply a different color to the extruded surfaces of the control object. You can specify the color you want with the Using color picker. CorelDRAW applies the color you choose to the extruded surfaces only.

Click this button to blend two colors along the length of the extruded Surfaces.   The result is similar to that of a linear fountain fill. You can use the From and To color pickers (visible when you enable this option) to choose the colors for the blend.

If the extrusion uses a solid fill, use this color picker to choose the color you want to apply to the extruded surfaces. If the extrusion uses a shade fill, use this color to choose the color from which you want the extruded surfaces to fade.

Use this color picker (available only if the selected extrusion uses a shade fill) to choose the color to which you want the extruded surfaces to fade.

Displays controls that allow you to rotate the selected object in three dimensions.

Displays a set of controls that allow you to apply up to 3 light sources of varying intensity to the selected extrusion.

Displays a set of controls that allow you to apply beveled surfaces to the selected extrusion.

Displays controls that let you set the fill properties of the extrusion.

Displays a set of controls that allow you to choose a new extrusion type, set vanishing point options, and set the depth of the extrusion.

Lens Roll-Up

Lets you choose from the eleven lens effects and the No Lens Effect option. The controls displayed in the roll-up vary according to the lens you   select. Choose the No Lens Effect option to remove a lens effect from the selected object.

Lets you specify the rate by which the current lens will brighten the colors of the objects under it. You can specify a Brighten rate between -100% and 100%. At 100%, the colors approach white. At 0%, the lens has no effect. At -100%, the colors approach black.

Lets you specify the rate by which the color of the Color Add lens mixes with colors under it. You can specify a Color Add rate between 0% and 100%, where 100% results in maximum color mixing.

Lets you choose the color of the Color Add lens. Click the color picker to display a palette, then select the color you want. If you place a Color Add lens over an object filled with white, the lens retains its settings; however, the lens color is not displayed.

Lets you specify the strength of the Color Limit lens. You can specify any value between 0 and 100%. The value you enter here controls the rate by which the lens filters out all colors under the lens except the one you specify in the Color box. For example, if you place a green lens over an object, the lens filters out all colors except green within the lens area. A rate of 100% allows only green to show through, while lower settings allow other colors to show through.

Lets you choose the color of the Color Limit lens. Click the color picker to display a palette, then select the color you want.

Lets you select the type of Custom Color Map lens you want. You can choose from Direct Palette, Reverse Rainbow, and Forward Rainbow. These options control the direction in which the lens passes through the spectrum as it displays colors between the start and end colors you specify.

Lets you choose the color that starts the color range you want to display using the Custom Color Map lens. Click this color picker to display a palette, then select the color you want. The appearance of colors behind the lens depends on the color at the end of the range (set using the To color picker) and the type of Custom Color Map lens you choose.

Switches the colors displayed on the From and To color pickers.

Lets you choose the color that ends the color range you want to display using the Custom Color Map lens. Click this color picker to display a palette, then select the color you want. The appearance of colors behind the lens depends on the color at the start of the range (set using the From color picker) and the type of Custom Color Map lens you choose.

Lets you specify the percentage by which you want the Fish Eye lens to distort and magnify the objects under it. You can specify values between -1000 and 1000.

Lets you rotate the palette to determine where color mapping begins. You can choose a value between 0 and 100%. A value of 0 or 100% causes mapping to begin at the start of the palette (white), and move to the right (through cyan, blue, etc.). A value of 50% causes mapping to begin halfway through the palette (red) and move to the right and then back to the start of the palette.

Lets you specify the factor by which the lens will magnify the objects under it. You can specify magnification factors from 1 to 100.

Lets you select a color for the Tinted Grayscale lens. Click this color picker to display a palette, then select the color you want. Colors under the lens are mapped from the lens color to an equivalent tonal color of the lens. For example, a blue lens over a light colored object creates light blue, while the same lens over a dark colored object creates dark blue.

Lets you set the transparency rate of the lens. As you increase the rate value, the object becomes more transparent. At 1%, the lens is almost completely opaque, while at 100%, the lens is completely transparent.

Lets you select a color for the Transparency lens. Click this color picker to display a palette, then select the color you want. The color you choose overrides the color of any objects under the lens. You can increase or decrease the transparency rate of the lens using the Rate box.

Enable this check box if you want to display the outlines of objects behind the lens using a specific color. You can use the Outline color picker to choose a color. If you disable this check box, all outlines displayed through the lens will appear transparent.

Lets you choose a color for all outlines displayed through the lens. You must have the Outline check box enabled to have this color appear. If you disable the Outline check box, outlines behind the lens will appear transparent.

Enable this check box if you want to display the fills of objects behind the lens using a specific color. You can use the Fill color picker to choose a color. If you disable this check box, all fills displayed through the lens will appear transparent.

Lets you choose a color for all fills displayed through the lens. You must have the Fill check box enabled to have this color appear. If you disable the Fill check box, fills behind the lens will appear transparent.

Creates a duplicate of the area to which you apply a lens and freezes this duplicate inside the lens. This allows you to move the lens without changing its contents. The duplicate and the lens are grouped.

Enable this check box if you want to view and/or edit the current lens's viewpoint — the center of the area being displayed through the lens. When you enable the check box, the Edit button appears. If you click this button, CorelDRAW displays the viewpoint in the Drawing Window (indicated by an X). In addition, the Lens Roll-Up changes to display a set of controls that allow you to position the viewpoint at an exact coordinate. You can use these boxes to position the viewpoint or use the Pick tool to drag the viewpoint right in the Drawing Window.

Displays a set of controls that allow you to position the selected lens's viewpoint at an exact coordinate. Also displays a viewpoint marker (indicated by an X) in the Drawing Window. If you want, you can move the viewpoint by dragging this marker with the Pick tool.

Lets you set the horizontal position of the lens's viewpoint relative to the ruler origin.

Lets you set the vertical position of the lens's viewpoint relative to the ruler origin.

Click this button to indicate that you've finished positioning the viewpoint and want to see the basic controls for the selected lens type. Don't forget to click Apply to save your changes.

Enable this check box if you want the lens effect to be displayed only where the lens covers other objects. Disable this check box if you want to display the lens effect even where it covers empty spaces in your drawing.

Applies the current lens settings to the selected object(s).

Find Wizard

IDH_FRWIZARD1_FRW1_NEWSEARCH Click this button if you want to start a new search.

Click this button if you want to load a preset search or one you've saved before.

Click this button if you want to find objects that have properties matching those of the selected object.

Enable this check box if you want to find objects that have specific fills, outlines, and/or special effects. Use the controls on the Fills, Outlines, and Special Effects pages to set your search criteria.

Enable the check box or boxes that correspond to the object types you want to find. For example, if you want to find rectangles and ellipses, enable the Rectangles and Ellipses check boxes.

Enable this check box if you want to find objects that use specific names or styles.

Opens a dialog box that allows you to save the current search for future use.

Select the Object Name or the style… page

Enable this check box if you want to search for objects by name. You can type the name in the box to the right.

Provides a space for you to type the name of the object or objects you want to find.

Enable this check box if you want your object name search to distinguish between uppercase and lowercase characters.

Enable this check box if you want to search for objects that have a specific style name and/or type.

Click this button if you want to search for objects that use a specific style, then choose the style from the list box to the right.

Lets you choose the name of the style you want to find.

Click this button if you want to search for objects that use a specific style type (for example, Paragraph Text Style, of Default Graphic Style). You can choose the style type from the list box to the right.

Lets you choose the style type you want to find.

Select the type of outline you would like to find

Enable this check box if you want to search for objects based on the width of their outline.

Lets you indicate whether you want to search for outlines that have a specific width or that are smaller or larger than a specific width.

Lets you indicate the outline width you want to use as the basis of the search. You can search for outlines that are the same size or smaller or larger than the value you set here.

Lets you choose the unit you want to use to specify the outline width you want to find.

Enable this check box if you want to search for objects that have outlines of a specific color. You can use the color picker to the right to choose the color you want to find.

Lets you choose the outline color you want to find.

Enable this check box if you want to find objects that have (or don't have) the Overprint Outline option enabled.

Lets you indicate whether you want to find objects that have the Overprint Outline enabled or disabled.

Displays the details of the current search.

Enable this check box if you want to find objects that have (or don't have) the Behind Fill option enabled.

Lets you indicate whether you want to find objects that have the Behind Fill option enabled or disabled.

Scale With Image check box Enable this check box if you want to find objects that have (or don't have) the Scale With Image option enabled.

Lets you indicate whether you want to find objects that have the Scale With Image option enabled or disabled.

Enable this check box if you want to find objects that have a specific line cap.

Click this button if you want to find objects that use butted line caps.

Click this button if you want to find objects that use rounded line caps.

Click this button if you want to find objects that use square line caps.

Specific Envelope

Enable this check box if you want to find objects that use a specific type of envelope.

Lets you choose the type of envelope you want to find.

Closes this dialog box and saves the changes you have made.

Closes this dialog box and does not save changes you have made.

Provides help on finding and replacing objects and properties.

Specific Blend

Enable this check box if you want to find blends that has a specific number of intermediate shapes.

Lets you set the number of steps in the blends you want to find.

Enable this check box if you want to find blends that have a specific rotation angle.

Lets you set the rotation angle of the blends you want to find.

Enable this check box if you want to find blends that are (or are not) attached to a path.

Lets you indicate whether you want to search for blends that are attached to a path or are not attached to a path.

Enable this check box if you want to find blends that show (or don't show) a color progression that passes clockwise or counterclockwise through the color spectrum.

Lets you indicate whether you want to search for blends that show a rainbow or linear color progression through the spectrum.

Click this button to clear your changes to the original settings on this dialog box.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Extrude

Enable this check box if you want to search for extrusions that have a specific depth setting.

Lets you set the depth of the extrusion or extrusions you want to find.

Enable this check box if you want to search for extrusions of a specific type, for example, Small Back or Back Parallel.

Lets you select the style of extrusion you want to find.

Enable this check box if you want to search for extrusions that have (or don't have) light sources applied to them.

Lets you indicate whether you want to search for extrusions that have or don't have light sources applied to them.

Enable this check box if you want to search for extrusions that use a specific vanishing point or rotation setting.

Lets you indicate the vanishing point or rotation setting you want to find.

Enable this check box if you want to search for objects that have (or don't have) beveled edges applied to them.

Lets you indicate whether you want to search for objects that have beveled edges or objects that don't have beveled edges.

Click this button to clear your changes to the original settings on this dialog box.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Contour

Enable this check box if you want to search for objects that have a specific contour style.

Lets you choose the style — Inside, Outside, or To Center — of contour used by the objects you want to find.

Enable this check box if you want to search for objects that have a specific contour offset.

Lets you specify the exact contour offset applied to the objects you want to find.

Lets you choose the unit you want to use to specify the contour offset you want to find.

Enable this check box if you want to search for objects that have a specific number of contour shapes.

Lets you set the exact number of contour steps applied to the objects you want to find.

Enable this check box if you want to search for contoured objects that show (or don't show) a clockwise or counterclockwise progression through the color spectrum.

Lets you indicate whether you want to search for contoured objects that show a rainbow or linear progression through the color spectrum.

Click this button to clear your changes to the original settings on this dialog box.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Lens

Enable this check box if you want to search for objects that have a specific type of lens applied to them.

Lets you choose the type of lens you want to find.

Enable this check box if you want to search for lenses that use (or don't use) the Frozen option.

Lets you indicate whether you want to find lenses that use the Frozen option or that don't use the Frozen option.

Enable this check box if you want to search for lenses that use a specific numeric or color setting. Use the control to the right to set the value or color.

Lets you indicate the numeric setting used by the lenses you want to find.

Lets you choose the color used by the lenses you want to find.

Enable this check box if you want to search for lenses that use a specific numeric or color setting. Use the control to the right to set the value or color.

Lets you choose the color of the lenses you want to find.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Click this button to clear your changes to the original settings on this dialog box.

Specific Transparency

Enable this check box if you want to search for objects that have a specific type of Transparency applied to them.

Lets you choose the type of transparency you want to find.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Find Toolbar

Finds and selects the previously selected occurrence of the object or properties specified using the Find And Replace Wizard.

Finds and selects the next occurrence of the object or properties specified using the Find And Replace Wizard.

Finds and selects all occurrences of the object or properties specified using the Find And Replace Wizard.

Opens the Find And Replace Wizard so that you can change your search criteria.

Common Controls

Back button

Finish Button

Next button

Cancel button

Help button

Opens a dialog box that lets adjust the criteria of your object type search.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Opens a dialog box that lets you adjust the criteria of your special effects search.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Opens a dialog box that lets you adjust the criteria of your fills search.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Specific Artistic Text screen

Enable this check box to search for specific strings of text. Type the string you want to search for in the box to the right.

Type the specific string of text you want to find.

Enable this check box to search for the text string using the same combinations of upper and lower case text you typed.

Enable this check box to search for text in a specific font.

Displays the selected font. To choose a different font, click the down arrow and choose a font from the list.

Enable this check box to search for text that is a specific font size.

Displays the selected font size. To change the font size, click the down arrow and choose a font size from the list.

Displays the unit of measurement used to determine font size. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for text with specific attributes, such as bold or italics.

Displays the selected text attribute. To change the attribute, click the down arrow and choose one from the list.

Enable this check box to search for text of a specific alignment style.

Displays the selected alignment style. To change the alignment style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific underline style.

Displays the selected underline style. To change the underline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific overline style.

Displays the selected overline style. To change the overline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific strikeout style.

Displays the selected strikeout style. To change the strikeout style, click the down arrow and choose one from the list.

Enable this check box to search for normal, subscript, or superscript text.

Displays the selected placement style. To change the style, click the down arrow and choose one from the list.

Enable this check box to search for text that has a specific text effect applied.

Displays the selected text effect. To choose another text effect, click the down arrow and choose one from the list.

Click to reset all controls to their default settings.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Paragraph Text screen

Enable this check box to search for specific strings of text. Type the string you want to search for in the box to the right.

Type the specific string of text you want to find.

Enable this check box to search for the text string using the same combinations of upper and lower case text you typed.

Enable this check box to search for text in a specific font.

Displays the selected font. To choose a different font, click the down arrow and choose a font from the list.

Enable this check box to search for text that is a specific font size.

Displays the selected font size. To change the font size, click the down arrow and choose a font size from the list.

Displays the unit of measurement used to determine font size. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for text with specific attributes, such as bold or italics.

Displays the selected text attribute. To change the attribute, click the down arrow and choose one from the list.

Enable this check box to search for text of a specific alignment style.

Displays the selected alignment style. To change the alignment style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific underline style.

Displays the selected underline style. To change the underline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific overline style.

Displays the selected overline style. To change the overline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific strikeout style.

Displays the selected strikeout style. To change the strikeout style, click the down arrow and choose one from the list.

Enable this check box to search for normal, subscript, or superscript text.

Displays the selected placement style. To change the style, click the down arrow and choose one from the list.

Enable this check box to search for text that has a specific text effect applied.

Displays the selected text effect. To choose another text effect, click the down arrow and choose one from the list.

Click to reset all controls to their default settings.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Text on a Path screen

Enable this check box to search for specific strings of text. Type the string you want to search for in the box to the right.

Type the specific string of text you want to find.

Enable this check box to search for the text string using the same combinations of upper and lower case text you typed.

Enable this check box to search for text in a specific font.

Displays the selected font. To choose a different font, click the down arrow and choose a font from the list.

Enable this check box to search for text that is a specific font size.

Displays the selected font size. To change the font size, click the down arrow and choose a font size from the list.

Displays the unit of measurement used to determine font size. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for text with specific attributes, such as bold or italics.

Displays the selected text attribute. To change the attribute, click the down arrow and choose one from the list.

Enable this check box to search for text of a specific alignment style.

Displays the selected alignment style. To change the alignment style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific underline style.

Displays the selected underline style. To change the underline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific overline style.

Displays the selected overline style. To change the overline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific strikeout style.

Displays the selected strikeout style. To change the strikeout style, click the down arrow and choose one from the list.

Enable this check box to search for normal, subscript, or superscript text.

Displays the selected placement style. To change the style, click the down arrow and choose one from the list.

Enable this check box to search for text that has a specific text effect applied.

Displays the selected text effect. To choose another text effect, click the down arrow and choose one from the list.

Click to reset all controls to their default settings.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Bitmap screen

Enable this check box to search for a bitmap of a specific color mode.

Displays the selected color mode. To choose another color mode, click the down arrow and choose a mode from the list.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific OLE Object screen

Enable this check box to search for a specific type of OLE object.

Displays the selected type of OLE object. To search for another type of OLE object, click the down arrow and choose one from the list.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Curve screen

Enable this check box to search for curves with a specific number of nodes.

Displays the selected search criteria. To use a different search criteria, click the down arrow and choose one from the list.

Displays the number of nodes that corresponds to the search criteria. To search for a different number of nodes, type a number in the box, or use the scroll arrows to adjust the existing number.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Specific Rectangle screen

Enable this check box to search for a rectangle with a specific type of corner

Displays the search criteria used to find rectangles with a specific corner roundness. To use a different search criteria, click the down arrow and choose one from the list.

Move the slider to set the corner roundness of the rectangles you wish to find.

Type the corner roundness of the rectangles you wish to find, or use the scroll arrows to adjust the existing value.

Enable this check box to search for rectangles of a specific width.

Displays the width of the rectangle. To search for a rectangle that is a different width, type a width in the box, or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to determine the rectangle's width. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for rectangles of a specific height.

Displays the height of the rectangle. To search for a rectangle that is a different height, type a height in the box, or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to determine the rectangle's height. To use a different unit of measurement, click the down arrow and choose one from the list.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Click to reset all controls to their default settings.

Specific Ellipse screen

Enable this check box to search for a specific type of ellipse.

Click to search for full ellipses and circles.

Click to search for pie shapes.

Click to search for arcs.

Enable this check box to search for pie shapes or arcs with specific starting or ending angles.

Displays the selected starting angle of the Pie or Arc. To change the starting angle, type a value in the box, or adjust the existing value using the scroll arrows.

Displays the selected ending angle. To change the ending angle, type a value in the box, or adjust the existing value using the scroll arrows.

Click to search for pie shapes or arcs drawn in a clockwise direction.

Click to search for pie shapes or arcs drawn in a counterclockwise direction.

Enable this check box to search for ellipses of a specific width.

Displays the width of the ellipse. To change the width, type a new value in the box, or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the width of the ellipse. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for ellipses of a specific height.

Displays the height of the ellipse. To change the height, type a new value in the box, or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the height of the ellipse. To use a different unit of measurement, click the down arrow and choose one from the list.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Click to reset all controls to their default settings.

Specific Polygon screen

Enable this check box to search for polygons or stars with a specific number of points.

Displays the number of points. To change the number of points, type a value in the box, or adjust the existing value using the scroll arrows.

Enable to search for stars with a specific sharpness level. Move the slider to adjust the sharpness level.

Move to adjust the sharpness level of stars.

Displays the sharpness level of stars. To change the sharpness level, type a value in the box, or adjust the existing one using the scroll arrows.

Enable this check box to search specifically for polygons or a stars.

Click to search for a polygon.

Click to search for a star.

Enable this check box to search for a polygon or star of a specific width.

Displays the width of the polygon or star. To change the height, type a new value in the box, or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the width of the polygon or star. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for a polygon or star of a specific height.

Displays the height of the polygon or star. To change the height, type a new value in the box, or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the height of the polygon or star. To use a different unit of measurement, click the down arrow and choose one from the list.

Displays the shape of the polygon or star you are searching for based on the options you set.

Click to reset all controls to their default settings.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Find Wizard screen, rectangles, ellipses, curves, polygons selected

Displays the categories of object you have selected.

Click to open a property sheet that lets you select specific properties for the object that is selected in the list to the left.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Find Wizard screen, Find Objects with Uniform Color Fill

Click to search for objects with any uniform color fill.

Click to search for objects with a specific uniform color fill.

Displays the color of the uniform color fill. To use a different color, click the down arrow and click a color on the color picker. For a larger selection of colors, click Others to open the Select Color dialog box.

Enable this check box to search for objects with or without an overprint fill.

Displays whether you are searching for an object with or without an overprint fill. To use the other option, click the down arrow and choose it

Displays each category of object for which you are searching, along with the specific properties you have specified.

Find Wizard screen, Fountain Fill, Texture Fill, 2-Color Pattern Fill, Bitmap Pattern Fill, Full Color Pattern Fill, and Postscript Fill

Displays the categories of fill you have selected.

Click to search for objects with any type of the selected fill.

Click to search for objects with a specific type of the selected fill.

Click to search for objects with any Texture fill.

Click to search for objects with a specific Texture fill.

Click to search for objects with any 2-color Pattern fill.

Click to search for objects with a specific 2-color Pattern fill.

Click to search for objects with any Bitmap Pattern fill.

Click to search for objects with a specific Bitmap Pattern fill.

Click to search for objects with any Full-Color Pattern fill.

Click to search for objects with a specific Full-Color Pattern fill.

Click to search for objects with any Postscript fill.

Click to search for objects with a specific Postscript fill.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Click to open a property sheet that lets you select specific properties for the fill that is selected in the list to the left.

Enable this check box if you want to specify the size of the dimension line you want to find.

Specifies how exact the match must be between the search size and a dimension line's size for that dimension line to be found.

Lets you specify the size of the dimension line you want to find.

Specifies the units for the dimension line size.

Enable this check box if you want to specify the style of the dimension line to find.

Lets you specify the dimension line style you want to find.

Enable this check box if you want to specify the precision of the dimension line to find. Precision refers to the number of decimal places in the dimension line's measurement.

Lets you set the precision of the dimension line you want to find.

Enable this check box if you want to specify the prefix of the dimension line to find. The prefix is text that appears before the measurement.

Lets you specify the dimension line prefix you want to find.

Enable this check box if you want to specify the suffix of the dimension line to find. The suffix is text that appears after the measurement.

Lets you specify the dimension line suffix you want to find.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Resets all controls so to their original settings.

Enable this check box if you want to specify the angle of the dimension line you want to find.

Lets you specify how exact the match must be between the search angle and a dimension line's angle for that dimension line to be found.

Lets you specify the angle of the dimension line you want to find.

Lets you specify the units for the dimension line angle you want to find.

Enable this check box if you want to specify the precision of the dimension line you want to find. Precision refers to the number of decimal places in the dimension line's measurement.

Lets you specify the precision of the dimension label you want to find.

Enable this check box if you want to specify the prefix of the dimension line you want to find. The prefix is text that appears before the measurement.

Lets you specify the dimension line prefix you want to find.

Enable this check box if you want to specify the suffix of the dimension line you want to find. The suffix is text that appears after the measurement.

Lets you specify the dimension line prefix you want to find.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Resets all controls to their original settings.

Enable this check box if you want to specify the text of the callout you want to find.

Lets you specify the text of the callout you want to find.

Specifies that only text that has the same case as that specified above should be found.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Provides help on finding and replacing objects and properties.

Shows the list of objects and properties you have chosen to find.

Replace Wizard

Click this button if you want to replace a specific color with another color.

Click this button if you want to replace a specific color model or color palette with another color model or palette.

Click this button if you want to replace specific outline pen properties in your drawing.

Click this button if you want to replace specific text properties with other text properties.

Enable this check box if you want replacing to apply only to the objects that are currently selected in the Drawing Window.

Replace a color screen

Lets you select the color you want to find and replace.

Lets you choose the color with which you want to replace the color displayed on the Find color picker.

Click this button if you want to replace the color where it appears as a fill.

Click this button if you want to replace the color where it appears as an outline.

Enable this check box if you want to replace the color where it forms part of a fountain fill.

Enable this check box if you want to replace the color where it forms part of a 2-color pattern fill.

Enable this check box if you want to replace the color where it occurs in a monochrome bitmap fill.

Replace a color model or palette screen

Click this button if you want to find any color palette or color model and replace it with a specific color model.

Click this button if you want to find a specific color model and replace it with a specific color model.

Lets you select the color model you want to replace.

Click this button if you want to find a specific color palette and replace it with a specific color model.

Lets you select the color model you want to replace.

Lets you select the color model with which you want to replace the selected model(s) or palette(s),

Click this button if you want to replace the color model or color palette where it occurs in object fills.

Click this button if you want to replace the color model or color palette where it occurs as an outline.

Enable this check box if you want to replace the color model or color palette where it forms part of a fountain fill.

Enable this check box if you want to replace the color model or color palette where it forms part of a 2-color pattern fill.

Enable this check box if you want to replace the color model or color palette where it occurs in a monochrome bitmap fill.

Replace outline pen properties screen

Find section

Enable this check box if you want to replace outlines of a specific width.

Lets you specify the outline width you want to replace.

Lets you specify the unit you want to use to specify the outline width.

Enable this check box if you want to replace outlines that have (or don't have) the Scale With Image option enabled.

Lets you specify whether you want to replace outlines that use or don't use the Scale With Image option.

Enable this check box if you want to replace outlines that have (or don't have) the Overprint Outline option enabled.

Lets you specify whether you want to replace outlines that have or don't have the Overprint Outline option enabled.

Replace section

Enable this check box if you want to replace outlines with an outline of a specific width.

Lets you specify the outline width you want to apply to found outlines.

Lets you specify the outline width unit you want to apply to found outlines.

Enable this check box if you want to replace found outline with outlines that have (or don't have) the Scale With Image option enabled.

Lets you specify whether you want to replace outlines with an outline that uses or doesn't use the Scale With Image option.

Enable this check box if you want to replace found outlines with outlines that have (or don't have) the Overprint Outline option enabled.

Lets you specify whether you want to replace found outlines with outlines that have or don't have the Overprint Outline option enabled.

Replace text properties screen

Find section

Enable this check box if you want to find text with a specific font,

Specifies the font of the text you want to find.

Enable this check box if you want to find text with a specific weight (e.g., bold or italic),

Specifies the font weight (e.g., bold or italic) of the text which is being replaced.

Enable this check box if you want to find text of a specific size,

Size number box has no ID

Specifies the font size units of the text you want to find.

Replace section

Enable this check box if you want to replace found text with text with a specific font,

Specifies the replacement font for the text that is found.

Enable this check box if you want to replace found text with text with a specific weight,

Specifies the replacement weight (e.g., bold or italic) for the text that is found.

Enable this check box if you want to replace found text with text of a specific size,

Specifies the replacement font size for the text that is found.

Specifies the replacement font size units for the text that is found.

Displays the special effects you have chosen to find.

Internet Toolbar

Type a URL (e.g. http:\\corel.com\news\index.htm) to assign a hyperlink destination for   the selected object.

Type text that will appear instead of the graphic if the user turns off the graphic display.

Click to show all objects with URLs assigned to them.

Click to use the object as the hotspot.

Click to use the object's bounding box as the hotspot.

Choose a color from the palette to choose a fill color for Internet objects when the Show Image Map button is pressed down.

Choose a color from the palette to choose a cross-hatch color for Internet objects when the Show Image Map button is pressed down.

Publish to Internet dialog

In filter.hlp

File menu

Creates a new drawing, represented by a blank Drawing Page. If you already have a drawing open, the new drawing opens over top of the current drawing. The new drawing uses the same program settings that were in effect for the previous drawing.

Starts the CorelDRAW Template Wizard, which makes choosing a template easier. Use the Template Wizard to create a new drawing based on a template of your choice.

Opens the Open Drawing dialog box, which allows you to load a drawing or style template into CorelDRAW. If you already have a drawing open, the new drawing opens over top of the current drawing. Before you open a file, you might find it useful to enable the Preview check box to display a thumbnail of the file to make sure that it's the file you want.

Closes the current drawing. If you've made any changes since you last saved your file, CorelDRAW prompts you to save the file before closing.

Saves your drawing under the name displayed in the Title Bar. If you have not saved the drawing yet, the Save Drawing dialog box appears prompting you to enter a name. If you are altering an existing drawing, but want to keep the original version, use the Save As command. By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact.

Saves a new drawing or a new version of an existing drawing. By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact.

You can also save the contents of the currently displayed page as a style template, save your drawing so that it can be used in versions 5.0 or 6.0 of CorelDRAW, and more. Click the Advanced button to access additional options.

Saves all of the drawings that are currently open. If one or more of the drawings has not been previously saved, the Save dialog box is displayed prompting you to enter a name.

Opens the Import dialog box, which allows you to bring graphics created in other programs into CorelDRAW. You can also use this command to merge other CorelDRAW (.CDR or .CMX) files with the current drawing. If you know the format of the file you want to import, choose it from the Files Of Type list box to display only the files with that extension. Or, you can have CorelDRAW choose the import filter type for you by choosing All Files in the Files Of Type list box.

Opens the Export dialog box, which allows you to save your drawing in a format that other programs can read. In a multi-page document, only objects on the currently displayed page (or facing pages) are exported.

Opens the Publish to Internet dialog box, which allows you to save your drawing in Corel BARISTA (which is a Java-based program that exports graphics as vector objects and exports any bitmaps you import as GIF or JPEG); Corel Image Map (which creates an HTML document and references the graphics in your document in the HTML file), GIF (which provides interlacing and transparency options), or JPEG (which provides options for displaying images a little at a time while it's downloading from the server).

Starts CorelSCAN, a Wizard that takes you step-by-step through all of the tasks required to produce quality scanned images.

Opens the Save Drawing dialog box, which lets you send drawings to other users via the Microsoft Exchange. The Inbox Setup Wizard will help you setup your mailbox so you can send and send images through e-mail.

Opens the Print dialog box, which allows you to print your work, modify print options, and change the printer and its properties.

Opens the Print Preview dialog box, which allows you to see how your drawing will look before it is printed. For example, you can see where printers' marks will appear, and how your color separations look.

Opens the Print Merge dialog box, which allows you to combine a specially formatted text file (saved using the .TXT file extension) with a CorelDRAW file during printing. The CorelDRAW file must contain text that will be replaced by words from the text file during the print merge. Each time the CorelDRAW file is printed, words from the text file are substituted in the printed version.

Using Print Merge, you can print the same document many times using different text each time you print. For example, if you are printing invitations, you can personalize each invitation by merging in different text. But remember, CorelDRAW does not save or display the results of the merge. It prints them directly, in sequence. Therefore, check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.

Opens the Print Setup dialog box which allows you to change the printer and printer properties such as paper size.

Displays detailed information about the contents of your document and the objects it contains. You can print and save this information for future reference.

Opens any one of the last four files you edited from a list that appears at the bottom of the File menu. Type the number next to the file you want to open, or click its filename.

Ends the current CorelDRAW session. If you've made any changes since you last saved your file, CorelDRAW prompts you to save the file before exiting. Pressing ALT + F4, or clicking the Close button that appears in the top right corner of the Title Bar, also exits CorelDRAW.

Edit menu

Reverses the action you just performed. The name of the command depends on the action you performed most recently. For example, Undo Fill if your last action was a fill operation, or Undo Rotate if your last action was a rotation. If you can't undo an action, or if there are no actions to be undone, the Undo command appears as Can't Undo or is grayed out. Immediately after selecting Undo, the Redo command becomes available, allowing you to restore what you just undid.

Restores changes reversed by the Undo command. Redo becomes available immediately after you select the Undo command. The name of the Redo command changes depending on the last action. For example, Redo Fill if your last action was a fill operation, or Redo Rotate if your last action was a rotation.

Repeats your last command or action, if possible. The name of the command depends on the action you performed most recently. For example, Repeat Fill if your last action was a fill operation, or Repeat Rotate if your last action was a rotation. If you can't repeat an action, or if there are no actions to be repeat, the Repeat command appears grayed out.

Removes the current selection from the drawing and places it onto the Windows Clipboard. From the Clipboard, you can paste it in to another Windows application or CorelDRAW file. The cut object remains on the Clipboard until you cut or copy another object onto the Clipboard. Only one object can be placed on the Clipboard at a time. This command is only available when objects or text are selected.

Copy command (Edit menu)Copies the current selection on to the Windows Clipboard. From the Clipboard, you can paste it in to another Windows application or CorelDRAW file. The copied object remains on the Clipboard until you cut or copy another object onto the Clipboard. Only one object can be placed on the Clipboard at a time. This command is only available when objects or text are selected.

Pastes the contents of the Windows Clipboard into your drawing. Objects are placed on to the Clipboard using either the Cut or Copy command, and remain there until you copy or cut another object, or end the current Windows session. Only one object can be placed on the Clipboard at a time.

Places a copy of the contents of the Windows Clipboard at the center of the drawing page. Unlike the Paste command, you can specify what format the information uses and even create a link to its source file. Linking is a way of placing OLE objects in client applications. Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

Removes selected objects or nodes. Unlike the Cut command, the Delete command removes the selected objects or nodes without placing a copy on to the Windows Clipboard. You can only restore a deleted object or node using the Undo command if no further action has been performed. You may find it more useful to use the Cut command to remove an object, since it places a copy on the Clipboard. Then, if you decide that you need the object, you can use the Paste command to retrieve it.

Adds a copy of the current selection to your drawing. By default, the duplicate appears on top of, and slightly offset from, the original. It is also selected automatically. Pressing the + key on the numeric keypad also duplicates objects, but places them on top of the original with no offset.

Adds a copy of the current selection to your drawing. By default, the clone appears on top of and slightly offset from the original. Most subsequent changes applied to the original object (called the master) are automatically applied to the copy (called the clone).

Selects every object on the current page of your drawing, including any not currently in view. Once the objects are selected, all operations you perform apply to all objects. Double-clicking the Pick tool also selects every object on the current page.

Opens the Copy Properties dialog box, which allows you to copy properties from one object to another. For example, once you apply a fill to an object, you can copy the same fill to other objects. This allows you to use the same fill on several objects, without having to re-create it each time.

Starts the Find Wizard, which identifies objects that match the search criteria you specify. You can also search for objects that match the criteria of a selected object in your drawing. When you're finished searching, you can save the search criteria to use in other documents in the current CorelDRAW 7 session or in subsequent ones. If you want to replace the objects that you are searching for, use the Replace Objects command.

Starts the Replace Wizard, which allows you to search for objects that match the search criteria you specify, and replace them with other like-properties. You can also search for color models or palettes, outline pen properties, and text properties. When you're finished, you can save the search criteria to use in other documents in the current CorelDRAW 7 session or in subsequent ones. If you just want to find objects, use the Find Objects command.

Starts the Find Text dialog box, which searches for text in the current drawing. You can search the entire drawing or any number of individual text entries. Enable the Match Case check box to distinguish between uppercase and lowercase characters. If you want to replace the text that you are searching for, use the Replace Text command.

Opens the Replace dialog box, which searches for and replaces text in the current drawing. You can search the entire drawing or any number of individual text entries. Enable the Match Case check box to distinguish between uppercase and lowercase characters.

Searches for objects that contain PANTONE color fills.

Searches for objects that contain PANTONE color outlines.

Searches for objects that contain overprinted outlines.

Searches for objects that contain (***what?***).

Searches for text that contains RGB color fills.

Opens the Insert New Object dialog box, which lets you link or embed an object created in another program. You can also insert the contents of another file as an embedded or linked object. Some of the objects that can be inserted include objects created in Corel PHOTO-PAINT, Click and Create, CorelMEMO, and WordPerfect.

Opens the Barcode Wizard, which creates bar codes that conform to industry-wide symbology standards. If this command is grayed out, it is possible that you did not enable this option when you installed CorelDRAW.

Allows you to edit the selected OLE object.

Allows you to convert an OLE object to another type of OLE object.

Lists all the links in the current drawing. This list includes internal links to other CorelDRAW files and external links to other Windows applications.

View menu

Shows only an outline of objects. Editing a drawing in Simple Wireframe view is faster because only the object outlines need to be refreshed. Changing the view quality has no effect on the drawing's content; it only affects the way it is displayed on the computer screen.

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If you have a fast computer or want to see the closest approximation to what a drawing will look like when it's printed, you might prefer normal or enhanced view.

Remember: Changing the view quality has no effect on the drawing's content; it affects only the way it is displayed on the computer screen.

Displays a fully detailed version of your drawing without any of the CorelDRAW interface showing. Depending on which view quality you're using, this preview uses normal or enhanced view. If you've selected enhanced view, Full-Screen Preview also shows rendered PostScript fills. If you enable the Preview Selected Only command, Full-Screen Preview displays selected objects only.

You can also switch to the preview screen by pressing F9. Pressing any key returns you to the Drawing Window.

Turns previewing of selected objects on and off. When turned on, only the currently selected objects appear, which is useful for reducing redrawing times when working with complex drawings, and for identifying superimposed objects. When turned off, all objects currently in view in the drawing window are redrawn.

Opens the View Manager, which serves two functions. First, it provides a complete set of tools for adjusting your view so that you see your drawing exactly the way you want to. Second, it gives you the ability to save any view of a specific page so that you can revert to it whenever you want.

Manages the production of color by all the devices in your system. None provides no color correction. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

Manages the production of color by all the devices in your system. Fast is used for previewing large and complex images. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

Manages the production of color by all the devices in your system. Accurate is used when you need more thorough on-screen previewing. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

Manages the production of color by all the devices in your system. Simulate Printer simulates your printer's color reproduction capabilities on screen. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options. Note that this option appears grayed out until you select either Fast or Accurate.

Replaces the colors that are beyond the capabilities of your printer with an alarm color you choose (the default color is neon green). The gamut alarm alerts you to potential color problems in your drawing before you print your documents. With the gamut alarm enabled, you can pick only colors that are within your printer's range, or use color modification tools to shift the colors into a printable range.

Opens the Toolbars dialog box, which allows you to specify which toolbars are displayed, the size of the buttons contained within the toolbar, and more. This dialog box also lets you create new Toolbars to which you can add the buttons you want.

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands.

Displays or hides the on-screen rulers, which help you size and position objects in your drawing. If no check mark appears next to the command name, the rulers are hidden. If a check mark is there, the rulers are displayed.

Displays or hides the grid, which is a series of evenly spaced horizontal and vertical dots used to help draw and arrange objects. For greater accuracy, you can also have objects in your diagram snap to the grid when they are moved or drawn. If no check mark appears next to the command name, the grid is hidden. If a check mark is there, the grid is displayed.

Displays a dotted line showing the portion of the Drawing Window that will appear when the drawing is printed. Although you can draw anywhere in the Drawing Window, only objects in this area will be printed.

Displays or hides the Status Bar, which provides useful information such as the position of your cursor and the type of object you have selected. If no check mark appears next to the command name, the Status Bar is hidden. If a check mark is there, the Status Bar is displayed.

Hides the Color Palette so that it is not visible in the CorelDRAW window. The Color Palette is a tool used to apply outline and fill colors.

Displays the current custom palette. You can create new custom palettes and save them to create a library of palettes. When displayed, the Custom Colors command has a check mark next to its name.

Displays the Uniform Color Palette. When displayed, the Uniform Colors command has a check mark to its left.

Displays the FOCOLTONE Color Palette, which provides a range of spot colors built with the process colors (cyan, magenta, yellow and black). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors with at least 10% of one process color in common with another FOCOLTONE color. This minimizes the need for a trap and makes it an ideal color palette to use for color separating. When displayed, the FOCOLTONE Colors command has a check mark to its left.

Displays the PANTONE Color Palette, which is comprised of an assortment of hundreds of predefined, pre-mixed colors. As spot colors are opaque, overlaying spot colors produces unpredictable results and is generally best avoided. When displayed, the PANTONE MATCHING SYSTEM Colors command has a check mark to its left.

Displays the PANTONE Process Color Palette, which is comprised of the primary colors used in four-color process printing: cyan, magenta, yellow, and black. Process colors are largely transparent and, consequently, make mixing colors both possible and predictable. When displayed, the PANTONE Process Colors command has a check mark to its left.

Displays the PANTONE Hexachrome Color Palette, which is based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors. When displayed, the PANTONE Hexachrome Colors command has a check mark to its left.

Displays the TRUMATCH Color Palette, which is a color matching system for specifying process colors and is designed specifically for digital output. TRUMATCH colors are organized according to the principles of the HSB (Hue, Saturation, Brightness) model. When displayed, the TRUMATCH Colors command has a check mark to its left.

Displays the Netscape Navigator™ Color Palette, which is an 8-bit palette of 256 colors used by the web browser, Netscape Navigator™. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser. When displayed, the Netscape Navigator™ Colors command has a check mark to its left.

Displays the Microsoft Internet Explorer Color Palette, which is an 8-bit palette of 256 colors used by the web browser, Microsoft® Internet Explorer. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.. When displayed, the Microsoft Internet Explorer Colors command has a check mark to its left.

Displays the DuPont® SpectraMaster Color Palette, which is a library developed to provide a paint color selection and matching tool for industrial coatings and colorants. Colors are based on Lab and are converted to RGB for display and CMYK for printing. When displayed, the SpectraMaster Colors command has a check mark to its left.

Displays the Toyo Color Palette, which consists of colors that are available through the TOYO 88 Color Finder system. The range of colors offered here includes those created using TOYO process inks and those that are reproduced using TOYO standard inks. These colors are defined using the Lab color space and are shown as RGB or CMYK for display (depending on the image or drawing) and CMYK for printing. When displayed, the TOYO COLOR FINDER Colors command has a check mark to its left.

Displays the DIC Color Palette, which consists of colors that are available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC brand inks. Reproduction through Corel applications is achieved through the CMYK color space. When displayed, the DIC Colors command has a check mark to its left.

Displays the Lab Color Palette, The color model developed by Commission Internationale de l'Eclairage (CIE) which is based on three parameters: lightness (L), and two chromaticity ranges: a (green to red) and b (blue to yellow). The square, two-dimensional visual selector defines the a and b coordinates from -60 to 60; the vertical visual selector defines the L value from 0 to 100. This model is device-independent, and encompasses the color gamuts of both the CMYK and the RGB color models. When displayed, the Lab Colors command has a check mark to its left.

Opens the Open Palette dialog box, which allows you to open an existing Color Palette.

Opens the Object Properties dialog box, which allows you to change the attributes of the selected object. An object must be selected or this command is grayed out. The type of object selected determines which page of the dialog box is displayed (e.g., if you have a rectangle selected, the page for rectangles is displayed).

Opens the Style Properties dialog box, which allows you to change the style of the selected object. An object or text must be selected or the command is grayed out. The type of object selected determines which page of the dialog box is displayed (e.g., if you have a rectangle selected, the Default Graphic Style Properties dialog box is displayed).

Layout menu

Opens the Insert Page dialog box, which allows you to add blank pages to your drawing. Pages can be added either before or after the current page.

Opens the Insert Page dialog box, which allows you to deletes pages. When a page is deleted, all objects that appear on those pages are also deleted.

Opens the Go to page dialog box, which allows lets you go to another page in the document.

Opens the Page Setup dialog box, which lets you set the page size, layout, orientation, and more. The Page Setup dialog box also contains controls for creating folded booklets, cards, and custom-sized labels.

Opens the Object Manager, which displays the hierarchical structure of objects, layers, and pages in the current drawing. This hierarchy shows the stacking order, (i.e., the vertical order), of the objects and layers on each page in the document. For each object in the document, the Object Manager displays a small icon and brief a description indicating the object's basic fill and outline properties. These icons are interactive, which means that you can select and edit them and immediately see the changes in your drawing.

Opens the Layers Manager, which is a Roll-Up that allows you to organize your drawing using a series of invisible planes called layers. Individually, a layer serves as a container for any series of objects you choose to place there. A layer's contents can be based on any organizational system that works for you. Together, layers act as a hierarchy that helps determine the vertical arrangement of a drawing's components. In this arrangement (called the "stacking order") objects on the top layer always overlay objects on the layer below, and so on. Controls in the Layers Manager let you control how objects in your drawing overlap one another by allowing you to create, copy, and delete layers, as well as hide, lock, and print selected layers.

Opens the Styles Roll-Up, which gives you access to CorelDRAW's graphics and text styles. These styles control the appearance of graphic objects and text. A graphic style can include fill and outline attributes, transformations, and certain special effects. A text style can include these graphic style attributes as well as text-specific attributes such as font, spacing, alignment, and so on.

Opens the Styles Roll-Up, which gives you access to one of CorelDRAW's new features — color styles. Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

Opens the Grid & Ruler Setup dialog box, which provides controls for changing the properties of the grid, ruler, and drawing scale. When you save your drawing, the Grid settings are saved with it.

Opens the Guidelines Setup dialog box, which provides controls for adding, deleting, and moving horizontal, vertical, and slanted guidelines. Guidelines are lines that you can place anywhere in the Drawing Window to help you align and position objects. You can create as many guidelines as you need and have CorelDRAW save them with your drawing. You can also enable snapping to guidelines so that objects automatically align with the guidelines when moved or drawn nearby.

Arrange menu

Displays the Position Roll-Up, which allows you to move and position selected objects with precision. You can use the controls provided to position your object at an exact coordinate (based on DRAW's ruler system), or move the object a precise amount in any direction.

You can also move objects interactively using the mouse, or using the Property Bar. CorelDRAW also gives you the option to nudge objects in increments using the keyboard.

Displays the Rotate Roll-Up, which allows you to rotate selected objects with precision. You'll also find controls for changing the point around which an object rotates — its center of rotation.

You can also rotate objects interactively using the mouse, or using the Property Bar.

Displays the Scale & Mirror Roll-Up, which allows you to change the scaling of a selected object with precision. Objects are scaled from the selected anchor point in the position field. Values below 100 shrink them; values above 100 enlarge them. You can scale either by a horizontal or a vertical factor or maintain the aspect ratio.

The Scale & Mirror Roll-Up also allows you to mirror objects — that is, make a reflection of any object or objects in an illustration. You can mirror an object either horizontally or vertically. Mirroring an object horizontally, flips it from left to right or vice versa. Similarly, mirroring an object vertically, flips it from top to bottom or vice versa. Keep in mind that in a symmetrical object, if the anchor point is set to the object's center, the object doesn't appear to move when you mirror it.

You can also scale and mirror objects interactively using the mouse, or using the Property Bar.

Displays the Size Roll-Up, which allows you to change a selected object's size with precision. You can size an object horizontally, vertically, or size while maintaining the aspect ratio. When you maintain the aspect ratio, you change an object's dimensions without altering its basic shape. When you stretch an object, you change its horizontal and/or vertical dimensions to alter the object's proportions. By dragging one of the object's side handles, you can stretch objects either in a vertical or a horizontal direction.

You can also resize objects interactively using the mouse, or using the Property Bar.

Displays the Skew Roll-Up, which allows you to skew, or slant, the selected object with precision. You can also skew objects interactively using the mouse, or using the Property Bar.

Reverts the transformation applied, allowing you to restore an object to its original size and orientation. If you select a group, only the transformations performed on the group are cleared; those performed on the objects before they were grouped remain unchanged. The Clear Transformations command clears all transformations except for changes to the position.

Places the selected object on top of all objects on its layer. This command is available only when you have one or more objects selected.

Places the selected object beneath all objects on its layer. This command is available only when you have one or more objects selected.

Moves the selected object forward one on its layer.

Moves the selected object back one on its layer.

Lets you place the selected object in front of any object on the same layer. When activated, this command changes the mouse pointer to a horizontal arrow that you can use to choose the object in front of which you want to place the selected object.

Lets you place the selected object behind any object on the same layer. When activated, this command changes the mouse pointer to a horizontal arrow that you can use to choose the object behind which you want to place the selected object.

Reverses the order of all objects on a layer.

Separates all groups on the current page, so that you can manipulate each components as individual objects. If you want to ungroup nested groups individually, use the Ungroup command.

Opens the Intersect Roll-Up, which allows you to create a new object out of the area where two or more objects overlap.

Opens the Trim Roll-Up, which allows you to reshape an object by removing areas where they overlap (or are overlapped by), other objects.

Opens the Weld Roll-Up, which allows you to create a new object by joining objects at points where their paths intersect.

Separates the original objects from intermediate shapes created using the Blend or Contour commands, and the extruded surfaces created by the Extrude command. Also separates text from a path, after the Fit Text to Path command was implemented.

Effects menu

Puts a bounding box with handles at each corner of the current selection. Dragging the handles allows you to create perspective views of the object, creating the impression that the object is receding from view in a single direction (with one-point perspective), or from two directions (with two-point perspective).

Opens the Envelope Roll-Up, which allows you to distort the shape of an object by manipulating a bounding box. Changing an object's shape using the Envelope command is comparable to the way you can distort an object on a piece of rubber by stretching it in any direction.

Opens the Blend Roll-Up, which allows you to blend one object into another through a series of intermediate shapes. Controls in the Roll-Up let you specify the number of intermediate shapes created, the range of colors blended, and more.

Opens the Extrude Roll-Up, which allows you to give objects a three-dimensional look. Controls in the Roll-Up let you rotate the extrusion, apply a preset extrusion, and more.

Opens the Contour Roll-Up, which allows you to create a series of concentric shapes radiating into, or out from, an object. Controls in the Roll-Up let you add a progression of colors between the original object and the final contour line, specify the number of shapes you want created, and more.

Opens the Lens Roll-Up, which allows you to apply a lens to an object, changing its appearance as well as altering the way you perceive objects located behind it. Controls in the Roll-Up let you create a reference to another part of your drawing, create a duplicate of the area covered by the lens, and more.

Allows you to place the selected object (the contents object) inside another object (the container object). The cursor changes to an arrow allowing you to select the container object. This command is only available if you have an object selected.

Removes the contents object from the selected container object. The objects remain in the same position, but the contents object can be selected and moved. This command is only available if you have a PowerClip object selected.

Allows you to edit the object inside (contents object) of the selected PowerClip object. When this command is selected, the container object appears as a transparent object with a blue outline so that the contents object can be selected and edited. This command is only available if a PowerClip object is selected.

Enable this command to have the PowerClip's contents always move with its container. Disable the command to have the contents object remain stationary when you move the container object.

Finishes the editing of the PowerClip and locks the contents object back to the container object

Color Adjustment commands - Brightness-Contrast-Intensity Adjusts the colors in your image using HSB values. This is useful for changing the intensity of your colors or even for changing their hue entirely. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Color Adjustment commands - Color Balance Shifts the colors in your image between CMY color values and RGB values. This is useful for correcting color casts and changing the hue values for the entire drawing or a selected area.

Color Adjustment commands - Gamma Picks up detail in a low contrast drawing without significantly affecting the shadows or highlights. It does affect all the values in your drawing, but is curve-based so that the changes are weighted toward the midtones. Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 per cent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black appears lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

Color Adjustment commands - Hue-Saturation-Lightness Adjusts the colors in your drawing using HLS values. This is useful for changing the intensity of your colors or even for changing their hue entirely.

Color Adjustment commands - Invert Makes a negative of your drawing by converting all color values to their opposites: blacks become white, blues become yellow, etc.

Color Adjustment commands - PosterizeConverts color ranges in your image to solid blocks of color.

Removes the last effect you applied to the selected object, allowing you to restore an object to its original appearance. The name of the command depends on the action you performed most recently. For example, Clear Blend if your last action was a blend, or Clear Envelope if your last action involved applying an envelope.

Allows you to copy perspective from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy an envelope from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a blend from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy an extrude from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a contour from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a Lens from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a PowerClip from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to clone a blend from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have two objects selected.

Allows you to clone an extrude from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have two objects selected.

Allows you to clone a contour from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have two objects selected.

Bitmaps menu

Converts vector objects created in CorelDRAW into bitmaps.

Opens the application in which the bitmap was created (usually Corel PHOTO-PAINT), allowing you to make changes to it. When you finish making changes and close the application window, the revised object is incorporated into your CorelDRAW file.

Opens the Resample dialog box that lets you increase or decrease the dimensions and resolution of an image. Using the dialog box options you can resize the image using absolute or percentage values, change the horizontal and vertical image resolution (dpi), choose the processing quality of the resampled image, and correct for any possible image distortion when resampling.

Converts the existing bitmap to a 1-bit black and white bitmap. There are four black and white conversion options: Line Art, Ordered, Error Diffusion, and Halftone. Each option produces a unique black and white bitmap.

Converts the bitmap to grayscale. A grayscale bitmap is converted to a range of 0-255 shades of gray which produces a bitmap that resembles a traditional black and white photograph.

Converts the bitmap to an 8-bit paletted color bitmap. There are four conversion options: Uniform, Standard VGA, Adaptive, and Optimized. You can also perform specialized bitmap conversion functions, including dithering and bitmap color palette conversion. Choose 256 Colors to create non-photographic bitmaps, when printing to a low-end color printer, and to maximize your system's memory.

Converts a bitmap to 24-bit (RGB) color. The RGB color model uses percentages of three colors (red, green, and blue) to create colors. Each component has 100 levels of intensity ranging from black the component's full intensity. RGB is the most commonly used color model. Choose RGB Color to create high-quality photographic color bitmaps, and when printing to an RGB or CMY printer.

Converts the bitmap to 32-bit (CMYK) color. The CMYK model consists of four colors, based on the colors of the inks that are used in four-color printing. Combining percentages of cyan, magenta, yellow, and black, virtually any color you want can be reproduced. Use the CMYK color format to create professional-quality bitmaps, and when you are printing to prepress or to a CMYK printer. Because it is used to produce full-color separations, CMYK is a device-dependent color space. This means that it uses information from a CMYK output device to build bitmap colors suited to that device. This process is controlled by Corel Color Manager. You cannot, however, convert to CMYK unless you have activated a color profile for a separations printer.

Converts the bitmap to 24-bit Lab color. Use the Lab color format to create device-independent bitmaps that encompass the color gamuts of both the CMYK and the RGB color models.

Opens the Bitmap Color Mark Roll-Up, which allows you to specify as many as ten colors from bitmap a that you want to hide, and ten colors that you want to show. When you hide colors, you let objects or backgrounds show through from behind the bitmap, thereby changing the bitmap's appearance. Controls in the Roll-Up let you adjust the color tolerance settings to define the sensitivity of the color clipping, save a bitmap color mask for future use, and more.

Finds the edges of elements in your bitmap, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your bitmap. For best results, use Edge Detect on high-contrast bitmaps that include text.

Shifts the bitmap according to the values you specify. When the bitmap is shifted, an empty area is produced where the bitmap was previously positioned. Use the dialog box options to fill the empty area, or another part of the bitmap, with another color.

Breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerate, digital appearance, or the Circular option to create a spider web effect.

Distorts your bitmap according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Number of Full Rotations box will result in a swirling effect, while a higher value will result in a concentric, reverberating effect.

Creates the illusion that your bitmap is a painting that is still wet. It can range from subtle changes in the luminescence of colors to wet paint dripping down your bitmap. You set the percentage and degree of wetness. Try applying successive combinations of positive and negative wetness values to the same bitmap to produce some incredible effects. For example, if you apply a negative Wetness value to a bitmap, it will appear to have a drop shadow that smears down the page.

Rotates the bitmap horizontally and vertically according to the limits you set. The rotation is applied as if the bitmap were one side of a three-dimensional box.

Emboss Creates a three-dimensional relief effect, which means that details in the bitmap become three-dimensional ridges and crevices on a flat surface. The Emboss effect has its most dramatic effect on bitmaps that have medium to high contrast.

A spherical model shows the location of the light source relative to the bitmap (theoretically located at the center of the circle) in order to determine the angle of the highlights and shadows. Several effects can be used in combination with the Emboss effect to produce photo-realistic effects.

Curl Gives the impression that a corner of your bitmap has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency level.

3D Perspective Gives your bitmap a sense of three-dimensional depth, as if it is on a flat plane receding into the distance.

There are two modes in the Perspective dialog box: Perspective and Shear. Perspective applies a three-dimensional look to the bitmap according to the movement of the four nodes in the dialog box. Shear also applies perspective, but the original size and shape of the bitmap is maintained.

Pinch/Punch Warps your bitmap by either "pinching" the bitmap away from you or "punching" it toward you.

Creates the illusion that the bitmap has been wrapped around a sphere, or a vertical or horizontal cylinder.

Produces a hazy effect, blurring the bitmap according to a gaussian distribution, which spreads the pixel information outward using bell-shaped curves. This effect can improve the quality of bitmaps with sharp edges.

Creates the illusion of movement in a bitmap. The direction of motion is selected using the Direction dial. The intensity of the effect is controlled using the Speed slider. The higher the value, the more blurring is applied.

Tones down differences between adjacent pixels, resulting in only a slight loss of detail while smoothing the bitmap. You can set the intensity of the effect. This is a very subtle effect; in fact, you may have to zoom in to see its impact. Try applying it several times to increase the intensity of the effect.

Creates a granular effect that adds a texture to a flat or overly blended bitmap. There are three options available: Gaussian, Spike, and Uniform.

Softens the bitmap and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise effect compares each pixel to surrounding pixels, and calculates an average. Each pixel with a brightness value that exceeds the threshold you set with the slider are removed.

Accentuates the edges of the bitmap by finding the edges and increasing the contrast between adjacent — or "background" — pixels.

Accentuates edge detail and focuses some blurred areas in the bitmap.

Mimics the effect of viewing an image through a number of blocks of glass. You can set the dimensions of individual blocks; since Width and Height values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values in the 25 to 75 range.

Gives your bitmap the look of an impressionist painting by converting your bitmap to dabs of solid color.

Creates a frame around your bitmap. A vignette can have a soft or hard edge, can be one of four shapes, and can be virtually any color. Use a vignette to create dreamy, nostalgic effects, or give an old photo an elliptical frame.

Changes the colors in your bitmap to bright, electric colors such as orange, hot pink, cyan, lime green, etc. Use small amounts to achieve some interesting effects.

Transforms colors to appear like those of a negative photographic bitmap. This effect is more pronounced when applied to color bitmaps. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. You can control the intensity of the effect to achieve different results.

Plug-ins... Provides access to the dozens of filters included with CorelDRAW. These filters are called plug-ins because they "plug in" to the application platform. When installed, they will appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Text menu

Opens the Fit Text to Path Roll-Up, which enables you to shape Artistic text along the outline of a selected non-text object. The text and path become a dynamically-linked group, enabling you to edit the text or change the shape of the path and automatically refit the text.

Returns the characters in the selected text to the baseline, removing vertical shift changes. This command does not affect character angle or horizontal spacing.

Returns selected text to the baseline, and resets the Vertical and Horizontal Shift and Angle to zero. This command does not affect text spacing options (e.g., Inter-Character, Inter-Word, and Inter-Line spacing). You can revert text that you've shifted, angled, or fit to a curved path with the Straighten command.

Opens the Spell Checker dialog box, which checks your drawing for misspelled words, duplicate words, and irregular capitalization. When nothing in your document is selected, the Spell Checker checks the whole document. Select text with the Pick tool or the Text tool to check a specific section of the text.

Opens the Grammatik dialog box, which checks your drawing for spelling, grammar, punctuation errors, and style issues. Because different occasions demand different formality levels, you can choose the appropriate checking style that is used to verify your documents.

Opens the Thesaurus dialog box, which displays a list of synonyms, antonyms, definitions, and examples of usage for words for which you request alternatives. If you select a word first and then use the Thesaurus command, a synonym and its definition appear for the selected word. If you use the Thesaurus command with no text selected, you can type in a word for which you want to find definitions and alternatives.

Opens the Change Case dialog box, which allows you to change the properties of the selected text. Controls in the dialog box allow you to capitalize the first word of the selection, convert all letters to upper case, and more.

Displays non-printing characters such as tab characters, paragraph marks, and space characters in text mode.

Opens the Statistics dialog box, which summarizes the text elements that are present in your drawing such as the number of lines, number of words, number of characters, number of fonts used, and more. If no objects are selected, the text elements that are present in the entire document are summarized. If you select one or more objects, only the text elements that are present in the selected objects is presented.

Opens the Extract dialog box, which lets you save text objects in your drawing as ASCII text which you can edit in a word processor. After editing the text, use the Merge Back command to insert it into your drawing.

Opens the Merge Back dialog box, which lets you insert text from the selected ASCII file into your drawing. The ASCII file may contain text extracted from your drawing using the Extract command and revised in a text editor.

Tools menu

Opens the Options dialog box, which allows you to set your preferences regarding how CorelDRAW performs certain operations and displays objects on the screen. Controls in the dialog box allow you to specify where duplicated objects are placed, how often (and if) backups are created, how many operations you can undo, and much more.

Opens the Customize dialog box, which allows you to customize CorelDRAW's appearance. Use this command to customize the keyboard, menus, toolbars, Roll-Ups, and Color Palette.

Opens the Settings For New Documents dialog box which changes CorelDRAW's settings to create a basic work environment that is the same every time you create a new drawing or document. These settings include style settings, page settings, grid and rulers settings, file saving settings, window settings, and snap settings.

Provides a searchable view of your computer's folder and file hierarchy. Once you find and open the folder you want, you simply drag the items and drop them directly into your drawing. This function is especially useful for importing objects or files created using one of the other applications in the CorelDRAW Graphics Suite or other compatible applications.

Provides easy access to CorelDRAW's collection of clipart on CD-ROM, by allowing you to search through folders to find clipart to add to your drawings. To help you find the right image, thumbnail sketches of each file's contents are displayed, along with file names. Once you find the image you want, you can drag it from the Scrapbook and drop it directly into your drawing. You can't add items from your drawings to the Clipart page because these files are stored on read-only compact disks (CD-ROMs). Similarly, you must have CorelDRAW's clipart CD-ROM in your CD-ROM drive to use the Clipart page.

Provides easy access to CorelDRAW's collection of photos on CD-ROM, by allowing you to search through folders to find images to add to your drawings. To help you find the right image, thumbnail sketches of each file's contents are displayed, along with file names. Once you find the image you want, you can drag it from the Scrapbook and drop it directly into your drawing. You can't add items from your drawings to the Photos page because these files are stored on read-only compact disks (CD-ROMs). Similarly, you must have CorelDRAW's Photos CD-ROM in your CD-ROM drive to use the Photos page.

Displays a collection of preset fills and outlines that you can add to objects you create using CorelDRAW's drawing tools. You apply these fills and outlines to objects by dragging and dropping them from the Scrapbook to your drawing. The Fills and Outlines page also allows you to save your favorite fills and outlines for future use. To save a fill or outline, you simply drag an object to the Fills and Outlines page and specify which properties you want to save. This feature allows you to apply the fills you use most often without having to recreate them each time.

Opens the Symbols Roll-Up, which provides quick access to a number of symbols — pre-drawn graphic images relating to business, transportation, sports, and many other subjects. You can create your own symbols and add them to the symbol library.

To make more symbol fonts available, you can add them during a Custom installation of CorelDRAW.

Opens the Create Arrow dialog box, which lets you create your own arrowheads and line-ending shapes using the selected line. Newly-created arrows are added to the Outline Pen dialog box and the Pen Roll-Up.

Opens the Create Pattern dialog box, which lets you create your own two-color bitmap and full-color bitmap pattern fills. Newly-created patterns are added to those accessed through the pattern fill icons in the Fill tool flyout.

Opens the Create Symbol dialog box, which lets you add the selected object to the specified Symbol Category. Newly-created symbols are added to the Symbols Roll-Up.

Opens the Roll-Ups tab of the Customize dialog box, which allows you to customize the placement and organization of Roll-Ups. Roll-ups can be grouped together so that a single Roll-Up window gives you access to the commands of several Roll-Ups.

Starts the Corel Color Manager Wizard, which guides you through the process of creating profiles for your scanner, monitor, and printer. If you plan to use a scanner, color printer, or another color output device with CorelDRAW, it is important that you calibrate your system using Corel Color Manager to ensure that the colors you use on-screen matches the colors of the original image, and the colors that come out of your printer. Once the Color Manager application window has opened, click the Help button for further information on how to get the best possible performance from your color devices. Apart from ensuring accurate color production and managing color conversions, it can also make the printing process run more smoothly.

Opens the Object Data Roll-Up, which lets you attach information to selected objects or groups of objects. Use this feature to create a database that maintains data about individual objects or groups of objects in a drawing — for example, text, numbers, dates, and times. If you're creating a technical drawing, for instance, you might want to enter information about component names, part numbers, and cost.

Opens the Linear Dimension Roll-Up, which controls the appearance of text relating to a linear dimension line. Dimension lines are commonly used in technical illustrations to show the size of objects or the distance between them. CorelDRAW's allows you to create horizontal, vertical, slanted and angular dimension lines.

Opens the Angular Dimension Roll-Up, which controls the appearance of text relating to an angular dimension line. Dimension lines are commonly used in technical illustrations to show the size of objects or the distance between them. CorelDRAW's allows you to create horizontal, vertical, slanted and angular dimension lines.

Opens the Script And Preset Manager, which lets you record, edit and play scripts and presets.

Opens the Run Script dialog box, which allows you to execute a Corel SCRIPT script file. The default folder and drive are shown, but you can open a script file in any drive or folder.

Opens the Corel SCRIPT Editor, which is a tool used to create and edit Corel SCRIPT script files.

Opens the Task Progress dialog box, which lets you control the way your computer's CPU resources are used when running multiple, simultaneous operations (multi-tasking). Controls in the dialog box let you assign a priority to each item in the list.

Opens the Options dialog box and displays the Advanced page.

Opens the Options dialog box and displays the Text page.

Opens the Options dialog box and displays the Text page

Opens the Options dialog box and displays the Font page.

Opens the Options dialog box and displays the Display page.

Window menu

Opens a new window with the same contents as the active drawing window. You can use this command to view diagrams from different vantage points.

Arranges all open windows in layers so that you can see each window's Title Bar. You can activate a drawing window by clicking its Title Bar. Minimized windows are arranged at the bottom of the CorelDRAW window.

Displays all open windows and arranges them in equal horizontal rows.

Displays all open windows and arranges them in equal vertical columns.

Arranges all currently minimized windows in the bottom left corner of the CorelDRAW window.

Redraws the screen, clearing it of any "debris" left over from earlier manipulations or to resume drawing after a display interruption.

Displays a list of open windows. Click one of the entries to switch to a different window.

Help menu

Displays the contents of the CorelDRAW Help system, which provides easy access to descriptions and procedures that will help you learn how to use CorelDRAW. Click the Contents tab to display conceptual and ''how-to'' information. Click the Index tab, to search by feature names, synonyms, and tasks. Click Find to perform a full-text search of Help. The Help system also provides a glossary of terms, a reference section with information on using Corel SCRIPT and CorelMEMO, and more.

Changes the cursor to the What's This? cursor. When you click a component of the application with this cursor, a context-sensitive Help topic about the object you clicked is displayed in a pop-up window.

Starts the Corel Tutors. New to CorelDRAW, Tutors provides step by step instructions on completing basic tasks such as transforming objects, to more difficult tasks like creating and printing business cards and customizing your CorelDRAW workplace.

Starts CorelDRAW's Hints, which provide useful tips based on the operation you're currently performing. The contents of the Hints window change as you click a different tool or object. Although not a substitute for CorelDRAW Help, the Hints provide valuable information on most of CorelDRAW's tools.

Starts CorelDRAW's Technical Support Help file, which provides details on product support for Corel applications, including available support services, Import and Export filters information, error messages, and troubleshooting tips.

If you have installed Netscape Navigator* and have an online connection to an Internet service provider, you can access Corel's award-winning home page, which contains links to: Manuals in Envoy* format, System Administration information, Technical Information Documents, Hints & Tips, Demos, and other task-oriented resources.

Opens the About CorelDRAW window, which displays information about your copy of CorelDRAW, the number of objects and groups of objects in your drawing, and more. Clicking the System Info button opens the System Info dialog box, which provides quick access to information about the current state of your computer system, including the type of processor you have, the amount of memory available, and more.

The following topics are commands that are not accessible from the menu bar

Use the Propert Bar or the Roll-Ups to perform different operations, depending on the selected tool or object.

Opens a menu you can use to start the following Corel programs:

- Corel PHOTO-PAINT
- Corel MULTIMEDIA MANAGER
- Corel OCR-TRACE
- Corel CAPTURE

Opens the Scrapbook, which allows you to manage fills and outlines, and import photos, clipart, and other files.

You can use the Zoom Box control on the Standard toolbar (displayed by default when you start CorelDRAW) to jump to a preset magnification level in one step. Or, you can type a percentage value in the Zoom Box list box to jump to a specific magnification. If the value you type exceeds the maximum magnification level, DRAW reverts to the maximum level. If you specify high magnification levels (for example, 100000%), DRAW displays the closest possible magnification level.

Appear at the end of each scroll bar. These controls let you shift your viewpoint up, down, left, and right. Click an arrow with the left mouse button to move the window a small amount in that direction. For more rapid scrolling, click and hold the mouse button on the scroll arrow.

To shift the view in the Drawing Window to see portions of a drawing outside the current viewing area. In CorelDRAW, you can scroll using the scroll bars along the edges of the Drawing Window. DRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.

Used to shift the view in the drawing window to see portions of a drawing that won't fit on your screen.

The Navigator helps you move through your document quickly. Displayed in the bottom, left-hand corner of the window, the Navigator shows the total number of pages in your drawing and the number of the currently displayed page. You can move to any page in your document with a single mouse click, or quickly add blank pages without interrupting your work.

A boundary that defines the shape of the CorelDRAW window. You can scale a window horizontally or vertically — when the window isn't maximized — by dragging one of its side borders or in both directions by dragging a corner of the border. Scaling is especially useful when you have other Windows applications running.

A tool that lets you apply fill and outline colors by clicking the left or right mouse button. You can display the Color Palette anywhere in the CorelDRAW window, but by default it appears along the right-hand side of the screen. You can also create your own Color Palettes with the colors you need to give your drawings the look you want.

The portion of the Drawing Window that will appear on the printed page. This area is enclosed by a rectangle with a shadow effect below it and to its right. Although you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs.

The large white portion of the screen is the Drawing Window. The rectangle in the center with the drop shadow represents your printable page. Normally, you can Although you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs.

Contains the names of the program menus. Clicking a menu name displays a list of commands used for accessing various functions. You can also choose the menu you want by pressing the ALT key plus the underlined character in the menu name.

This view option uses the entire screen to display your drawing. You can switch to the Preview screen by clicking View, Full-Screen Preview or by pressing F9. Press SPACEBAR to return to the drawing window. You cannot edit your drawing in the Preview screen.

A group of buttons that provides quick access to a series of related commands or tools. To find out the name of a button in the toolbar, position the mouse over a button. The small pop-up "bubbles" that appear are called Tooltips.

Measuring tools that allow you to position the objects in your drawing. You can also pull guidelines onto the screen by dragging vertically or horizontally from the rulers. Dragging diagonally from the spot where the rulers meet, brings out a set of crosshairs. You can use these crosshairs to move the 0,0 point on the rulers or to align objects in the drawing.

When you use the Paragraph Text tool, the appearance and operation of the rulers changes. A white area appears in the each ruler to indicate the width and height of the paragraph frame. You can use this area to add tabs, indents, and to perform other word processing-related tasks. You can access formatting options by clicking either of these areas with the right mouse button.

A display area that provides information about a selected object or about an action you are performing. It also displays the location of the mouse pointer relative to the 0,0 point on the rulers. Although the status bar appears at the bottom of the screen by default, you can move it anywhere on the screen.

The Title Bar contains the name of the application and the active file. If the window is not maximized, you can move it by dragging the Title Bar. The icons found at the right end of the Title Bar can be used to reduce the window to its smallest size so that it appears only on the task bar, maximize the CorelDRAW window to full screen size, or close the window. Dialog boxes and Roll-Up windows in Corel applications also have Title Bars, but not Maximize and Minimize buttons.

Toolbox

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

Lets you manipulate nodes and paths to change the shape of lines, text, bitmaps, rectangles, and ellipses. The function of the Shape tool varies depending on the type of object selected.

Holding down the mouse button on the Shape tool in the toolbox opens up a flyout (shown below), from which you can select the Eraser or Knife tools.

Lets you break an object into separate objects. For example, when you cut a circle in two places, you create two separate pie-shaped objects. You can also set the Knife tool to break an object into subpaths rather than into separate objects.

Holding down the mouse button on the Knife tool in the toolbox opens up a flyout (shown below),from which you can select the Eraser or Shape tools.

Lets you erase portions of an object without breaking any closed paths. For example, if you drag the Eraser tool across a filled square, you create an object with two closed subpaths.

Holding down the mouse button on the Eraser tool in the toolbox opens up a flyout (shown below),from which you can select the Knife or Shape tools.

Lets you zoom in the drawing at the point you click, allowing you to zoom in or out so that you can get a more detailed or general view. Holding down the mouse button on this tool opens the Zoom flyout (shown below), which gives you quick access to the Pan tool.

Lets you move the display in the Drawing Window, allowing you to change your view by moving your drawing within the Drawing Window. Holding down the mouse button on this tool opens the Zoom flyout (shown below), which gives you quick access to the Zoom tool.

Lets you draw freehand lines and shapes using a click-and-drag style of drawing similar to the way you move a pencil on paper.

Holding down the mouse button on the Freehand tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Natural Pen tool, Dimension tool, and Connector Line tool.

Lets you create curves using a connect-the-dots style of drawing where you specify the start and end points of the line or curve you want to draw. CorelDRAW then connects these points.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Freehand tool, Natural Pen tool, Dimension tool, and Connector Line tool.

Lets you create closed objects that are shaped like curves with variable thickness. There are four types of Natural Pen tool that you can select from the Property Bar.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Dimension tool, and Connector Line tool.

Lets you draw vertical, horizontal, slanted, and angular dimension lines.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Natural Pen tool, and Connector Line tool.

Lets you join two objects together with a line — creating a connection that is maintained when you move either one of the "linked" objects.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Natural Pen tool, and Dimension tool.

Lets you draw rectangles and squares by dragging the mouse. The status bar displays the dimensions of the rectangle as you draw it. Objects drawn with the Rectangle tool use the current default fill, outline pen, and outline color attributes.

Lets you draw ellipses and circles by dragging the mouse. The status bar displays the dimensions of the ellipse as you draw it. Objects drawn with the Ellipse tool use the current default fill, outline pen, and outline color attributes.

Lets you draw polygons and stars by dragging the mouse.

Holding down the mouse button on the Polygon tool in the toolbox opens a flyout (shown below), from which you can select the Spiral or Graph Paper tools.

Lets you create spirals by clicking and dragging.

Holding down the mouse button on the Spiral tool in the toolbox opens a flyout (shown below), from which you can select the Polygon or Graph Paper tools.

Lets you draw a grid of lines similar to graph paper.

Holding down the mouse button on the Graph Paper tool in the toolbox opens a flyout (shown below),from which you can select the Polygon or Spiral tools.

Lets you enter words directly on the screen as Artistic Text or in frames as Paragraph Text.

Entering text as Artistic text allows you to fit the text to a path and apply all special effects. Entering text as Paragraph Text allows you to create text-intensive projects such as ads and brochures. Formatting features for Paragraph Text allow you to flow text in columns, create bulleted lists, and set tabs and indents. Options include linking blocks of Paragraph text and wrapping text around and inside other objects.

Lets you apply fills using the mouse. The direction and position of the fills are controlled using fill arrows, which can be dragged across the surface of the selected object.

Lets you apply transparencies to objects. Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency.

As well, since the transparency is applied on top of any other attributes that are applied to the object, any fill properties that were applied before the transparency will be shown through the transparency.

Lets you blend two objects by dragging the mouse from one object to the other.

Holding down the mouse button on this tool opens the Outline flyout (shown below), which gives you quick access to the most commonly-used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.

Opens the Outline Pen dialog box, which allows you to set and apply Outline Pen attributes such as color, width, style, nib shape, and arrowheads.

Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.

Opens the Pen Roll-Up, which allows you to define and apply pen attributes such as thickness, arrowheads, and color.

Removes the outline from the current object.

Sets the outline thickness to 0.2 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 0.2 points.

Sets the outline thickness to 0.5 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 0.5 points.

Sets the outline thickness to 2 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 2 points.

Sets the outline thickness to 8 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 8 points.

Sets the outline thickness to 16 points for the selected object.

Choose this tool with no objects selected to make the default outline thickness 16 points.

Sets the outline thickness to 24 points for the selected object.

Choose this tool with no objects selected to make the default outline thickness 24 points.

Holding down the mouse button on this tool opens the Fill flyout (shown below). The Fill flyout provides preset fills, as well as various tools for setting uniform, fountain, texture, and pattern fills.

Opens the Uniform Fill dialog box, which allows you to create and apply a uniform fill color.

Displays controls for choosing uniform color fills.

Used for specifying fountain fills. You can choose from a Linear, Radial, Conical, or Square path.

Displays controls for choosing and editing fountain fills.

Used to apply two-color bitmap fills, full-color pattern fills, or Bitmap pattern fills to your objects.

Opens the Texture Fill dialog box, used to apply texture fills to your objects.

Displays controls for choosing texture fills.

Opens the PostScript Texture Fill dialog box, used to fill the selected object with a special type of pattern fill designed using the PostScript language.

Displays controls for choosing PostScript texture fills.

Removes the fill from the current object, leaving it transparent.

Opens the Special Fill Roll-Up, a quick way to apply custom fountain, texture, vector, and bitmap fills.

You have selected an object using the What's This? cursor. To display additional information about the object, right-click the object and select What's This?

No Help exists for the selected object. To display additional information about another object, right-click the object and select What's This?

No objects are selected. To display information on a specific object, right-click the object and select What's This?

A group of objects are selected.

A group is a set of objects that behave as a single unit. Most operations you perform on a group apply equally to each of its components.

To work with individual objects within a group, you can ungroup a group of objects by pressing CTRL + U.

Or, you can select and edit individual objects within a group. To select an individual object in a group, press and hold down CTRL and click the object you want using the Pick tool.

When you select an object that forms part of a group, the handles on its selection box are displayed as solid circles instead of squares.

A polygon is selected.

A polygon is a multi-sided enclosed object. Polygons are drawn using the Polygon tool (found in the Toolbox). You can also create stars and polygons as stars using the Polygon tool.

You can edit the appearance of polygons using the Options dialog box (accessed by double-clicking the Polygon tool). This dialog box allows you to change the number of points, customize the point setting, and toggle between polygons, stars, and polygons as stars.

You can also edit existing polygons using the Shape tool. For example, press and hold down CTRL, then drag a polygon's node

 the small squares that appear at each corner of an object.

Notice that all nodes move in the same direction, allowing you to create interesting shapes such as flowers, pinwheels, or kaleidoscopes.

An ellipse is selected.

An ellipse is an oval-shaped closed plane curve. Ellipses are drawn using the Ellipse tool (found in the Toolbox). You can also create circles using the Ellipse tool by holding down CTRL while drawing with the Ellipse tool.

You can use the Options dialog box (accessed by double-clicking the Ellipse tool), to change the starting and ending angle, to turn the ellipse into an arc or a pie, and more.

A rectangle is selected.

A rectangle is a parallelogram with four equal 90-degree angles. Rectangles are drawn using the Rectangle tool (found in the Toolbox). You can also create squares by holding down CTRL key while drawing with the Rectangle tool.

Click and drag one of the corner nodes along the outline of the rectangle or square to round its corners. As you drag, the four corner nodes each divide into two nodes with a round corner forming in between. As you continue to drag, the corners become increasingly round. The amount of rounding (the corner radius) is displayed on the Status Line.

Or, click Arrange, Convert to Curves to transform the rectangle to a curved object. Now, you can click the Shape tool and move the nodes to change the rectangle's shape.

A curve is selected.

A curve is an object with nodes the points at the end of lines and curved segments and control points points extending from nodes that you manipulate to change a curve's shape. Curve objects are drawn with the Freehand tool, Bezier tool, Spiral tool, and Natural Pen tool. You can also convert text and objects drawn with the Rectangle and Ellipse tools into curve objects using the Convert To Curves command in the Arrange menu.

Click the Shape tool and move the nodes to change the curve's shape.

The Freehand tool provides the most straightforward method for creating curve objects. It lets you draw by dragging the mouse cursor across the page like a pencil on paper. This method is closest to traditional drawing, but the results are often imprecise and rough. You can improve these results by adjusting the Drawing settings or by editing the curve after you have drawn it.

A bitmap is selected.

Bitmaps are graphics composed of pixels dots on a computer screen that combine to form an image. Unlike vector graphics, where shapes are represented as a series of lines and curves which can be easily resized without loss of quality, bitmaps have a fixed resolution. In other words, a bitmap looks best when you display or print it at its original resolution. Enlarging the bitmap appears to enlarge each pixel because extra pixels are added, making the graphic look jagged and distorted. Reducing the size of the bitmap also causes distortion, because pixels are eliminated to shrink the bitmap to its new size.

Since a bitmap is created as a collection of arranged pixels, its parts cannot not be manipulated (e.g., moved) individually. The color and shape appear continuous when viewed from a greater distance.

Although CorelDRAW is a vector-based program, it does allows you to import bitmaps and incorporate them into your illustrations. You can also export drawings you create in CorelDRAW as bitmaps, for use in other programs.

Artistic text is selected.

The selected object is Artistic text. Artistic text is created using the Text tool (found in the Toolbox).

Artistic Text is particularly useful for short text entries that require only simple formatting, or when you want to apply special effects to text, such as extrudes and shaping text to a path. You can add Artistic Text objects containing up to 32,000 characters.

Using the Format Text dialog box (accessed by clicking Text, Format), you can change the text's font, its size, placement, and more.

Use Paragraph text when you want to add large blocks of text for ads, brochures, and other text-intensive projects.

Paragraph text is selected.

The selected object is Paragraph text. Paragraph text is created using the Text tool (found in the Toolbox).

Paragraph text is designed for adding large blocks of text to ads, brochures, and other text-intensive projects. Paragraph formatting features enable you to flow text between frames and columns, create bulleted lists, and set tabs and indents. You can also wrap Paragraph Text around other objects using envelopes.

You can have many sets of connected frames, with each set containing up to 32,000 frames linking up to 32,000 paragraphs of 32,000 characters each.

Using the Format Text dialog box (accessed by clicking Text, Format), you can change the text's font, its size, placement, and more.

Use Artistic text for short text entries that require only simple formatting, or when you want to apply special effects to text, such as extrudes and shaping text to a path.

An OLE object is selected.

The selected object has been added from an external application, or from another CorelDRAW file. Linked or embedded objects inserted with the Paste Special or Insert New Object command (located in the Edit menu), can be scaled, moved, mirrored, and have other basic transformations applied to them.

OLE objects may be copied. Copies of linked objects are linked to the same file as the original object.

OLE objects may also be placed into PowerClip containers.

A Dimension Line is selected. Dimension lines are drawn using the Dimension tool (found in the Toolbox). A dimension line is a line used in technical illustrations to show the size of objects or the distance between them. Using controls in the Property Bar, you can create horizontal, vertical, slanted, and angular dimension lines.

You can edit the appearance of Dimension lines using the Options dialog box (accessed by double-clicking the Dimension tool). This dialog box allows you to determine the text position, the units used to display measurements, and the level of precision used. Precise measuring is made easy when you enable the Snap To Objects command (from the Layout menu).

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You can edit the appearance of Dimension lines using the Options dialog box (accessed by double-clicking the Dimension tool). This dialog box allows you to determine the text position, the units used to display measurements, and the level of precision used. Precise measuring is made easy when you enable the Snap To Objects command (from the Layout menu).

A Connector Line is selected.

A connector line is a line that connect objects together with a live link. Connector lines are drawn using the Connector Line tool (found in the Toolbox). A connector line acts much the same as dimension lines.

To attach connector lines to an object you must enable the Snap To Objects command (from the layout menu). If a line is not connected to any object, it becomes a plain line. If a line is connected to one object, the floating point of the line is stuck to the screen at its original location. You can only move a connector line by moving objects attached to it. Connector lines must have two control objects.

You can keep the objects connected with the original nodes where they attached the line to the object, or, you can use a "shortest line" algorithm that always places the line at nodes that have the shortest distance between them. For instance, when you move one of the objects, the line automatically reconnects to the nearest node, unless you tell it otherwise.

Using the Options dialog box (accessed by double-clicking the Connector Line tool), you can choose between snapping to the closest node or locking to the connector node.

A Callout Line is selected.

A callout line is a line that points to, and labels, objects in a drawing. Callout lines are drawn using the Callout tool (found in the Toolbox). When you draw a callout, a text cursor appears at the end of the line. This cursor lets you enter text that describes the object at the other end of the callout line.

A callout is a dynamic feature: the text is linked to the line, which is linked to a snap point on the control object. If you move the snap point, the callout moves with it.

You can format a callout's text just as you would format Artistic text. You can also alter the format of the callout line, for example, changing its width using the Outline tool. CorelDRAW lets you create one-segment and two-segment callout lines. You can use define the arrowhead that appears at the end of the callout. You can use the default arrowhead, or you can choose one from the extensive list of arrowheads, or choose a line with no arrowhead.

The selected object contains no special effects.

The selected object contains no special effects.

A Blend is selected.

A blend is special effect created by the merging of one object with another through a progression of intermediate shapes and colors. The intermediate shapes are linked dynamically. This means that you can edit either one of the blended objects and the blend will re-form automatically to incorporate your changes.

Blends come in three basic forms. By default, CorelDRAW creates a blend in which the intermediate objects follow a direct, straight-line path between the two objects. If the objects have fills applied to them, the intermediate objects show a straight-line progression through the spectrum between the two colors.

The second type of blend is a blend along a path. You can blend objects along any path you create using CorelDRAW, including shapes, lines, and text. The blend can progress over the entire path or just part of it, depending on the effect you want to create. You can also set the blend so that the intermediate objects rotate to match the shape of the path.

The third blend type is a compound blend, which is a blend composed of two or more connected blends. Each component blend in a compound blend shares a start or end object with at least one other component. The result is a chain-like series of blends.

Controls in the Blend Roll-Up (accessed by clicking Effects, Blend), lets you specify the number of intermediate shapes created, the amount of space between shapes, the range of colors blended, and more. You can also fit the objects you've blended to a path.

An Extrude is selected.

An Extrude is a feature that allows you to give objects a three-dimensional look, creating the illusion of depth. You can extrude any object you've created using CorelDRAW, including lines, shapes, and text.

The Extrude Roll-Up (accessed by clicking Effects, Extrude) offers several controls organized on five pages. Click a tab to see a specific page and change the values. The controls allow you to change the extrude's direction, position the vanishing point, change the depth and placement of the extrude, apply a color to the extrusion, apply up to three light sources to the extrude group, adjust its placement in 3D space, and more. For quick results, a collection of preset extrusion attributes is also available in the Roll-Up.

No help is available

A Contour is selected.

A Contour is a special effect created through the addition of evenly spaced concentric shapes inside or outside the borders of an object. These lines use the same shape as the original object, but are smaller or larger depending on where they are created.

The spaces between contour lines are filled with colors that follow a progression from the original object to the last shape created. If there is a difference in color between the contour lines and the original object's outline, a progression also occurs. You can modify both color progressions to get the look you want.

You can apply contours to any object you create using CorelDRAW, including shapes, lines, and curves. Apply contours to Artistic Text to make characters appear thinner or bolder. Or, apply multiple offset steps to Artistic Text to create eye-catching effects.

Controls available in the Contour Roll-Up (accessed by clicking Effects, Contour), enable you to set an offset for the new shapes, select the color or range of color to apply to them, and precisely set the number of shapes you want created.

An Envelope is selected.

Envelopes provide a powerful and simple way to reshape objects you create using CorelDRAW. The Envelope feature lets you change the shape of objects by using the mouse to move nodes and control points. You start by adding an envelope to the object you want to reshape. This envelope is superimposed on the object and appears as a dotted blue line with a series of squares at points along its path. These squares represent the envelope's nodes. By dragging these nodes in any direction, you reshape the envelope. Once the envelope has the shape you want, you can apply it to the object. DRAW reshapes the object based on the order and position of the envelope's nodes.

The Envelope Roll-Up (accessed by clicking Effects, Envelope), has all the tools you need to create and apply envelopes of any shape. The most important controls are the buttons that activate each of four editing modes that you can use to reshape envelopes and the objects inside them. Three of these modes Straight Line, Single Arc, and Double Arc let you drag a node or control point horizontally or vertically to change the shape of one side of the object. The fourth mode Unconstrained lets you drag a node in any direction to make more dramatic changes like fitting text inside an irregular shape. In addition, the Unconstrained mode shows control points for each node, allowing you to make precise adjustments to get the exact envelope shape you want.

You can apply envelopes to any object except bitmaps. Applying envelopes to Paragraph text lets you reshape the frame to flow text around or inside objects. Text reshaped with an envelope remains as text. This means you can edit it and change its attributes.

Once you have applied an envelope to a curve, you cannot select its nodes without clearing the envelope or converting the object to curves again.

A Perspective is selected.

A Perspective lets you add another dimension to your drawings by creating the illusion of distance and depth. Although objects in a drawing appear on a two-dimensional page, you can use the Add Perspective command (from the Effects menu), to simulate one-point and two-point perspective. By creating one-point perspective, you can make an object look as if it's receding from view in one direction. By creating two-point perspective, on the other hand, you can make the object look like it's receding from view in two directions. The Add Perspective command lets you apply these effects to any object (or group of objects) you create using CorelDRAW, including graphics and text. You can't apply perspective to Paragraph Text or imported objects.

To create the illusion of perspective, you just need to be able to drag the mouse. The Add Perspective command adds a non-printing grid box over top of the selected object. Movable nodes occupy each of the box's four corners. You create the effect of perspective by dragging these nodes.

As you drag a node, you'll notice an X ![icons] or two, if you're working with two-point perspective ![icons] that moves as the handle moves. This symbol indicates the vanishing point ![icons] the point at which a side of the grid box (and, therefore, the object below it) will disappear. If you drag the node so that it meets another node or the vanishing point marker, the grid box reverts back to its original shape. You can also make adjustments to the perspective by dragging the vanishing point marker.

The Clear Perspective command (from the Effects menu), lets you eliminate changes you've made to an object's perspective without having to delete the object and start over again.

A Clone is selected.

A Clone is a duplicate of an object or area of an image. Most changes made to the original object (the master) are automatically applied to its clones. You can clone an object using the Clone command in the Edit menu.

You can also clone a special effect that has been applied to an object and apply it to other objects. These objects take on all settings relating to the cloned effect and automatically reflect any changes you make to these settings.

A Lens is selected.

A Lens lets you simulate the effects created by certain types of camera lenses. Like their real-life counterparts, CorelDRAW's lenses change the appearance of objects viewed through them. The type of change produced depends on which type of lens you create. Lens effects can be applied to any closed shape that has been created using CorelDRAW's drawing tools.

The Lens Roll-Up provides all the controls you need to create interesting lens effects. When you apply a lens to an object, you change its appearance and more significantly the way you perceive objects located behind it. To this end, you can choose any of twelve types of lenses, each producing distinctive results. These results range from color alteration (as produced by heat map, inverting, and brightening lenses, for example) to distortion (as produced by magnifying and fish eye lenses). In each case, the lens changes the way we perceive the objects behind it, not the objects' actual properties and attributes.

You can't apply lenses to open-ended lines and curves, Paragraph Text, or objects imported from other applications (for example, bitmaps). If you apply a lens to a group, the lens applies separately to each of the group's component objects.

A PowerClip is selected.

PowerClips let you put one object inside another object. One object becomes the PowerClip's contents, while the other becomes its container. You can create a container from any closed-path object you create using CorelDRAW, including shapes, lines, curves, and Artistic text. A contents object, on the other hand, can be any object you create using CorelDRAW or any object you import from another program.

The container object can be compared to a window. Just as a window's frame represents the limits of what you can see behind it, a container object lets you see only the portion of a contents object (or group of objects) that fits inside its boundaries. If the size of the contents object exceeds that of its container, CorelDRAW automatically crops it. You see only the portion of the contents object that fits inside the container.

You can create more complex PowerClip effects by placing a PowerClip container in another container to produce a nested PowerClip object. Nested PowerClips can have up to five editable levels.

Any object with a closed path can be filled in with a solid color or one of several special fill types. If you leave an object without a fill or remove an object's existing fill, objects behind it will show through as if it were transparent.

The selected object contains no fill. Objects behind it will show through as if it were transparent.

You can remove fills by clicking the No Fill button that appears in the Color Palette.

A Uniform fill is selected.

Uniform fills are even-colored, or solid, fills that may be applied to any closed-path objects. When you apply a uniform fill, you give an object a solid, or uniform, color. In addition, you can choose between color models, Color Palettes, and color mixers for filling objects with solid colors. (The default display is the CMYK color model and the custom palette.)

You can quickly fill an object with a solid color by clicking the Color Palette with the left mouse button. If you want more control over the color, you should use the Uniform Fill dialog box or the Color Roll-Up (both accessed from the Fill flyout).

A Fountain fill is selected.

A fountain fill ▨▨▨▨▨ also known as a gradient fill or a ramp fill ▨▨▨▨▨ is a progression of colors following a Linear, Radial, Conical, or Square path.

There are two types of fountain fills ▨▨▨▨▨ two-color and custom. Two-color fountain fills have a direct blend from one color to another. Custom fills, however, allow you to create a cascade of different colors. You can also create custom fountain fills by changing the direction of the fill, adding intermediate colors, or changing the angle of the fill.

There are a number of pre-generated fountain fills that can be used to create neon tubes, metal cylinders, and a variety of similar effects.

CorelDRAW 7 also includes a new Interactive Fill tool, which allows you to create fountain fills using the mouse in combination with the new Property Bars.

A Texture fill is selected.

A texture fill is a fractally-generated picture ▦▦▦▦▦ a random, two-color fill ▦▦▦▦▦ that you can use to give your objects a natural appearance. There are more than three hundred pre-generated textures, and each texture has a set of parameters that you can change to create millions of variations, or experiment with the parameters found in the Texture Fill dialog box (accessed by choosing the Texture Fill tool from the Fill flyout), to create millions of variations.

Texture fills add significantly to the size of your file and the time it takes to print. As such, you should avoid filling numerous or large objects with them.

A PostScript texture fill is selected.

PostScript textures are a special type of pattern fill designed using the PostScript language. Some textures are extremely complicated and require several minutes or more to print or to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS", rather than the actual texture.

When printing color separations, PostScript textures print as black and opaque; objects behind the texture will not show through even if you have made the texture transparent. If you print directly to a color printer, the background object will show through the transparent texture.

The PostScript Texture dialog box contains a pane where you can preview your texture. Now, you no longer have to print to see the results of your PostScript Textures selection. You simply select your textures, adjust your parameters, and, if the preview option is enabled, the effects will be displayed in the Preview window. The Status Bar also contains the name of the texture used.

PostScript textures created in CorelDRAW may be exported in Encapsulated PostScript (EPS) format for use in other programs. The selected object contains a PostScript texture fill; a special type of pattern fill designed using the PostScript language. Using the adjustable parameters in the PostScript Texture Fill dialog box (accessed by choosing the PostScript Fill tool from the Fill flyout), you can alter the pattern's appearance by changing the frequency, line width, and the foreground and background gray values.

Some textures are extremely complicated and require several minutes or more to print, or to update on screen. Therefore, PostScript fills display as the letters "PS" rather than with the actual texture. The PostScript Texture dialog box contains a pane where you can preview your texture if you like.

When printing color separations, PostScript textures print as black and opaque; objects behind the texture will not show through even if you have made the texture transparent. If you print directly to a color printer, the background object will show through the transparent texture.

A Two-color bitmap pattern fill is selected.

A two-color bitmap is a very simple picture composed of only "on" and "off" pixels. There are no colors in the bitmap except for the two you define. The pre-generated patterns are designed so that they will interlock to fill an object with seamless tiles. You can import an external bitmap to use as a two-color pattern, providing it is composed of just two colors. If you want to import a multi-colored pattern, use the Pattern dialog box.

Transformations applied to objects with two-color bitmap pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

A bitmap pattern fill is selected.

A bitmap is a regular color picture such as you might get with an electronic photograph. They can vary widely in complexity, and it is best to use simpler bitmaps for fill patterns, as complex ones will be very memory-intensive and slow to draw. The pre-generated patterns are designed so that they will interlock to fill an object with seamless tiles.

You can import external bitmaps to use as bitmap patterns. If you want to import a simple two-color or black and white bitmap, you might want to use the Two-Color Bitmap Pattern dialog box.

Transformations applied to objects with bitmap pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

A full-color pattern fill is selected.

A full-color pattern is a picture composed of lines and fills, instead of just dots of color like a bitmap. These pictures are smoother and more complex than bitmap images, and are generally easier to manipulate.

You can import any CorelDRAW file to use as a full-color pattern.

Transformations applied to objects with full-color pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

Every object you create has outlines that you can manipulate in a variety of ways. You can think of each object as being drawn with a pen that changes size, shape, and color. In addition, you can apply these formats to a particular object or to all objects you add to your diagram.

In addition to the shape and color of the nib, you can also change the ending shape of an outline. Lines, or objects with open paths, can have ends that are rounded, square, cropped, or tipped with arrowheads and other line-ending shapes. Objects with closed paths (squares, polygons, etc.) naturally have no end-points, but you can still select from pointed, rounded, or truncated corners.

The selected object contains no outline. You can remove outlines by clicking the No Outline button that appears in the Color Palette.

Layers Roll-Up

Displays the names and basic attributes of the layers in the current drawing. Double-clicking a layer makes it the active layer (indicated by the horizontal arrow). Any new objects you add to a drawing are assigned to the active layer.

Beside each layer name, you'll find a series of icons. These icons control the layer's basic properties. The eye icon controls whether a layer is displayed; the printer icon controls whether the layer appears when you print the document; the pencil icon controls whether you can edit the layer's contents; and, the master layer icon controls whether the layer's contents appear on every page of the document.

The color swatches at the right side of the box what color is used for each layer if it has the Override Full Color View option enabled.

Click this button to display a menu that contains commands for editing layer properties and contents.

Lets you change the color used to display a layer when it has the Override Full Color View option enabled.

Shows the name of the active layer.

Layer Settings dialog box

Displays the name of the selected layer. If you want to rename the layer, type the new name in this box.

Displays the name of the selected layer. If you want to rename the layer, type the new name in this box.

Displays or hides the selected layer. When this check box is enabled, the layer is visible.

Enables or disables printing of the selected layer. When this check box is enabled, the layer appears in printed copies of the active document.

Allows or prevents editing of the selected layer. When this check box is enabled, the layer and its contents can be edited.

Enables or disables the master layer property for the selected layer. When this check box is enabled, the layer is a master layer; its contents appear on every page in your document.

Provides controls that let you enable the Override Full Color view option and choose a layer color for use when the option is enabled.

Lets you change the color used to display a layer when it has the Override Full Color view option enabled.

When this check box is enabled, CorelDRAW displays the selected layer's objects as outlines of the color displayed on the Layer Color picker. When this check box is disabled, CorelDRAW displays these objects in full color. This option has no effect on printed copies of the document.

When this check box is enabled, changes you make to the selected layer's settings apply only to the page that is currently displayed in the Drawing window.

If you're editing the Guides layer, this button opens the Guidelines Setup dialog box, which contains controls that allow you to create, edit, and delete guidelines. If you're editing the Grid layer, this button opens the Grid And Ruler Setup dialog box, which contains controls that allow you to set up the grid, rulers, and drawing scale.

Closes this dialog box and saves any changes you have made.

Closes this dialog box without saving any changes you have made.

Align and Distribute dialog box

Align tab

Aligns the selected objects' top edges horizontally.

Aligns the selected objects' center points horizontally.

Aligns the selected objects' bottom edges horizontally.

Aligns the selected objects' left edges vertically.

Aligns the selected objects' center points vertically.

Aligns the selected objects' right edges vertically.

Aligns the selected objects at the edge of the Drawing Page based on the settings you make. For example, if you enable the Left check box, the objects' left edges line up at the left edge of the page.

Aligns the selected objects at the center of the Drawing Page based on the settings you make. For example, if you enable the Left check box, the object's left edges line up at the center of the page.

Moves the selected objects so that they line up with the grid based on the settings you make. For example, if you enable the Left check box, the objects move so that their left edges line up with the nearest grid point.

Distribute tab

When enabled, distributes the selected objects vertically by spacing their top edges evenly.

Distributes the selected objects horizontally by spacing their center points evenly.

Distributes the selected objects vertically by placing equal spaces between them.

Distributes the selected objects vertically by spacing their bottom edges evenly.

Distributes the selected objects horizontally by spacing their left edges evenly.

Distributes the selected objects vertically by spacing their center points evenly.

Distributes the selected objects vertically by placing equal spaces between them.

Distributes the selected objects horizontally by spacing their right edges evenly.

Distributes the selected objects to the extent of the box that surrounds them when they are selected.

Distributes the selected objects to the extent of the Drawing Page

Displays the effects of your current settings in the Drawing Window. If you don't want to keep these settings, you can click Reset.

Clears all settings you've made since you opened the Align And Distribute dialog box.

Align and Distribute stuff on the Property Bar

Opens the Align and Distribute dialog box, which lets you align or distribute objects horizontally and/or vertically. This command is available only when you have two or more objects selected.

Weld Roll-Up

Displays a graphical representation of the Weld option. The representation changes depending on which of the selected objects you keep after welding. If you enable the Target Object check box, a shadow appears behind the target object (in this case, the rectangle indicated with the X). Similarly, if you enable the Other Object(s) check box, shadows appear behind the circle and triangle.

Enable this check box if you want to keep a copy of the target object after welding. If you disable the check box, the target object is removed when welding occurs.

Enable this check box if you want to keep a copy of the "other" objects (i.e., all but the target object) after welding. If you disable the check box, these objects are removed when welding occurs.

Displays a horizontal arrow that you use to select the target object the object to which you're welding the selected objects. Welding occurs as soon as you select the target object.

Trim Roll-Up

Displays a graphical representation of the Trim option. The representation changes depending on which of the selected objects you keep after trimming. If you enable the Target Object check box, a shadow appears behind the target object (in this case, the rectangle indicated with the X). Similarly, if you enable the Other Object(s) check box, shadows appear behind the circle and triangle.

Enable this check box if you want to keep a copy of the target object after trimming. If you disable the check box, the target object is removed when trimming occurs.

Enable this check box if you want to keep a copy of the "other" objects (i.e., all but the target object) after trimming. If you disable the check box, these objects are removed when trimming occurs.

Displays a horizontal arrow that you use to select the target object the object you're trimming. Trimming occurs as soon as you click the target object.

Intersect Roll-Up

Displays a graphical representation of the Intersection option. The representation changes depending on which of the selected objects you keep after intersecting. If you enable the Target Object check box, a shadow appears behind the target object (in this case, the rectangle indicated with the X). Similarly, if you enable the Other Object(s) check box, shadows appear behind the circle and triangle.

Enable this check box if you want to keep a copy of the target object after intersection. If you disable the check box, the target object is removed when intersection occurs.

Enable this check box if you want to keep a copy of the "other" objects (i.e., all but the target object) after intersection. If you disable the check box, these objects are removed when intersection occurs.

Displays a horizontal arrow that you use to select the target object the object with which you're intersecting the selected objects. Intersection occurs as soon as you click the target object.

Weld, Trim, and Intersection on the Property Bar

Welds the selected objects based on the method you used to select them. If you marquee select the objects, the welded object takes on the fill and outline properties of the bottom-most selected object. If you use multiple selection, the welded object takes on the fill and outline properties of the object you select last.

Creates a trimmed object depending on how you select the objects. If you marquee select the objects, the bottom-most selected object is trimmed by the other selected objects. If you use multiple selection, the object you selected last is trimmed by the other selected objects.

Creates a new object out of the area where the selected objects overlap. If you marquee select the objects, the new object takes on the fill and outline properties of the bottom-most selected object. If you use multiple selection, the new object takes on the fill and outline properties of the object you select last.

Other Arrange commands on the Property Bar

Combines the selected objects to create a single curve object. Overlapping areas of the objects are removed to create "clipping holes."

Divides the selected combined object into its original components.

Binds the selected objects to create a single unit. Use the Ungroup command to break this unit apart.

Divides the selected group into its original components.

Divides the selected group into its original components. Use this command if the selected group is composed of nested groups and you want to be left with all of the individual objects.

Object Data Roll-Up

Displays the Object Data Manager, where you can view and edit a summary of the data attached to the selected object or objects.

Use this text box to enter or edit data in a field. To enter or edit a field's contents, select the field from the Field list, type or change the data, then press ENTER. The length of your entry is limited to the width of your screen; the text scrolls horizontally as you type.

The data you enter appears with the appropriate format in the Value column. For example, numbers entered in the Cost field appear with a dollar sign. You can change the format of a field and create new ones through the Field Editor command in the Object Data menu.

Column headings that identify the data listed below them. To resize the columns, drag the black bar between them.

Displays data attached to the selected object. To edit the contents of a field, choose it from this list and use the text box above it to change the value. You can also double-click a field to open the Object Data Field Editor dialog box.

Name, Cost and Comments are built-in fields available for all objects. You can delete or rename these fields or add new fields using the commands in the Object Data menu.

Click this button to display the Object Data menu. This menu provides commands for manipulating the data associated with the selected object.

Field Editor Dialog box

Displays the name of the field currently selected in the list box below. To rename a field, select it from the list, then type a new name in this box.

Displays the field names for the current object. Select a field by clicking its name, then use the other controls in this dialog box to manipulate it as required.

Drag the field names in the list up or down to rearrange their order. The new order will be reflected in the Object Data Roll-up and the Object Data Manager.

Click this button to add a new field to the list box. CorelDRAW gives each new field a default name for example, Field0, Field1, Field2 and so on. You can rename a field by selecting it and editing its name in the text box located at the top of this dialog box.

Adds highlighted fields to the selected object. To select multiple fields hold down SHIFT and click on the field names. To deselect a field, click its name while holding down CTRL.

Removes highlighted fields from the current object. If the field is assigned to more than one object in the current drawing, CorelDRAW will ask whether you want to delete the field from all objects.

To delete multiple fields hold down CTRL and click on the field names you want, then click Delete Field. To deselect a field, click its name while holding down CTRL.

Enable this check box if you want to add the highlighted fields to all objects (including those you add later) in the current drawing.

To assign this option to several fields at once, hold down CTRL and click on the field names. To deselect a field, click its name while holding down CTRL.

Enable this check box if you want to add the highlighted fields to the list of default fields for new drawings.

To assign this option to several fields at once, hold down CTRL, click on the field names, then click Add Selected Fields.

Adds the values for a selected field. Totals for each selected group of objects will appear in the Object Data Manager. To summarize multiple fields hold down CTRL, click on the field names, then click Add Selected Fields.

This option is not available for fields with General formatting.

Displays a dialog box you can use to change the format of the data that appears in the highlighted fields.

Closes this dialog box and saves any changes you have made.

Format Definition dialog box

Assigns a General format to the selected fields. General formats display text just as you enter it. Numbers display without leading or trailing zeroes, and with no thousands separators.

Assigns a Date/Time format to the selected fields. You can choose one of CorelDRAW's preset formats from the list box to the right or type your own in the Create box.

Assigns a Linear/Angular format to the selected fields. You can choose one of CorelDRAW's preset formats from the list box to the right or type your own in the Create box.

Assigns a Numeric format to the selected fields. You can choose on of CorelDRAW's preset formulas from the list box to the right or type your own in the Create box.

Provides a space for you to edit the selected preset format or type a new format.

Lists the formats available for the selected Format Type.

Shows a sample based on the current format.

Removes the selected format.

Lets you choose from CorelDRAW's five view quality options. The view quality setting controls the display of fills, outlines, and images on the screen. It has no effect on printed copies of the document.

Click this button to have objects appear as dotted outlines as you move them in the Drawing Window. Otherwise, a rectangle representing the object appears during movement and the object reappears when you release the mouse button.

Treats unfilled objects as though they were filled; this allows you to select unfilled objects by clicking anywhere inside them.

Lets you set the distance the selected object moves when you press one of the arrow keys.

Lets you set the distance the selected object moves when you press one of the arrow keys.

Specifies where duplicate objects are positioned, relative to the original object.

Magnifies the area you click by a factor of two. To fit a specific area in the Drawing Window, drag diagonally to enclose the area in a marquee box.

Displays and hides the Internet Objects toolbar.

Displays and hides the Library toolbar.

Displays and hides the Roll-Ups toolbar.

Displays and hides the Zoom toolbar.

Displays and hides the Text toolbar.

Displays and hides the Standard toolbar.

Displays and hides the on-screen Color Palette.

Displays all guidelines in the active document.

Hides all Roll-Ups currently open.

Shows all Roll-Ups currently open.

Click this button if you want to have the cursor indicate the action you're performing (for example, show a rectangle when the Rectangle tool is selected). Click this button again to disable interactive cursors.

Drag the edges of a window or toolbar to resize it.

Lets you choose whether you want to use traditional toolbox cursors or interactive cursors that show which tool you're using.

P_session context sensitive help

Allows you to assign keywords and notes to drawings.

Type the page number you want to go to.

Click to accept the settings and exit the dialog box.

Click to exit the dialog box without having the changes take effect.

Delete page dialog

Type the starting range of the pages you want to delete.

Enable to delete a range of pages.

Click to accept the settings and exit the dialog box.

Click to exit the dialog box without making any changes.

Insert Page dialog

Type the number of pages you want to add.

Click to add the number of pages specified before the page number displayed in the Page box.

Click to add the number of pages specified after the page number displayed in the Page box.

Type the page number before or after which you want to add pages.

Type the end range of the pages you want to delete.

Click to accept the settings and exit the dialog box.

Click to exit dialog box without making any changes.

Displays detailed information about the contents of your document and the objects it contains.

Displays detailed information about the contents of your document and the objects it contains.

Enable to show the name and location of the file.

Shows the number of text objects, words, lines, characters, and fonts used in the document.

Show the number of bitmaps in the document.

Shows the number of styles (graphic, Artistic, and Paragraph) used in the document.

Shows the number of special effects (Extrude, Blend, Perspective, Envelope, Contours, Powerclip, Lens) have been applied to objects in the document.

Displays the type of fills in your document.

Displays the type of outlines in your document.

Page Setup dialog box

Sets the Drawing Page so that its short end is horizontal.

Sets the Drawing Page so that its long end is horizontal.

Provides a list of preset paper sizes that you can apply to the Drawing Page. Choose the Custom option if you want to set your own special page size.

Displays the width of the page type selected in the Paper list box. Change the value displayed here to set a custom page size.

Displays the height of the page type selected in the Paper list box. Change the value displayed here to set a custom page size.

Lets you choose the unit you want to use to set the size of the Drawing Page. If you change this unit, the change is reflected for all controls in CorelDRAW that display units (including the rulers).

The Page Size group provides controls that let you set the horizontal and vertical dimensions of the Drawing Page. The settings you make using these controls are automatically reflected in the preview box to the right.

Available only when you select pixels from the Unit list box, this button opens the Edit Pixel Resolution dialog box. This dialog box has controls that let you set the exact horizontal and vertical resolution for your drawing.

Automatically matches the size and orientation of the Drawing Page to the current printer settings.

Enable this check box to display the outline of the Drawing Page in the Drawing Window. Disable this check box to hide the outline.

Enable this check box to show pages that will face each other in a multi-page document (e.g., a book, booklet, or side-fold card). This option is not available for top-fold and tent cards.

Available when the Facing Pages check box is enabled, this box lets you choose whether you want the document to start on the left or right side.

Adds a box to your drawing that covers the entire Drawing Page and lies behind all other objects in your drawing. By filling this box, you can add a printable background to your drawing.

Lets you see what your drawing would look like on colored paper. Click the button to see a color palette, then click the color you want. If you don't see the color you want, click the Others button. The color you select does not appear in the printed version of your drawing.

Lets you choose a layout style for the current drawing. No matter what layout style you choose, CorelDRAW displays the pages sequentially and prints them in the required order. Details about the selected style appear below the Layout box.

Shows a representation of the current page size and orientation and the current layout style.

Shows the name of the selected label style.

Shows how many pages of the document will be printed on each sheet of paper. The number shown here is dependent on the settings currently displayed on the Page Size and Layout controls.

Shows the current page width setting.

Shows the current page height setting.

Shows a list of available label styles. Use the scroll bar at the right of the box to move through the list, then click the style you want. If you create custom label styles, they also appear in the list (in the User Defined folder).

Opens the Customize Label dialog box, which contains controls that let you adjust the selected label style or create and save your own custom label style.

Customize Label dialog box

Lists the label styles in the folder currently selected on the Page Setup dialog box. Settings you make in the Label Size, Margins, and Gutters sections apply to the label style displayed here. If you want to create a new style, you can click the Add button to the right of this list box.

Click this button to save the customizations you've made. You can save the customizations under a new style name or overwrite an existing label style.

Click this button to delete the label style currently displayed in the Label Style list box.

Shows a preview of how the labels will fit on the Drawing Page.

Lets you set the number of rows of labels you want on each page you print. The preview box automatically changes to display the settings you make here.

Lets you set the number of columns of labels you want on each page you print. The preview box automatically changes to display the settings you make here.

Displays the width of the label selected in the Label Style list box. Change the value displayed here to set a custom label size.

Displays the height of the label selected in the Label Style list box. Change the value displayed here to set a custom label size.

Lets you choose the unit you want to use to set the size of the label.

Enable this check box to create labels with rounded corners. Disable this check box to create labels with squared corners.

Lets you set the distance between the left edge of the page and the left end of each label in the first column.

Lets you set the distance between the right edge of the page and the right edge of each label in the last column.

Lets you set the distance between the top of the page and the top of the first row of labels on the page.

Lets you set the distance between the bottom of the page and the bottom of the last row of labels on the page.

Lets you choose the unit you want to use to set the page margins.

Enable this check box if you want the top and bottom margins and left and right margins to be equal. The bottom margin will equal the value you set in the Top box, while the right margin will equal the value you set in the Left box.

Enable this check box to center the labels on the page horizontally and vertically.

Lets you set the horizontal space you want between each column of labels.

Lets you set the vertical space you want between each row of labels.

Lets you choose the unit you want to use to specify the horizontal and vertical gutters.

Automatically equalizes the space between labels. If possible, auto spacing will keep the labels within the defined margins.

The Label Size group provides controls that let you set the horizontal and vertical dimensions of each label. The settings you make using these controls are reflected in the preview box to the left.

The Margins group provides controls that let you set the distance between each side of the page and the group of labels that will be printed on it. The settings you make using these controls are reflected in the preview box to the left.

The Gutters group provides controls that let you set the horizontal and vertical distance you want between labels on the page. The settings you make using these controls are reflected in the preview box to the left.

The Layout group provides controls for setting the number of labels you want on each printed page. The settings you make using these controls are reflected in the preview box above.

Save Settings dialog box

Provides a space for you to type the name of the label style you want to save.

Page Setup — Property Bar controls

Provides a list of preset paper sizes that you can apply to the Drawing Page. Choose the Custom option if you want to set your own special page size.

Provides a list of preset paper sizes that you can apply to the Drawing Page. Choose the Custom option if you want to set your own special page size.

Displays the width (top box) and height (bottom box) of the page type selected in the Paper list box. Change these values set a custom page size.

Displays the width (top box) and height (bottom box) of the page type selected in the Paper list box. Change these values set a custom page size.

Sets the Drawing Page so that its short end is horizontal.

Sets the Drawing Page so that its long end is horizontal.

Lets you choose the unit you want to use for your drawing. If you change this unit, the change is reflected for all controls in CorelDRAW that display units (including the rulers).

Lets you choose the unit you want to use for your drawing. If you change this unit, the change is reflected for all controls in CorelDRAW that display units (including the rulers).

Template Wizard

Click this button if you want to choose from a set of CorelDRAW templates.

Click this button if you want to choose from a selection of Paper Direct text and paper templates.

Click this button if you want to choose from a selection of PaperDirect text templates.

Displays a list of template types. Click the type of template you want, then click Next.

Displays a list of specific template types. Click the type of template you want, then click Next.

Displays a list of specific templates. Click the template you want, then click Finish.

Closes the dialog box and creates a new document based on the template you've selected.

Displays a thumbnail sketch of the selected template.

Enable this check box to have CorelDRAW open the template with the contents displayed in the preview box. Leave the box disabled to have CorelDRAW open the template with the graphic and text styles only.

Displays any keywords associated with the template selected above.

Styles Roll-Up

Displays icons that represent the styles in the active template. To apply a style to an object, select the object in the Drawing Window, then double-click the style's icon.

Displays icons that represent the styles in the active template. To apply a style to an object, select the object in the Drawing Window, then double-click the style's icon.

Click this button to display a list of commands for viewing, applying, saving, and editing styles.

Style Properties dialog box

Lets you choose which properties (for example, fill and outline) you want to save with the selected style. To include a specific property, enable the check box beside it.

Lets you choose which style's properties you want to adjust.

Grid and Ruler Setup dialog box

Ruler tab

Lets you choose which unit of measurement you want to use for the horizontal ruler.

Lets you choose which unit of measurement you want to use for the vertical ruler.

Enable this check box if you want to use the same units for the horizontal and vertical units.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — vertically. For example, enter 1 inch if you want to move the origin 1 inch upward. Negative numbers move the origin downward.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — vertically. For example, enter 1 inch if you want to move the origin 1 inch upward. Negative numbers move the origin downward.

Opens the Edit Scale dialog box, which provides controls that let you change the relationship between distances in your drawing and distances in the real world. If you've selected pixels as your horizontal or vertical drawing unit, this button opens the Edit Pixel Resolution dialog box. This dialog box has controls that let you set the exact horizontal and vertical resolution for your drawing.

If you're using inches as a ruler unit, use this list box to choose how many division marks ("ticks") you want between each inch mark on the ruler.

Enable this check box to display fractions on the rulers. If you leave this box disabled, the rulers display decimals.

Drawing Scale dialog box

Lets you choose from a list of preset drawing scales. These scales represent the relationship between distances on the page and distances in the real world.

Displays the component of the drawing scale that refers to distances in the drawing. You can create a custom drawing scale by changing the value displayed in this box.

Lets you choose the unit of measurement you want to use to set the drawing scale.

Displays the component of the drawing scale that refers to distances in the real world. You can create a custom drawing scale by changing the value displayed in this box.

Grid tab

Click this button if you want to set the distance between grid dots according to how many grid dots you want per unit of horizontal and vertical distance. For example, if you want grid dots 0.1 inches apart, you would specify a frequency value of 10 dots per inch.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how many grid dots you want for each unit of vertical distance.

Click this button if you want to set the distance between grid dots by typing the exact distance you want between each dot. For example, if you want grid dots 0.1 inches apart, you would specify a value of 0.1.

Use this box to specify how much horizontal distance you want between grid dots.

Use this box to specify how much vertical distance you want between grid dots.

Provides controls that let you set the amount of horizontal and vertical space you want between grid dots.

Enable this check box if you want to show the grid in the Drawing Window. Disable this check box to hide the grid.

Enable this check box if you want to have objects automatically line up with the grid as you move or draw them.

Guidelines Setup dialog box

Horizontal tab

Displays a list of existing horizontal guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the vertical ruler. If you want to add a guideline, type a value here and click Add.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all horizontal guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

Guidelines Setup dialog box - Vertical tab

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the horizontal ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing vertical guidelines. If you want to edit a guideline, you need to select it here first.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all vertical guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

Slanted tab

Displays a list of existing slanted guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it.

Lets you select the method you want to use to position the guideline. You can define a slanted guideline using two points (or coordinates), or a single point and an angle. A guideline defined by the points 1,1 and 5,5 would follow the same path as a guideline starting at 1,1 with a 45-degree angle. Points represent the horizontal and vertical distance from the location where the horizontal and vertical rulers' 0 measurements meet.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the horizontal position of the guideline's origin point. If you're using the 2 Points method, this box lets you set the horizontal position of the guideline's first origin point.

Lets you select the unit of measurement you want to use to position the selected guideline.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the vertical position of the guideline's origin point. If you're using the 2 Points method, this box lets you set the vertical position of the guideline's first origin point.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the vertical position of the guideline's origin point. If you're using the 2 Points method, this box lets you set the vertical position of the guideline's first origin point.

Lets you set the vertical position of the guideline's second origin point.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the guideline's angle. If you're using the 2 Points method, this box lets you set the horizontal position of the guideline's second origin point.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the guideline's angle. If you're using the 2 Points method, this box lets you set the horizontal position of the guideline's second origin point.

Adds a new guideline to the Drawing Window based on the coordinates or angle and coordinate you have defined.

Moves the current guideline to the coordinates or angle and coordinate you have defined.

Removes the selected guideline.

Removes all slanted guidelines from the active drawing.

Enable this check box to have guidelines appear in the Drawing Window. Disable this check box to hide all guidelines.

Enable this check box to have objects automatically line up with guidelines when you move or draw the objects nearby.

Removes all Horizontal, Vertical, and Slanted guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

Grid, Ruler, Guidelines stuff on Property bar

Click this button to enable or disable the Snap To Grid option. When Snap To Grid is enabled, objects automatically line up with the grid as you move or draw them.

Click this button to enable or disable the Snap To Guidelines option. When Snap To Guidelines is enabled, objects automatically line up with a guideline when you move or draw them nearby.

Click this button to enable or disable the Snap To Objects option. When Snap To Objects is enabled, objects automatically line up with the edges or centers of objects as you move or draw them nearby.

Save Settings For New Documents dialog box

Enable this check box if you want to save the current style settings — including default fill, outline, and text — as the defaults for all new documents you create.

Enable this check box if you want to save the current page settings — including all settings you've made using the Page Setup dialog box — as the defaults for all new documents you create.

Enable this check box if you want to save the current grid, ruler, guideline, and scale settings as defaults for all new documents you create.

Enable this check box if you want to save the current file saving settings — including all settings you've made using the Save Drawing and Advanced Settings dialog boxes — as defaults for all new documents you create.

Enable this check box if you want to save the current window settings — including magnification level, view quality, and whether the rulers are displayed or hidden — as defaults for all new documents you create.

Enable this check box if you want to save the current snap settings — including which of the Snap To commands are enabled — as defaults for all new documents you create.

Changes the default settings for new CorelDRAW documents based on the options you've enabled and closes the dialog box.

Closes the dialog box without changing the default settings.

Provides help about the Settings For New Documents dialog box.

Rulers, Page Border, Page, Desktop

Use the rulers to determine the size and spacing, and position of objects in your drawing. To change the units displayed on the rulers, double-click the horizontal or vertical ruler, or click Layout, Grid And Ruler Setup.

To reposition the ruler origin, drag from the ruler intersection point onto the Drawing Window. As you drag, crosshairs appear. Release the mouse button when the crosshairs are where you want to place the origin.

To move a ruler, hold down SHIFT and drag it onto the Drawing Window. To move both rulers at the same time, hold down SHIFT and drag the ruler intersection point.

Shows the borders of the Drawing Page. Double-click the page border to open the Page Setup dialog box.

The area around the Drawing Page border represents the desktop. You can store objects in this area for later use, as the desktop will not appear when you print your document. Objects placed here are contained within the Desktop layer. You can change the properties of the Desktop layer using the Layers Roll-Up.

The area that can be printed by your printer, known as the Drawing Page.

Calibrate Rulers dialog box

Sets the number of pixels displayed for each unit on the horizontal ruler when you enable the Zoom Relative To 1:1 option.

Sets the number of pixels displayed for each unit on the vertical ruler when you enable the Zoom Relative To 1:1 zoom option.

Open template dialog box

Click this button if you want to use the template as the basis for a new document.

Click this button if you want to open the template and edit it.

Enable this check box if you want to open any objects contained in the template. If you disable this check box, only the template's styles are loaded.

View Manager

Shows the list of saved viewpoints for the active document. To switch to a view, double-click it in this list.

View Property Bar

Zooms in by a factor of two.

Zooms out by a factor of two or to the previous level of magnification.

Displays items in drawing at their actual size.

Fits all objects in the Drawing Window.

Fits all selected objects inside the Drawing Window.

Fits the entire Drawing Page inside the Drawing Window.

Width Fits the width of the Drawing Page inside the Drawing Window.

Height Fits the height of the Drawing Page inside the Drawing Window.

Edit Pixel Resolution dialog box

Lets you set the horizontal resolution (in pixels) for the Drawing Page.

Lets you set the vertical resolution (in pixels) for the Drawing Page.

Enable this check box if you want the vertical resolution to equal the value you set in the Horizontal Resolution box.

Save Style As dialog box

Provides a series of check boxes that allow you to choose which of the selected object's properties you want to save with the style. Use the Name box to set the name of the new style.

Apply Style dialog box

Applies the highlighted style to the selected object and closes the dialog box.

Closes the dialog box without saving any changes you have made.

Miscellaneous RMB commands

Provides pop-up help on objects, controls, and other items in CorelDRAW.

Displays or hides the Toolbox. When the toolbox is displayed, this command has a check mark beside it.

Opens the Save Style As dialog box, which allows you to create a style based on the selected object's properties.

Eliminates any changes you've made to the properties controlled by the selected object's style.

Applies this style to the selected object.

Applies this style to the selected object.

Applies this style to the selected object.

Applies this style to the selected object.

Applies this style to the selected object.

Applies this style to the selected object.

Displays the Apply Style dialog box, which allows you to choose the style you want to apply to the selected object.

Enable this command to have text in overlapping text frames flow around the selected object.

Attaches the selected blend to the path beneath the cursor.

Lets you move the drawing within the Drawing Window. When you release the mouse button, the Zoom tool is reactivated.

Magnifies the area you click by a factor of 2.

Zooms out by a factor of 2 or to the previous level of magnification.

Shows the area you click at four times its actual size.

Shows the area you click at twice its actual size.

Shows the area you click at its actual size.

Shows the area you click at 75% of its actual size.

Shows the area you click at 50% of its actual size.

Shows the area you click at 25% of its actual size.

Shows the area you click at 10% of its actual size.

Displays the Toolbox page on the Object Properties dialog box, which provides controls for adjusting the performance of the tools in the Toolbox.

Lets you move the drawing within the Drawing Window. When you release the mouse button, the Zoom tool is reactivated.

Task progress dialog box

To sort the tasks by Document title, click Document. To sort the tasks by percentage complete, click %.

Cancels the task highlighted in the list box to the left.

Pauses the task highlighted in the list box to the left.

Moves the highlighted task up one position in the priority list.

Moves the highlighted task down one position in the priority list.

Full Value dialog box

Provides a space for you to type the value you want to type in the current control.

Shows the minimum value you can enter in the Full Value box.

Shows the minimum value you can enter in the Full Value box.

Shows the maximum value you can enter in the Full Value box.

Shows the maximum value you can enter in the Full Value box.

Shows the smallest increment you can enter in the Full Value box.

Shows the smallest increment you can enter in the Full Value box.

Miscellaneous command buttons

Disables snapping to objects, guidelines, and the grid.

Enables snapping to objects, guidelines, and the grid.

Opens the Options dialog box and displays the Spell Assist page.

Opens the Options dialog box and displays the Type Assist page.

Displays a horizontal arrow that you use to select the target object — the object to which you're welding the selected objects. Welding occurs as soon as you select the target object.

Displays a horizontal arrow that you use to select the target object — the object you're trimming. Trimming occurs as soon as you click the target object.

Displays a horizontal arrow that you use to select the target object — the object with which you're intersecting the selected objects. Intersection occurs as soon as you click the target object.

Aligns the selected objects' bottom edges.

Aligns the selected objects' horizontal centers.

Aligns the selected objects' top edges.

Aligns the selected objects' left edges.

Aligns the selected objects' vertical centers.

Aligns the selected objects' right edges.

Opens the selected template based on the settings you've made.

Closes this dialog box without opening the selected template.

Provides help on working with templates.

Lets you choose from CorelDRAW's five view quality options. The view quality setting controls the display of fills, outlines, and images on the screen. It has no effect on printed copies of the document.

You can use the Zoom Box control on the Standard toolbar (displayed by default when you start CorelDRAW) to jump to a preset magnification level in one step. Or, you can type a percentage value in the Zoom Box list box to jump to a specific magnification. If the value you type exceeds the maximum magnification level, DRAW reverts to the maximum level. If you specify high magnification levels (for example, 100000%), DRAW displays the closest possible magnification level.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Closes this dialog box and saves any changes you have made.

Closes this dialog box and does not save any changes you have made.

Node edit stuff

Adds a node at the spot along the segment that you click. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node or segment. Use to remove surplus nodes from an excessively complex drawing and to smooth unwanted bumps along a curve.

Connects two nodes at the beginning or end of curve segments that are part of the same object. Use to close an open path or make two subpaths into a single continuous curve.

You can join nodes of different objects by first combining the objects with the Combine command in the Arrange menu.

Splits the curve into two or more subpaths. Useful for separating curves in a traced bitmap.

Deletes any nodes which can be deleted without significantly changing the shape of the curve. You can adjust the sensitivity of the Auto-Reduce feature in the Options dialog box.

Changes the selected line segment to a curve segment.

Changes the selected curve segment to a line segment.

Changes the selected node to a cusped node. This allows you to edit the line segments on either side of the node independently. Use when you want to add a sharp bend to a curve.

Changes the selected node to a smooth node. This constrains the angle between the two control points to 180 degrees, but allows you to vary the length of the control points independently. Use when you want a smooth transition between line segments.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees, and keeps both control points equal lengths. Use when you want the same curvature on both sides of the node.

Aligns selected nodes and their associated control points. Use to align the edges of objects that share a common boundary such as regions of a map.

To align nodes of different objects, you must first combine the objects with the Combine command in the Arrange menu.

Displays eight stretching/scaling handles that let you stretch and scale selected parts of a curve.

Displays eight rotating/skewing handles that let you rotate and skew selected parts of a curve.

Changes the way multiple-selected nodes move when dragged with the mouse. If left unchecked, all nodes move by the same amount. When checked, nodes move in proportion to their distance from the base node (i.e., the node you are dragging). The end result is that the curve appears to behave like an elastic expanding and contracting in response to the movement of the mouse.

Lets you draw a line between two unconnected nodes. Each node must be at the end of a path.

Lets you to separate a subpath from an object to create a separate path.

Adds a node at the spot along the segment that you click. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node or segment. Use to remove surplus nodes from an excessively complex drawing and to smooth unwanted bumps along a curve.

Connects two nodes at the beginning or end of curve segments that are part of the same object. Use to close an open path or make two subpaths into a single continuous curve.

You can join nodes of different objects by first combining the objects with the Combine command in the Arrange menu.

Splits the curve into two or more subpaths. Useful for separating curves in a traced bitmap.

Deletes any nodes which can be deleted without significantly changing the shape of the curve. You can adjust the sensitivity of the Auto-Reduce feature in the Options dialog box.

Changes the selected line segment to a curve segment.

Changes the selected curve segment to a line segment.

Changes the selected node to a cusped node. This allows you to edit the line segments on either side of the node independently. Use when you want to add a sharp bend to a curve.

Changes the selected node to a smooth node. This constrains the angle between the two control points to 180 degrees, but allows you to vary the length of the control points independently. Use when you want a smooth transition between line segments.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees, and keeps both control points equal lengths. Use when you want the same curvature on both sides of the node.

Aligns selected nodes and their associated control points. Use to align the edges of objects that share a common boundary such as regions of a map.

To align nodes of different objects, you must first combine the objects with the Combine command in the Arrange menu.

Displays eight stretching/scaling handles that let you stretch and scale selected parts of a curve.

Displays eight rotating/skewing handles that let you rotate and skew selected parts of a curve.

Changes the way multiple-selected nodes move when dragged with the mouse. If left unchecked, all nodes move by the same amount. When checked, nodes move in proportion to their distance from the base node (i.e., the node you are dragging). The end result is that the curve appears to behave like an elastic expanding and contracting in response to the movement of the mouse.

Lets you draw a line between two unconnected nodes. Each node must be at the end of a path.

Lets you to separate a subpath from an object to create a separate path.

Dimension Roll-up stuff

Click to have the dimension updated each time the object it is snapped to is stretched or scaled.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Lists available styles for the dimension text.

Click to show the units beside the dimension text. This option is grayed out for U.S. Engineering and U.S. Architectural.

Applies the options chosen in the Roll-Up to selected dimension text.

Lists available decimal places.

Click to set the style and units of the dimension text. Samples of the selected style appear in the Sample field.

Click to specify dimension text placement, prefixes, and suffixes.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Click this icon to keep the dimension text horizontal, even if the dimension line is angular or vertical. If you don't choose this option, the dimension text is placed at the same angle as the dimension line.

Click this icon to center the dimension text on the dimension line. If you choose this option, the text is centered on the dimension line, provided you drag inside the extension lines when establishing the placement of the dimension text. If you drag outside the extension lines when establishing the dimension text placement, the text will not be centered, even if you choose this option. If you don't choose this option, the dimension text is placed where you last click when drawing the dimension line.

Lets you draw vertical dimension lines.

Lets you draw horizontal dimension lines.

Lets you draw slanted dimension lines.

Lets you draw callouts.

Lets you draw angular dimension lines. These lines measure the angle between two points and an apex.

Lets you draw connector lines.

Click to have the dimension updated each time the object it is snapped to is stretched or scaled.

Lists available styles for the dimension text.

Lists available styles for the dimension text.

Lists available styles for the dimension text.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

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Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Click to show the units beside the dimension text. This option is grayed out for U.S. Engineering and U.S. Architectural.

Lists available decimal places.

Lists available decimal places.

Lists available decimal places.

Shows how the dimension text will look.

Positions the dimension text in the middle of the dimension line.

Positions the dimension text above the dimension line.

Positions the dimension text below the dimension line.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Displays the dimension placement buttons. Click one of the placement buttons to specify where you want the dimension text placed relative to the dimension line.

Lets you set connector lines so that they are always locked to the same nodes on the objects they connect. When this button is disabled, connector lines always connect two objects across the shortest possible distance.

Applies the options chosen in the Roll-Up to selected dimension text.

Click to have the dimension updated each time the object it is snapped to is stretched or scaled.

Shows how the dimension text will look.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Lists available decimal places.

Lists available decimal places.

Displays the units with the dimension text. Disable this checkbox if you don't want the units displayed.

Lists available units for the dimension text.

Lists available units for the dimension text.

Eraser, Knife and Natural Pen stuff

Lets you set the angle for the Calligraphic Natural Pen.

Type 0 degrees if you want the pen Nib to be horizontal, and type 90 degrees if you want the nib to be vertical. If you want the pen nib to be slanted, type a value between 0 and 360 degrees.

Lets you set the angle for the Calligraphic Natural Pen.

Type 0 degrees if you want the pen Nib to be horizontal, and type 90 degrees if you want the nib to be vertical. If you want the pen nib to be slanted, type a value between 0 and 360 degrees.

Lets you set the width for the Natural Pen tool.

Lets you set the width for the Natural Pen tool.

Lets you choose the appearance of curves drawn with the Preset Natural Pen.

Lets you choose the appearance of curves drawn with the Preset Natural Pen.

The Calligraphic type draws curves that change thickness based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

The Fixed Width type draws curves that are the same thickness along their entire length.

The Preset type draws curves that change thickness based on preset line types that you can choose from a list box.

The Pressure type draws curves that change thickness based on feedback from a pressure sensitive pen or keyboard input.

Lets you change the size of the area that the Eraser tool erases.

Specifies whether the eraser tool automatically reduces the number of nodes in an object it is erasing or not.

Lets you change the size of the area that the Eraser tool erases.

Sets the Knife tool to automatically close open objects when it cuts them.

Sets the knife tool to create subpaths of a single object rather than separate objects.

Closes an open path.

Spiral and Graph Paper stuff

Sets the amount that the distance between each revolution of a logarithmic spiral increases.

Sets the number of revolutions of the spiral. The spiral appears tighter when you use more revolutions.

Sets the number of revolutions of the spiral. The spiral appears tighter when you use more revolutions.

Lets you create a logarithmic spiral. In a logarithmic spiral, the distance between each revolution of the spiral increases towards the outer edge of the spiral.

Lets you create a symmetrical spiral. In a symmetrical spiral, the distance between each revolution of the spiral is constant.

Sets the number of rows and columns in the graph paper.

Sets the number of rows and columns in the graph paper.

Polygon stuff

The Number Of Points box lets you change the number of sides a polygon has or the number of points a star has.

The Number Of Points box lets you change the number of sides a polygon has or the number of points a star has.

Sets the sharpness of stars and star-shaped polygons.

Specifies whether the shape is a polygon or a star.

Ellipse and Rectangle stuff

Sets the angle for an arc or pie-shape. The angle determines the length of the arc or pie-wedge.

Sets the angle for an arc or pie-shape. The angle determines the length of the arc or pie-wedge.

Sets the direction of an arc or pie-wedge. The direction determines how the arc or pie-wedge is drawn along the path of the original ellipse.

Changes the ellipse or pie-wedge into an arc.

Changes the arc or pie-wedge into an ellipse.

Changes the ellipse or arc into an pie-wedge.

Changes the roundness of the rectangle's corners.

CM_TBI_RECTANGLE_STRETCH_ROUNDNESS_TOGGLE

Stacked IDs from Sarah

Specifies where the center of rotation is positioned, relative to the center of the object being rotated.

Sets the vertical and horizontal skew values.

Specifies the number of steps and the space between steps in a contoured object.

Sets vertical and horizontal spacing of paragraph text.

Specifies where duplicate objects are positioned, relative to the original object.

Overprinting

Sets the selected object to overprint fill. This is a method of insuring proper color registration when you print color separations. Overprinting the fill causes obscured portions of objects to print when they are under the overprinted object's fill.

Sets the selected object to overprint outline. This is a method of insuring proper color registration when you print color separations.

Overprinting the outline causes obscured portions of objects to print when they are under the overprinted object's outline.

Symbols

Lists the available symbol libraries.

Shows the number of the selected symbol.

Shows the number of the selected symbol.

Shows the size of the symbol after it is placed on the page.

Shows the size of the symbol after it is placed on the page.

Shows the symbols available in the current symbol library.

Opens the Tile Options dialog box. This dialog lets you specify how symbols are tiled when the Tile check box is enabled.

Enable this checkbox if you want to create a grid of identical symbols. Disable this check box if you only want to place a single symbol.

Specifies the number of symbols to place along the horizontal axis.

Specifies the number of symbols to place along the horizontal axis.

Closes this dialog box without saving any changes you have made.

Closes this dialog box and saves any changes you have made.

Enable this check box if you want the horizontal and vertical grid size values to be the same. Disable this check box if you want these two values to be different.

Specifies the number of symbols to place along the vertical axis.

Specifies the number of symbols to place along the vertical axis.

Advanced Save

Enable this check box if you want to compress any bitmaps in your document.

Closes this dialog box without saving any changes you have made.

Enable this check box if you want to compress any vector graphics in your document.

Provides help on saving documents.

Closes this dialog box and saves any changes you have made.

Click this button if you want CorelDRAW to rebuild special effects when it opens the document. Clicking this button reduced file size but might increase the time that CorelDRAW needs to initially render the special effects in the document.

Click this button if you want CorelDRAW to rebuild textures when it opens the document. Clicking this button reduced file size but might increase the time that CorelDRAW needs to initially render the textures in the document.

Enable this check box to save the document using the .CMX format.

Click this button if you want special effect information to be saved in the document. Clicking this button increases file size but might decrease the time that CorelDRAW needs to initially render the special effects in the document.

Click this button if you want texture information to be saved in the document. Clicking this button increases file size but might decrease the time that CorelDRAW needs to initially render the textures in the document.

Enable this check box if you don't want CorelDRAW to generate a new thumbnail image (the icon representing the image) each time you save. Enabling this check box might decrease the time that CorelDRAW requires to save a document.

Transform Context sensitive help

Position Roll-Up

Changes horizontal position relative to the Horizontal Ruler coordinate.

Changes vertical position relative to the Vertical ruler coordinate.

When enabled, moves the selected object relative to the object's position.

Displays/ hides the anchor point options.

Uses the top-left corner of the selected object's bounding box as the anchor point.

Uses the top-center corner of the selected object's bounding box as the anchor point.

Uses the top-right corner of the selected object's bounding box as the anchor point.

Uses the middle-right corner of the selected object's bounding box as the anchor point.

Uses the bottom-right corner of the selected object's bounding box as the anchor point.

Uses the bottom-center corner of the selected object's bounding box as the anchor point.

Uses the bottom-left corner of the selected object's bounding box as the anchor point.

Uses the middle-left corner of the selected object's bounding box as the anchor point.

Uses the center of the selected object's bounding box as the anchor point.

Applies the changes to a copy of the selected object.

Applies the changes to a copy of the selected object.

Rotation Roll-Up

Specifies the number degrees the selected object rotates.

Moves the center of rotation by the horizontal distance specified.

Moves the center of rotation by the vertical distance specified.

Rotates the object relative to the object's current position.

Displays/hides the rotation anchor points.

Rotates the object around the top-left corner of its bounding box.

Rotates the object around the top-center side of its bounding box.

Rotates the object around the top-right corner of its bounding box.

Enable to rotate the object around the middle-right side of its bounding box.

Enable to rotate the object around the bottom-right corner of its bounding box.

Enable to rotate the object around the bottom-center side of its bounding box.

Enable to rotate the object around the bottom-left corner of its bounding box.

Enable to rotate the object around the middle-left   side of its bounding box.

Enable to rotate the object around the center of its bounding box.

Applies the rotation to a copy of the object.

Click to apply the options specified.

Scale & Mirror Roll-Up

Specifies the percentage by which the selected object is sized horizontally. Type a value and click the Apply button to change the scale factor.

Specifies the percentage by which the selected object is sized vertically. Type a value and click the Apply button to change the scale factor.

Click to flip the selected object left to right and vice versa.

Click to flip the selected object top to bottom and vice versa.

Enable to maintain the ratio of height to width while scaling the object.

Click to show or hide options for choosing an anchor point (a point that will remain fixed when the transformation is applied.)

Enable to keep this point fixed when you transform the selected object.

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Enable to keep this point fixed when you transform the selected object.

Enable to keep this point fixed when you transform the selected object.

Click to apply the transformation to a copy of the object.

Click to have the transformation take effect.

Size Roll-Up

Type a value to change the size of the selected object width-wise.

Type a value to change the size of the selected object length-wise.

Enable to maintain the ratio of height to width while you size the selected object.

Click to show or hide options for choosing an anchor point (a point that will remain fixed when the transformation is applied.)

Enable to keep the bottom-left corner of the selected object's bounding box fixed while you size the object.

Enable to keep the top-center point of the selected object's bounding box fixed while you size the object.

Enable to keep the top-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the middle-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the bottom-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the bottom-center point of the selected object's bounding box fixed while you size the object.

Enable to keep the bottom-left corner of the selected object's bounding box fixed while you size the object.

Enable to keep the middle-left point of the selected object's bounding box fixed while you size the object.

Enable to keep the center point of the selected object's bounding box fixed while you size the object.

Click to apply the transformation to a copy of the object.

Click to have the settings take effect.

Skew Roll-Up

Type a value to skew the object by the number of degrees horizontally.

Type a value to skew the object by the number of degrees vertically.

By default, the center of the object's bounding box is the point that remains fixed when you skew an object. Enable the Use Anchor Point check box to choose a different anchor point.

Click the arrow button to display the options for choosing a different anchor point, if they aren't already displayed.

Click to show/hide options for choosing a different anchor point.

Enable to keep the top-left corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the top-center point of the selected object's bounding box fixed while you skew the object.

Enable to keep the top-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-center point of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-left point of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-left point of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-center point of the selected object's bounding box fixed while you skew the object.

Click to apply the transformation to a duplicate of the object.

Click to have the transformation take effect.

Transforming Property bar context sensitive help

Type a value in the X box to move the selected object horizontally relative to the horizontal ruler coordinate. Type a value in the Y box to move the selected object vertically relative to the vertical ruler coordinate.

Type a value in the X box to move the selected object horizontally relative to the horizontal ruler coordinate. Type a value in the Y box to move the selected object vertically relative to the vertical ruler coordinate.

Type a value in the top box to size the selected object horizontally. Type a value in the bottom box to size the selected object vertically.

Type a value in the top box to size the selected object horizontally. Type a value in the bottom box to size the selected object vertically.

Type a value in the top box to scale the object by a percentage horizontally. Type a value in the bottom box to scale the object by a percentage vertically.

Type a value in the top box to scale the object by a percentage horizontally. Type a value in the bottom box to scale the object by a percentage vertically.

Click to maintain the ratio of width to length as you size or scale the selected object. Type a value in one box and the other box updates automatically to maintain the proportions.

Type a positive value to rotate the object counter-clockwise. Type a negative value to rotate the object clockwise.

Type a positive value to rotate the object counter-clockwise. Type a negative value to rotate the object clockwise.

Click the top button to mirror the selected object horizontally. Click the bottom button to mirror the object vertically.

Interactive Transparency tool Property Bar

If you want more control over the pattern transparency, click the Edit Transparency button to access the Pattern dialog box.

Displays the types of transparencies available.

Displays the types of transparencies available.

Displays a list of Merge Modes. Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. Merge modes are available for fountain, pattern, and texture transparencies. The effect is dependent upon the colors that are contained within the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

Displays a list of Merge Modes. Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. Merge modes are available for fountain, pattern, and texture transparencies. The effect is dependent upon the colors that are contained within the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

Fixes the current contents of a lens. You can then move the lens without changing what's displayed through it. Changes you make to the objects seen through the lens have no effect on the lens contents.

Remove an object's transparency so that objects behind the transparency show through.

Displays a preview of the fill with the current parameters. Click the color picker, then choose a pattern from the list that appears.

To change the opacity used for the beginning of the transparency, move the Starting Transparency slider. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

To change the opacity used for the end of the transparency, move the Ending Transparency slider. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

A transparency that shows a smooth graduation between two transparencies in a straight line.

A transparency that shows a smooth graduation from one transparency to another in a radial fashion. The two transparency handles on either end of the transparency arrow represent the radius of the transparency. The outer handle can be used to change the outer transparency and alter the size of the circle, the inner one to move the circle and alter the centre transparency level.

A transparency that shows a smooth graduation in a circular path that radiates from the center of the object. It starts at the first transparency, reaches the second half way around the circle, and returns to the original level at the start position.

A transparency that shows a smooth graduation in a series of concentric squares that radiate from the center of the object outwards.

The Angle (top box) changes the slant of linear, conical, and square fountain transparencies. Changing the angle of gradation effects the appearance of the fountain transparency. Positive values rotate the transparency counter-clockwise; negative values rotate it clockwise. Radial fountain transparencies, however, progress in a series of concentric circles, so you cannot change their angle.

The Edge Pad (bottom box) determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain transparency. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical transparencies.

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The Edge Pad (bottom box) determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain transparency. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical transparencies.

Pattern

Creates a two-color bitmap pattern, which only includes the two colors that you assign.

Creates a full-color bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Creates a vector pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Texture

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Controls common to all effects dialogs

Click to reset all controls in the dialog box to their default settings.

Click Preview to view how your image would look if you applied the effect using the current settings.

Click the Effects menu to display a pop-up that gives you access to the other special effects that you can apply to bitmaps in CorelDRAW.

Displays the projected uncompressed file size of the bitmap.

Closes this dialog box and saves any changes you have made.

Closes this dialog box without saving any changes you have made.

Click this to display an overview of this dialog box. For Help on an item, right-click any item in the dialog box.

Convert to bitmap

Choose the number of colors to be saved with the bitmap from the Colors list box.

Enable the Dithered check box to improve the transition between colors. Dithering is a randomization of pixels in bitmaps using a limited Color Palette to simulate continuous tone progressions. Bitmap Dithering is a method of enhancing the appearance of photographic images which use a limited Color Palette.

Choose Transparent Background to make the background of the bitmap transparent. This is useful in creating non-rectangular bitmaps.

Choose a resolution from the Resolution list box. It is not always necessary to choose the highest possible resolution to get a good quality bitmap. If the bitmap has little detail or is only black and white, you can use a lower resolution. This helps reduce the size of the file, as images scanned at higher resolutions require more disk space.

If you are converting this image to a bitmap for use on the Internet, select either 72 x 72 or 96 x 96 dots per inch.

Disables Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Enable Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Normal filters a bitmap and removes jagged edges. Jagged pixels are filled in with intermediate colors or shades of gray, thereby smoothing transitions between colors.

Enable Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Super-sampling increases the size of the vector image, then decreases its resolution, to smooth jagged edges. As a result, it is much more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides much better results.

Resample dialog box

Displays the width of the image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the percentage box. However you choose to do it, the change will be reflected in both boxes.

Specifies the percentage by which the bitmap's width is adjusted. Type a value in the box, or click on the arrows displayed to the right of the box.

Displays the height of the image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the percentage box. However you choose to do it, the change will be reflected in both boxes.

Specifies the percentage by which the bitmap's height is adjusted. Type a value in the box, or click on the arrows displayed to the right of the box.

Displays the unit of measurement used to calculate image width. Click the down arrow to display a list of the available units.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Enable this control to maintain the active image proportions, both in dimension and resolution. When you type in a value in one box, the value in the other box will adjust automatically.

Maintains the original file size of the image; that is, the amount of space it takes up on your hard-drive. Changing the resolution without changing image dimensions will affect the file size.

Displays the original file size of the image in bytes.

Displays the size (in bytes) the file will be after resampling.

Click an option to determine the process used to resample the bitmap. When you increase the resolution of an image, CorelDRAW must add pixels that weren't originally in the image. If you select the Anti-Alias option, CorelDRAW averages the adjacent pixels and creates new pixels based on these average values. This takes longer, but provides better results than Stretch/Truncate, which simply duplicates neighboring pixels to fill in the gaps.

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Click to reset all values in this dialog box to the default settings.

Convert To flyout menu

Convert to black and white db

Click to convert the image to black and white line art.

Displays the currently selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type in a new value, or adjust the existing one using the scroll arrows.

Click to produce a black and white image using dots of various sizes. On printers that cannot print dots of different sizes, the halftone is produced by printing different numbers of dots in a given area.

Click to produce an image using just black and white values, but using ordered dithering to create the illusion of varying shades of gray. This option is less expensive in terms of file size and system requirements than the Error Diffusion method of dithering.

Click to produce an image using just black and white values, but using the error diffusion method of dithering to produce the illusion of varying shades of gray. This method is more expensive in terms of file size and system requirements than the Ordered method.

Displays the currently selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Controls the line frequency the halftone screen.

Controls the screen angle of the halftone screen. Setting the screen at different angles produces different line patterns.

Displays the currently selected unit of measurement used to calculate the line frequency. Click the down arrow to choose a different unit of measurement.

Convert to paletted image dialog box

Click to disable screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying; however, if your monitor is capable of displaying more than 256 colors, there is no need for dithering.

Click to enable the ordered method of screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Ordered dithering is faster than Error Diffusion, and is less expensive in terms of file size and system requirements.

Click to the enable the error diffusion method of dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Error Diffusion is more expensive in terms of file size and system requirements than Ordered.

Click to use the uniform color palette, which provides a complete 256 color spectrum (equal quantities of red, green, and blue), regardless of whether they are used in the image.

Click to use the Standard VGA palette (16 colors).

Click to samples the image and use the first 256 colors to create a palette.

Click to use an optimized color palette, which contains colors that are based on the image's colors. This option produces the best color, but is slower than the Uniform option.

Displays the number of colors you want included in an Adaptive or Optimized palette. Additional colors will not be added if you select more colors than are used in the image. Black and white images are the exception: a   palette with 256 shades of grays will be created on conversion.

2D effect flyout menu

Edge Detect dialog box

Move to set the intensity of the effect.

Click to apply a white fill to all areas of the image that are not part of the outlined image.

Click to apply a black fill to all areas of the image that are not part of the outlined image.

Click to apply another color to all areas of the image that are not part of the outlined image.

Offset dialog

Move to adjust the amount of horizontal shifting.

Move to adjust the amount of vertical shifting.

Click to stretch the edges of the image to fill in empty areas.

Click to fill the empty areas with a color.

Click to fill the empty areas with the opposite edge of the image.

Pixelate dialog box

Move to adjust the width of the blocks.

Move to adjust the height of the blocks.

Move to adjust the opacity of the effect.

Click to break up your image into square blocks.

Click to break up your image into rectangular blocks.

Click to break up your image into concentric circular blocks.

Swirl dialog

Click to swirl your image in a clockwise direction.

Click to swirl your image in a counterclockwise direction.

Move to adjust the number of whole rotations that occur.

Move to adjust the number of partial rotations. For example, if you set the Whole Rotations value to 1, and the Additional Degrees value to 90, your image will be rotated 450 degrees, or 1.25 times.

Wet Paint dialog box

Move to adjust the size of the paint drip.

Move to adjust the range of colors that drip. Negative values cause the dark colors to drip, positive values cause the light colors to drip.

3D effects flyout menu

3D Rotate dialog box

Displays a 3D dimensional box that you manipulate to change the perspective of your image. The shaded plane of the box represents the image. Move the vertical and horizontal sliders to rotate and position the 3D model.

Move to rotate the image vertically.

Move to rotate the image horizontally.

Enable this check box if you want to ensure that all parts of your image remain within the Image Window.

Emboss dialog box

Move to adjust the depth of the ridges and crevices in the relief. This determines the amount of background color the relief will contain.

Click to create a relief using the original image colors.

Click to create a relief using gray as the embossing color. This produces an overall gray image with moderate, embossed highlights.

Click to create a relief using black as the embossing color. This produces an overall black image with high-contrast, embossed highlights.

Click to create a relief using another color as the embossing color.

Click the color picker to select a different color to use as the embossing color.

Move to determine the angle at which the light hits the relief to create the embossing effect. You can also adjust the angle by typing a number of degrees in the box to the left.

Displays the current angle at which the light is hitting the relief. Type in a new value, or adjust the existing value using the scroll arrows.

Page Curl dialog box

Click to have the page curl begin along the top or bottom edge of the image, depending on the location you choose using the buttons to the left.

Click to have the page curl begin along the left or right edge of the image, depending on the location you choose using the buttons to the left.

Click to make the curl completely opaque.

Click to have some of the image show through the curl.

Click if you want the page curl on the top right corner of the image.

Click if you want the page curl on the top left corner of the image.

Click if you want the page curl on the bottom right corner of the image.

Click if you want the page curl on the bottom left corner of the image.

Move to adjust the width of the page curl. Increase the value to extend the page curl along the horizontal edge of the image.

Move to adjust the height of the page curl. Increase the value to extend the page curl along the vertical edge of the image.

Perspective dialog box

Click to enable the Perspective editing mode, which lets you move two nodes at once in opposite directions.

Click to enable the Shear editing mode, which lets you move two nodes simultaneously.

Displays a two-dimensional model of your image with nodes located in each corner. Click and drag the nodes to manipulate the perspective of the image.

Enable this check box to ensure that all parts of your image remain visible in the Image Window.

Pinch/Punch dialog box

Move to adjust the pinch or punch effect. Positive values apply a pinch effect, while negative values apply a punch effect.

Map to Object dialog box

Move to adjust the direction and amount of wrapping. Negative percentage values wrap the image toward the back; positive percentage values wrap the image toward the front.

Click to have the image appear to wrap around a sphere.

Click to have the image appear to wrap around a horizontal cylinder.

Click to have the image appear to wrap around a vertical cylinder.

Blur effects flyout menu

Gaussian Blur dialog box

Move to adjust the intensity of the effect.

Motion Blur dialog box

Move to determine the degree of image blurring.

Click the edge of the dial to set the direction of blurring.

Type an angle value in the box to set the direction of blurring.

Smooth dialog box

Move to adjust the intensity of the effect.

Noise effects flyout menu

Add Noise dialog box

Move to set the intensity of the effect.

Move to set the density of noise addition.

Enable this check box to apply randomly colored noise to the image.

Click to apply noise along a Gaussian distribution curve. Most of the colors added using this setting will resemble the original colors.

Click to apply noise using the Spike method. This produces a thin, light-colored grain.

Click to apply noise using the Uniform method. This results in an overall granular appearance.

Remove Noise dialog box

Move to determine how great a change in value must occur to any pixel before the effect is applied.

Enable this check box to have CorelDRAW automatically calculate the noise reduction level required to improve image quality.

Sharpen effects flyout menu

Sharpen dialog box

Move to determine the amount of edge sharpening.

Move to determine how great a change in value must occur to any pixel before the effect is applied.

Unsharp Mask dialog box

Move to adjust the intensity of the effect.

Move to set the range of the effect. Move the slider bar to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Artistic effects flyout menu

Glass Block dialog box

Move to adjust the width of the glass blocks.

Move to adjust the height of the glass blocks.

Impressionist dialog box

Move to determine the amount of pixel displacement that occurs along the horizontal axis.

Move to determine the amount of pixel displacement that occurs along the vertical axis.

Vignette dialog box

Move to adjust the fade rate between the image and the frame.

Move to adjust the size of the frame.

Click to use black as the frame color.

Click to use a color of your choice as the frame color.

Click to use white as the frame color.

Color transform flyout menu

Psychedelic dialog box

Move to determine the intensity of the effect.

Solarize dialog box

Move to set the intensity of the effect.

Lists commands for opening an existing mask, saving the active one, and editing the color in the Select Color dialog.

 Color Selector. Lets you select a color from a bitmap. You can then use the other controls on the Bitmap Color Mask Roll-Up to mask or show the color you select.

Specifies whether the colors are to be shown or hidden with the current mask.

Area in which you choose colors and enable them in the current mask by enabling a check box. You can disable some colors to experiment with the current mask.   To change a color, click the color preview with the right mouse button and choose Edit Color. To adjust the tolerance, click a color preview with the left mouse button and move the tolerance slider. The color tolerance set for each color is displayed in the column on the right.

Adjusts the color tolerance for each color.   Choose a value between 0 to 100% for each color in the mask. Increasing the tolerance masks a broader range of the selected color.

Undoes all color masking, restoring the original bitmap.

Applies the chosen mask to the selected bitmap.

The New Color Style button opens the New Color Style dialog box, which allows you to create a parent color. Parent colors are used to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

The New Child Color button opens the Create a New Child Color dialog box, which allows you to create a child color. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness for the child colors.

You can choose a child color by typing values in the appropriate boxes.

You can choose a child color by typing values in the appropriate boxes.

Displays the colors available based on the parent color selected. You can modify the color by clicking and dragging the small square that appears inside the preview window.

Type a name in the Color Name box to assign a name to the child color. If a name is not entered, a default name is assigned (e.g., Child1 of Red).

The Edit Color Style button opens the Edit Color Style dialog box, which allows you to change the color of a parent or child color. When you change a parent color, the child colors that are linked to the parent also change — not just in the Color Styles Roll-Up, but in your drawing as well.

The Create Shades button opens the Create Shades dialog box, which allows you to create child colors automatically, based on the hue of the parent color. You can automatically create up to 20 children colors.

Lighter Shades creates child colors that are lighter than the parent.

Darker Shades creates child colors that are darker than the parent.

Light and Darker Shades creates an equal number of light and dark colors.

The Create box indicates the number of child colors that you want to create. You can automatically create up to 20 child colors.

The Shade Similarity slider allows you to determine how similar the shade of the child colors will be, relative to the parent color. Higher values (moving the slider to the right), create shades that are very similar; lower values (moving the slider to the left), create shades that are less similar.

The Auto Create Color Styles button opens the Automatically Create Color Styles dialog box, which converts all of your drawing colors into color styles . It is important to note that the Auto-Create feature will change the fill and outline colors in your document since child color styles have the same hue as their parents.

The Parent Creation Index slider determines the number of parent colors created. Moving the slider to the right creates only a few parent colors; moving the slider to the left creates many   parent colors. Try experimenting with different slider values in your drawing until you achieve the desired result.

Use Fill Colors allows you to create color styles based on the fill colors used in the current drawing.

Use Outline Colors allows you to create color styles based on the outline colors used in the current drawing.

The Do Not Create Duplicate Color Styles check box, when enabled, ensures that only one color style is created for each instance of a color in your drawing. If this check box is disabled, a new color style will be created for each color contained in your drawing; even if the same color is used in more than one location.

Automatically Link Similar Colors Together links similar colors together under their appropriate parent colors based on hue tolerance.

Convert Child Palette Colors To CMYK, when enabled, converts colors from a specific color-matching system to CMYK so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

Colors are only converted to CMYK if their hue is different from the parent color. If the color already has the same hue as the parent, the color is not converted. Once you have converted colors to CMYK, they cannot be converted back to their original format.

Brightness-Contrast-Intensity dialog box (Adjust flyout menu)

Move the slider, or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider, or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the distance between the lightest and darkest pixels in your image.

Move the slider, or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Color Balance dialog box (Adjust flyout menu)

Move the slider to shift the balance of cyan and red in your image.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable if you want the changes applied to the darkest pixels in the tonal range.

Enable if you want the changes applied to the midtones in your image.

Enable if you want the changes applied to the lightest pixels in the tonal range.

Enable to maintain the brightness values of your image. If you leave this check box unchecked, the overall lightness or darkness of your image may be affected by color correction.

Gamma dialog box (Adjust flyout menu)

Move the slider, or type a new value in the text box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. It does affect all the values in your image, but is curve-based so the changes are weighted toward the midtones.

Hue/Saturation/Lightness dialog box (Adjust flyout menu)

Move the slider or type in a value to shift the hues along the color wheel. Hue is the most basic of color components in that it is what makes red red, blue blue, etc. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type in a value to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, while fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type in a value to shift the lightness of all colors in your image. Lightness refers to the amount of black or white your colors contain. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Posterize dialog box (Transform flyout menu)

Move the control the intensity of the posterization effect. Posterization simplifies the gradations of color in your image.

Displays the available commands. Double-click a command category to open it.

Displays the available commands. Double-click a command category to open it.

Shows the new keyboard combination that you want to assign to the command. If you need to make a correction, press the Backspace key.

You can have up to four layers of keystrokes. For example, the key combination CTRL+ALT+1,2,3,4 is accomplished by holding down the CTRL and ALT keys, then pressing the 1,2,3, and 4 keys in succession.

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Displays any commands assigned to the keyboard combination you typed. You cannot have the same combination for more than one command.

Automatically resolves conflicts by erasing the old keyboard assignment, and prompting you to assign a new combination to the old command.

Displays any existing shortcut keys for the current command.

Displays any existing shortcut keys for the current command.

The name of the current keyboard assignment set.

Assigns the new keyboard combination to the current command.

Deletes the selected shortcut keys.

Loads a new keyboard assignment table.

Saves the current keyboard assignment table.

Click this button to access the Keyboard Shortcuts dialog box, which lets you save your keyboard shortcuts as a text file, or print them directly to your printer.

Opens the Save As dialog box, which allows you to save your keyboard shortcuts as a text file.

Opens the Print dialog box, which allows you to print a list of your shortcuts directly to your printer.

Closes the Keyboard Shortcuts dialog box.

Starts the Online Help, which provides easy access to descriptions and procedures that cover all application features and functions.

Resets the keyboard assignments to their original configuration.

Gives a short description of the selected shortcut.

Choose the table you want to make your changes to from the Table list box.

Displays the available commands. Double-click a command category to open it.

Adds the selected command to the menu.

Removes the selected command from the menu.

Adds a separating line to a menu below the current selection.

Adds a new menu.

Moves the current menu or menu entry up.

Moves the current menu or menu entry down.

Displays the current menu structure. Double-click a menu or sub-menu to open it.

Gives a short description of the selected command.

Resets the menu assignments to their original configuration.

Displays a list of the menus that you can customize.

Displays the available toolbars. Enable the checkbox next to a toolbar to activate it. Click the toolbar's name tag to rename it.

Displays the command buttons for the current command category. Click a button to see its description, or drag it to add it to any toolbar on the screen.

Choose a Property Bar from this list box. Changes made to the Toolbar are then also made to that Property Bar.

Choose a Property Bar from this list box. Changes made to the Toolbar are then also made to that Property Bar.

This is the complete list of built-in toolbars and custom toolbars you have created. Enable the check box associated with the toolbars you want to see on screen.

Opens the Toolbars dialog box, which allows you to customize existing toolbars, create new toolbars, adjust the size of all toolbar buttons and borders, and more.

Gives a short description of the selected toolbar command.

Click to create a new toolbar. The new toolbar is added at the bottom of the list and a blinking cursor appears next to its check box so that you can type a name for it. Click Customize to add buttons to the new toolbar.

Use this button to reset the toolbar you have selected to its default configuration. When you select a custom toolbar that you have created yourself, use this button to delete it.

Click to open the Toolbar tab of the Customize dialog box. In this dialog box, you can drag any existing button to a new or an existing toolbar displayed on-screen.

Click to see the options that are available for changing the size of toolbar buttons and borders.

Click to see the options that are available for changing the size of toolbar buttons and borders.

Adjust the slider to change the size of toolbar buttons; the options are small, medium, and large.

Adjust the slider to change the width of the border that surrounds the buttons in toolbars.

Enable to have the toolbar name appear in the Title Bar when the toolbar is floating on screen.

Displays the Roll-Ups and Roll-Up groups that arrange to the left side of the screen.

Displays the Roll-Ups and Roll-Up groups that arrange to the right side of the screen.

Moves the current Roll-Up or Roll-Up group from the right list to the left list.

Moves the current Roll-Up or Roll-Up group from the left list to the right list.

Adds a new, empty Roll-Up group to the right list.

The Roll-Up configuration that will appear on start up.

Allows you to customize the display of the swatches, or wells, used to display colors in the Color Palette.

Shows and hides the color swatch borders.

Toggles between large and small color swatches.

Shows and hides the No Color swatch.

Specifies the number of rows of colors to be displayed while the color palette is docked.

Specifies the number of rows of colors to be displayed while the color palette is docked.

These controls let you change the effect of right-clicking the color palette.

Changes the effect of right-clicking a color swatch on the palette.

Changes the effect of right-clicking a color swatch on the palette.

Holding down the right mouse button for one second on the Color Palette, display a pop-up menu.

Allows you to change toolbar buttons so that text appears, instead of bitmaps.

The text that appears in this box will now appear in the toolbar, instead of the bitmap. Or, you can change the text to anything you like.

Allows you to change the bitmaps that appear in toolbar buttons. Use the controls shown to change the appearance of the bitmap.

Allows you to change the bitmap as displayed in the Preview window. Click one of the color swatches shown in the Color Palette, then click inside the Preview Window with the left mouse button.

Displays the four colors that are used in the creation of a typical button: dark gray (for shadows), white (for highlights), light gray (for the face), and black (for the text).

Click one of the color swatches shown, then click inside the Preview Window with the left mouse button.

Click a color in either of the Color Palettes, then click inside the Preview Window with the left mouse button in the grid to fill squares, or click with the right mouse button in the grid to erase squares.

Shows a preview of what the button will look like in its three states. The first example is how the button will appear on the toolbar when it is available. The second option shows how the button will appear when it is not avaialbe. And, the third option shows how the button will appear when it is depressed.

Click the Restore Defaults button to reverse all changes that you have made to the button.

Displays the System Info dialog box, which provides details on your system's setup, the amount of memory available, and more.

Displays the number of objects contained in the current drawing, the number of grouped objects, and the amount of free disk space on your hard drive.

Displays the current fountain fill type. Choose one of the four fountain fill types from this list box. Linear shows a progression of colors in a straight line. Radial shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. Conical shows a progression of colors in a circular path that radiates from the center of the object. Square shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center to the left, positive values shift the center to the right.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center down, positive values shift it up.

Changes the angle of linear, conical, and square fountain fills. Changing the angle of gradation effects the slant of the fountain fill. Positive values rotate the fill counter-clockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend, but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Locks and unlocks the Steps box. The Steps box is unlocked when the button is depressed.

Determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15 degree intervals.

These controls let you modify the intermediate colors of your fill. Enable Two Color to create a two-color fountain fill. Enable Custom to create a Custom fountain fill.

Displays controls to set the starting and ending colors of your fill, and the path that the colors follow across the color wheel.

Displays controls that let you customize your fountain fill by adding intermediate colors. You can add up to 99 intermediate colors to your custom fountain fill. You can also specify where you want the intermediate colors to appear.

Shows the position of the selected intermediate color — indicated with a color marker. You can change a marker's position by adjusting the value displayed in this box.

Opens a color palette from which you can assign an intermediate color for the selected marker. Click the Others button to create or select a custom color.

Changes the intermediate color for the selected marker. Click the color you want, or use the scroll bars to see more of the palette.

Previews your custom fountain fill. You can add, remove, or edit color markers by clicking just above the preview ribbon. You can add up to 99 intermediate colors to your fountain fill.

Indicate the positions of intermediate colors in a custom fountain fill. Each triangle marks a peak of color in your fountain fill. Add a new marker by double-clicking a blank spot above the preview ribbon; reposition it by dragging along the preview ribbon; change its color by clicking a color from the color palette; delete it by double-clicking.

Determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the From color and continuing across the color wheel to the To color.

Determines the intermediate fill colors according to hue and saturation changes using a counter-clockwise path around the color wheel.

Determines the intermediate fill colors according to hue and saturation changes using a clockwise path around the color wheel.

Opens a color palette from which you can choose a color for the start of the fountain fill's color progression. Click the Others button to create or select a custom color.

Opens a color palette from which you can choose a color for the end of the fountain fill's color progression. Click the Others button to create or select a custom color.

Shows the color path that determines your intermediate fill colors.

An imaginary line that appears between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

Displays a list of pre-generated fountain fills. Save a modified fountain fill by typing a name in this field and clicking the Add button.

Saves the current custom fountain fill. If you have created the fill from scratch, you must first type a name in the Presets field. New patterns are added to the pattern list and placed in alphabetical order.

Deletes the selected custom fountain fill from the Presets list.

Opens the PostScript Options Dialog Box, where you can adjust the halftone screen settings for spot colors.

Displays the types of fills available.

Displays the types of fills available.

A number of preset outline widths are available from this list box.

A number of preset outline widths are available from this list box.

If you want more control over the fill, click the Edit Fill button to access a dialog box that contains more advanced controls.

If you want more control over the fill, click the Edit Fill button to access a dialog box that contains more advanced controls.

Displays a preview of the fill with the current parameters. Click the color picker, then choose a pattern from the list that appears.

Uniform Fill

Choose a color model from this list box. Color models are essentially colors that have been arranged into charts. You can use these charts to choose or identify colors for your image. Color models use mathematical representations of a color space to provide a standard against which we can measure color. There are nine available color models in CorelDRAW.

The color component fields show the numeric values of the selected color. Components change for each color model and palette selected. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

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The color component fields show the numeric values of the selected color. Components change for each color model and palette selected. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Opens the Color Roll-Up, which is used to mix and match colors. The Roll-Up shows color swatches , the numeric values for each component of the active color, the name of the active color (if a name has been defined for the color), and more.

Fountain

A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in linear fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. You can apply custom or built-in radial fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a circular path that radiates from the center of the object. You can apply custom or built-in conical fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards. You can apply custom or built-in square fills that use a direct progression from one color to another or a cascade of different colors.

Click the color picker, then click a color for the start of the fountain fill's color progression. Click the Others button to create or choose a custom color.

Move the slider to adjust the fountain fill's mid-point, an imaginary line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

You can also adjust the mid-point by typing a specific value in the Mid-point box. You can specify a value from 1 to 99.

The Angle (top box) changes the slant of linear, conical, and square fountain fills. Changing the angle of gradation effects the appearance of the fountain fill. Positive values rotate the fill counter-clockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

The Edge Pad (bottom box) determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

The Angle (top box) changes the slant of linear, conical, and square fountain fills. Changing the angle of gradation effects the appearance of the fountain fill. Positive values rotate the fill counter-clockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

The Edge Pad (bottom box) determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend, but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend, but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Locks and unlocks the Steps box. The Steps box is unlocked when the button is depressed.

Pattern

Creates a two-color bitmap pattern, which only includes the two colors that you assign.

Creates a full-color bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Creates a vector pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Displays a list of colors you can apply to the foreground of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Displays a list of colors you can apply to the background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Sets the tile size to 0.25 x 0.25 inches, or to 25% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Sets the tile size to 0.50 x 0.50 inches, or to 50% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Sets the tile size to 1.00 x 1.00 inches, or to 100% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Specifies a custom pattern tile width (top box) and height (bottom) from .10 of an inch to 15 inches.

Toggles between absolute and proportional tile sizes. When the option is enabled, the tiles will grow and shrink with the object.

Opens the Create Pattern dialog box, which lets you create your own two-color bitmap and full-color bitmap pattern fills. Newly-created patterns are added to those accessed through the pattern fill icons in the Fill tool flyout.

Texture

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Click this button to regenerate the texture fill, creating a totally new look.

Opens the Texture Options dialog box, which allows you to adjust the resolution of the bitmap used, and adjust the tile width and bitmap size.

PostScript

Shows the current PostScript texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Object Properties dialog box

Allows you to change an object's properties such as its shape, various text attributes as well as fill and outline attributes. Also allows you to change the attributes and behavior of all the Fill, Outline, and Polygon tools. The list box at the top of the dialog is used to choose the tool; the properties displayed change according to the tool selected in the list.

Makes paragraph text flow around drawing objects. This option appears only when a drawing object is selected.

Makes paragraph text flow around drawing objects. This option appears only when a drawing object is selected.

Displays the number of objects in the current selection.

Displays the layer on which the selected object is located.

Displays a brief description of the selected object. For individual objects created in DRAW, it shows the shape of the object or, in the case of text objects, the type of text and the font used. For grouped objects. it shows the number of objects found in the group. For OLE objects, it shows the type of object.

Makes paragraph text flow around drawing objects. This option appears only when a drawing object is selected.

Allows you to flow text around objects.

Determines the distance that appears around objects that text is flowed around.

Displays the style which has been applied to the selected object.

Displays the width of the area enclosed by the selection handles

Displays the height of the area enclosed by the selection handles.

Shows the horizontal and vertical coordinates of the selection's center point location, relative to the rulers.

Shows the horizontal and vertical coordinates of the selection's center of rotation, relative to the rulers. The default location of the center of rotation is the center of the selection. The coordinates shown here are different from the selection's center point only if the center of rotation has been moved manually from its default location.

Displays controls for choosing uniform color fills.

Displays controls for choosing and editing fountain fills.

Displays controls for choosing two-color bitmap, full-color pattern, or Bitmap pattern fills to your objects.

Displays controls for choosing texture fills.

Displays controls for choosing PostScript texture fills.

Removes the fill from the current object, leaving it transparent.

Displays the current color.

Displays a type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in linear fills that use a direct progression from one color to another or a cascade of different colors.

Displays a type of fountain fill that shows a progression of colors in a circular path that radiates from the center of the object. You can apply custom or built-in conical fills that use a direct progression from one color to another or a cascade of different colors.

Displays a type of fountain fill that shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. You can apply custom or built-in radial fills that use a direct progression from one color to another or a cascade of different colors.

Displays a type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards. You can apply custom or built-in square fills that use a direct progression from one color to another or a cascade of different colors.

Displays a thumbnail image of the selected fill.

Creates a two-color bitmap pattern, which only includes the two colors that you assign.

Creates a full-color pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Creates a bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Displays a list of colors you can apply to the foreground of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Displays a list of colors you can apply to the background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Previews the current fill.

Displays the units you are using to measure the line width. Click in this field to display a list of units. The width value is automatically converted when you change units.

Removes the outline from the current object. If the button is depressed, the object will have no outline.

Specifies whether the outline is placed behind or in front of the object's fill. When placed behind, only half the outline's thickness will be visible. This option is particularly useful for outlined text.

Specifies whether the outline thickness and nib orientation remain the same or change in proportion to the object. If enabled, the outline thickness increases when the object is enlarged (by scaling or stretching) and decreases when the object is made smaller. If the object is rotated, the nib shape also changes accordingly.

Opens a box with a selection of arrowheads you can apply to the start of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a box with a selection of arrowheads you can apply to the end of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Locks the settings on the Polygon page so that they will not change when you click another object created with the Polygon tool.

Displays a thumbnail image of the selected polygon.

When checked, enables you to change the default graphic attributes.

Copy Properties dialog box

Use the Copy Properties dialog box to copy attributes from another object to another. Choose the properties you want to copy, then click OK. When you click OK, the pointer changes to a horizontal arrow. Point this arrow to the object from which you want to copy the selected properties and click the left mouse button.

Copies the outline pen attributes from another object to another.

Copies the outline color attributes from one object to another.

Copies the fill attributes from one object to another.

Copies the text attributes from one text object to another.

Confirms your selections and changes the mouse pointer to a large horizontal arrow. Use this arrow to select the object from which you want to copy the selected attributes.

Disregards your selections and closes the dialog box.

Options dialog box

Use the Options dialog box to control settings that affect how CorelDRAW displays objects on the screen,   where duplicated objects are placed, how often (and if) backups are created, how many operations you can undo, and much more. The dialog box is divided into eight pages: General, Display, Toolbox, Advanced, Text, Font, Spelling, and Type Assist.

Think of these pages as filing cabinets with the contents divided by tabs. Clicking these tabs gives you access to different sections.

For more information

- For information about a specific control in this dialog box, right-click the control and choose What's This?.

- For more information on using the text controls, see Working with text.

Controls the amount of horizontal offset from the original when objects are duplicated with the Duplicate command or cloned with the Clone command.

Positive values shift the duplicate to the right along a horizontal axis, while negative values shift it to the left.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

Controls the amount of vertical offset from the original when objects are duplicated with the Duplicate command or cloned with the Clone command.

Positive values shift the duplicate up along a vertical axis, while negative values shift it down.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

Controls how far a selected object moves when you press the direction keys on the numeric keypad.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

The maximum allowable value is two inches, or an equivalent amount in another unit of measure. The minimum value is zero.

Controls how far a selected object moves when you press the direction keys on the numeric keypad.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

The maximum allowable value is two inches, or an equivalent amount in another unit of measure. The minimum value is zero.

Associates the duplicate placement and nudge values with the current document.

Controls how far a selected object moves when you press the direction keys on the numeric keypad.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

The maximum allowable value is two inches, or an equivalent amount in another unit of measure. The minimum value is zero.

Controls how far a selected object moves when you press the direction keys on the numeric keypad.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

The maximum allowable value is two inches, or an equivalent amount in another unit of measure. The minimum value is zero.

Specifies the number of decimal places used when measurements and coordinates are displayed. This setting does not effect the drawing itself, it only effects how the numbers are displayed in the Status Bar.

Determines the number of actions or operations that can be reversed using the Undo command in the Edit menu. As the setting increases, so does the amount of memory CorelDRAW requires to operate.

Determines the number of actions or operations that can be reversed, when working with bitmaps, using the Undo command in the Edit menu. As the setting increases, so does the amount of memory CorelDRAW requires to operate.

Click this button to display the Grid & Ruler Setup dialog box, which allows you to change the drawing units associated with your drawing, the rulers, and the grid.

Enable this check box to open all dialog boxes in the center of the Drawing Window.

Selects an action which is to occur automatically every time you launch CorelDRAW. You can for example, have the Open dialog box or a new Drawing Window appear.

Determines the number of bands used to represent fountain fills on the screen. It also affects the appearance of fountain fills exported to certain file formats.

Choosing a lower value (less than 20) speeds up screen redraws, but results in noticeable banding.

You can control the number of bands used to print fountains with the Fountain Steps setting on the Options page in the Print Options dialog box.

Enable this button to have CorelDRAW display color using its own dithering scheme. This option controls only how CorelDRAW displays colors on your screen, and has no effect on the printed output.

To use this setting, you must have a monitor or graphics adapter that can display 256 simultaneous colors and a Windows screen driver that uses this capability.

Whenever settings are changed, update the palette along the bottom of the CorelDRAW screen by clicking on either of the palette's scroll arrows with the right mouse button.

Enable this option to have CorelDRAW display color using the screen driver's default dithering scheme. If you have a 256-color adapter, your screen may redraw faster with this option selected. However, only 15 of these colors will be used in the dithering scheme.

This option controls only how CorelDRAW displays colors on your screen, and has no effect on the printed output.

To use this setting, you must have a monitor or graphics adapter that can display 256 simultaneous colors and a Windows screen driver that uses this capability.

Whenever settings are changed, update the palette along the bottom of the CorelDRAW screen by clicking on either of the palette's scroll arrows with the right mouse button.

Enable this check box to give you the ability to stop a screen redraw by clicking with the mouse or pressing a key. This lets you isolate an object in a complex drawing, or choose a menu command or tool without waiting for the screen to redraw completely.

Redrawing resumes after you perform another action, or when you request a redraw with the Refresh Window command.

Enabling this check box lets you redraw the screen by clicking the slider on your horizontal or vertical scroll bar, or when you request a redraw with the Refresh Window command.

Enables and disables auto-panning. With auto-panning enabled, the Drawing Window automatically scrolls when you drag beyond its edges.

Enables and disables the display of pop-up help labels which identify tools and button and appear when you rest the mouse pointer over one of them.

Enables and disables snapping feedback. With snapping feedback enabled, snapping location marks appear highlighted.

Enable this check box to view objects in Enhanced view, which uses 2X oversampling to show the best possible display quality during editing.

Enable this check box to view PostScript fills in Enhanced view, which uses 2X oversampling to show the best possible display quality.

The Full-Screen Preview command lets you see what your drawing will look like when you print it. Use Normal view mode to view objects with their gull outline and fill attributes.

The Full-Screen Preview command lets you see what your drawing will look like when you print it. Use Enhanced view mode to view show rendered PostScript fills.

Toggles the working page border in the Drawing Window. When you disable this option, the shadowed page outline is no longer displayed in the Drawing Window.

Note that any part of your drawing that falls outside the border will not be printed, so it's a good idea to make sure this option is enabled before printing.

Affects the appearance of corner joints. Any corner that is less than the Miter Limit will have a beveled point.

Corner joints above the limit will come to a sharp point. This limit prevents corners that extend far beyond the actual corner at small angles, like when a text character comes to a spike, as in the letter M.

Lets you choose the facet size CorelDRAW uses when it renders and prints illustrations containing extrusions. Facet size represents the distance between shades of color in extrusions. Set the Minimum Extrude Facet Size between 0.001 inches and 0.5 inches. A higher value (0.5 inches) reduces redrawing time. For high-quality output, decrease the facet size when you are ready to print your illustration.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates and Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

Lets you save the facet size CorelDRAW uses when it renders and prints illustrations containing extrusions. Facet size represents the distance between shades of color in extrusions.

Click to work with a cross hair cursor instead of the pointer.

Treats unfilled objects as though they were filled; this allows you to select unfilled objects by clicking anywhere inside them.

Draws a dotted outline of objects as you move them.

Specifies a time delay to draw the dotted outline of objects when you move them.

Uses the functionality associated with CorelDRAW for the SHIFT and CTRL keys. SHIFT ensures that transformations are made from the center, and CTRL is used to constrain the movement of the mouse.

Uses the functionality associated with Windows 95 for the SHIFT and CTRL keys. SHIFT constrains the movement of the mouse, and CTRL is used to duplicate objects, leaving the original behind.

Controls the extent to which a curve's shape is changed when you use the AutoReduce option in the Node Edit Roll-Up. A high setting, removes more nodes and can change the curve's shape. A smaller setting removes fewer nodes. The setting represents the limit of the distance the curve moves when you use AutoReduce relative to its original position.

Sets the knife tool to create subpaths of a single object rather than separate objects.

Sets the Knife tool to automatically close open objects when it cuts them.

Sets the thickness for the Eraser tool.

Enables or disables the automatic reduction of nodes for the objects edited with the Eraser tool. The auto-reduce setting is found in the Tool Properties dialog for the Node Edit tool.

Lets you zoom in so that you can get a more detailed or general view.

Click to use the right mouse button to automatically zoom out from the page. This is functional only when you are in a zoom state i.e. when you have zoomed in. When you are not in a zoom state, clicking the right mouse button brings up the popup menu.

Uses the traditional CorelDRAW 5 zoom flyout in the Toolbox which includes icons for zooming in and out, zoom to page, zoom to selected, fit all objects in window and 1:1 zoom. Added to the version flyout is a one shot Pan tool.

Makes the Zoom tool operate relative to the real-world distance; the value set by clicking the Calibrate Rulers button.

Ensures that one inch on your screen equals one inch of "real" distance.

Controls how closely CorelDRAW tracks the motion of the mouse when drawing in Freehand mode. The lower the number, the rougher the curves tend to appear.

Controls how closely the Bezier curve follows the edges of a bitmap traced using CorelDRAW's autotracing feature. Low numbers (1 to 3 pixels) tend to produce more accurate results.

Controls when CorelDRAW draws a smooth corner or a cusp when drawing in Freehand mode, and when autotracing a bitmap. The lower the number, the greater the tendency toward cusps.

Controls when CorelDRAW draws a straight or curve segment when drawing in Freehand mode, and autotracing a bitmap. The lower the number, the greater the tendency toward drawing curves.

Controls the AutoJoin radius when drawing in Freehand or Bezier mode. The lower the number, the closer the cursor must be to the end node of an existing segment in order for the next segment to automatically join with it.

Draws curves that are the same thickness along their entire length.

Draws curves that change thickness based on feedback from a pressure sensitive pen or keyboard input.

Draws curves that change thickness based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

Draws curves that change thickness based on preset line types that you can choose from a list box.

Displays a list a preset settings for the Natural Pen tool.

Displays a thumbnail representation of the selected Natural Pen tool preset setting.

Use this box to specify how wide you want the line to be at its widest point.

Use this box to specify the angle at which the nib meets the drawing page.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Lists available styles for the dimension text: decimal, fractional, U.S. Engineering, and U.S. Architectural. U.S. Engineering and U.S. Architectural units refer to the standard U.S. Engineering and U.S. Architectural units.

Dimension tool - Prefix   Adds a prefix to the text that is associated with the dimension line.

Dimension tool - Suffix   Adds a suffix to the text that is associated with the dimension line.

Enable this button to have the ends of connector lines snap to the closest object node when you move the object on the page. Enabling Snap to Objects (Layout menu) allows you to see the nodes when you move the mouse pointer near them.

Enable this button to lock the ends of connector lines to the current object node i.e. the node the connector originally snapped to when it was created. This ensures the connection is locked to the same node when you move one or several objects on the page. Enabling Snap to Objects (Layout menu) allows you to see the nodes when you move the mouse pointer near them.

Round all the corners of a rectangle (or square) at the same time. A rectangle has a node at each corner. When you round the corners of a rectangle CorelDRAW splits each corner node in two and draws an arc between each of these two new nodes. You can control the size of this arc by moving any of the corner nodes. Whenever you change one corner, the other three corners also change.   Tip

Sets the Ellipse tool to draw full ellipses and circles.

Sets the Ellipse tool to draw pie-shapes.

Sets the Ellipse tool to draw arcs.

Type the angle at which you want the arc or pie objects to begin. Not valid when drawing ellipses.

Type the angle at which you want the arc or pie objects to end. Not valid when drawing ellipses.

Draws the pies and arcs in the clockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Draws the pies and arcs in the counter-clockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Sets the Polygon tool to draw polygons.

Sets the Polygon tool to draw stars.

Sets the Polygon tool to draw polygons as stars.

Type the number of points to use to draw polygons, stars and polygons as stars.

Specifies the sharpness level of stars and polygons as stars.

Lets you draw spiral shapes in a symmetrical spiral where the distance between each revolution of the spiral is constant.

Lets you draw spiral shapes in a logarithmic spiral where the distance increases towards the outer edge of the spiral.

Displays a thumbnail image of the selected spiral.

Type the number of revolutions to use when drawing spirals.

Spiral tool - Expansion   Adjusts the distance between each revolution in the spiral. Slide the slider to the left to decrease this amount.

Type the number of cells you want horizontally when drawing graph paper.

Type the number of cells you want vertically when drawing graph paper.

Text tool - Apply to - Artistic text   Applies the settings found below to Artistic text only.

Text tool - Apply to - Paragraph text   Applies the settings found below to Paragraph text only.

Text tool - Apply to - All text   Applies the settings found below to both Artistic and Paragraph text.

Displays the names of the available fonts you can choose from. If necessary, use the scroll bar to the right to scroll through the list.

Sets the size of the current font (available sizes are 0.72 to 4,000 points).

Lists available styles for the selected font.

Smooth dialog box Help button doesn't seem to be working

Aligns text to the left margin, resulting in a "ragged" or uneven right margin.

Aligns text to the center of the Paragraph Text frame.

Aligns text to the right margin, resulting in a ragged left margin.

Aligns text to both the left and right margins of the Paragraph Text frame.

Stretches the last line of a paragraph to the right frame margin.

Opens the Format Text dialog box, where you can apply special font and alignment effects to Artistic Text or Paragraph Text.

Outline tool - Apply to - Graphics   Applies the settings found below to graphic objects only.

Outline tool - Apply to - Artistic text   Applies the settings found below to Artistic text only.

Outline tool - Apply to - Paragraph text Applies the settings found below to Paragraph text only.

Outline tool - Apply to - All objects   Applies the settings found below to all objects.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list. Click the one you want.

Toggles the current outline on and off. If the button is depressed, the object will have no outline.

Displays the current thickness of the outline. To change the width, enter a new value, or click the arrow buttons.

Choose a unit of measurement for the outline's width.

Outline tool - Style   Displays a selection of dashed and dotted line styles.

Use the scroll bars to see other styles in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Outline tool - Arrows -beginning   Opens a box with a selection of arrowheads you can apply to the start of an open path.

Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Outline tool - Arrows - ending   Opens a box with a selection of arrowheads you can apply to the end of an open path.

Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Outline tool - Behind fill   Opens a box with a selection of arrowheads you can apply to the end of an open path.

Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Outline tool - Scale with image   Specifies whether the outline thickness and nib orientation remain the same or change in
proportion to the object.

If enabled, the outline thickness increases when the object is enlarged (by scaling or stretching) and decreases when the object
is made smaller. If the object is rotated, the nib shape also changes accordingly.

Opens the Outline Pen dialog box where you can access all of the available Outline Pen controls.

Fill tool - Apply to - Graphics Applies the settings found below to graphic objects only.

Fill tool - Apply to - Artistic text   Applies the settings found below to Artistic text only.

Fill tool - Apply to - Paragraph text   Applies the settings found below to Paragraph text only.

Fill tool - Apply to - All objects   Applies the settings found below to all objects.

Displays controls for choosing uniform color fills.

Displays controls for choosing and editing fountain fills.

Displays controls for choosing and editing two-color bitmap, full-color, and vector pattern fills.

Displays controls for choosing texture fills.

Opens the PostScript Texture Fill dialog box, used to fill the selected object with a special type of pattern fill designed using the PostScript language.

Fill tool - No fill button   Removes the fill from the current object, leaving it transparent.

Opens a dialog box where you can further refine your fill properties.

Lets you have CorelDRAW automatically create a backup file at set intervals while you work. When you enable this check box, the number box beside it becomes available. Use this box to specify the time between backups.

You can specify the backup directory by clicking the Select Directory button.

Lets you specify the time between backups if you have enabled the Auto-backup check box. You can specify a value between 1 and 120 minutes.

Stores a backup copy of your work in the same folder that you opened the .CDR file from.

Displays the current backup directory. To change it, click the Browse button, which lets you specify the directory where you want CorelDRAW to store backup copies of your work.

Lets you choose the drive to which you want to save your backup files.

Enable this check box to create a backup file each time you save a CorelDRAW file. You can specify the backup directory by clicking the Select Directory button.

Enables and disables multitasking, which allows you to perform one or more operations on several files simultaneously. For example, you can print one file and continue to work on another.

Auto-execute single item pop-up menus automatically without seeing the options.	If there is only one action associated with an RBM click, perform the action

Auto-center new PowerClip contents   Determines whether PowerClip contents objects are placed in the center of container objects.

Plug-in directories - list box   Shows the location of the folders that contain the bitmap plug-ins. Plug-ins are filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Plug-in directories - Add button   Click the Add button to include the selected bitmap plug-in in the Bitmaps menu. Plug-ins are filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Plug-in directories - Delete button   Click the Delete button to remove the selected bitmap plug-in in the Bitmaps menu. Plug-ins are filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Printing defaults - Print preview mode Choose an option from the list box to determine how your drawing is displayed when you use the Print Preview command. High Quality displays the drawing as if you were viewing it in Normal view. No Image substitutes a gray box for any objects, illustrating the position of objects on the screen but not the appearance. Fast substitutes a grayscale version of all objects, giving you a general idea of the appearance of objects on the screen.

Printing defaults - Default print style   Choose the print style that you want to set as the default.

Print only current page by default   Changes your default print settings so that only the current page of your drawing I printed.

Enables on-screen text editing. When disabled, the Edit Text dialog box opens whenever you select a text object with a text tool or click in the Drawing Window or pasteboard area with a text tool.

Allows drag and drop editing, which involves the cutting and pasting of text directly on the screen.

Creates a Paragraph text frame first — either a frame of a fixed size or one that automatically increases or decreases vertically to accommodate the amount of text. The frame increases in height as you type.

Enables you to choose whether or not you want to display the direction of text flow between linked frames.

Enables the anti-aliasing of text.

Sets the minimum number of characters permitted in lines of Paragraph Text shaped to fit into odd-shaped envelopes. When set to the default value of three, lines must have at least three characters to appear.

Simplifies the appearance of text below a certain size to increase screen redraw speed. This option does not affect the appearance of printed text. You can make greeked text readable again by choosing a higher Greeking level or using Zoom.

Sets the threshold determining when CorelDRAW shows the outlines of characters kerned using the mouse. If the number of characters selected is less than or equal to the value specified here, CorelDRAW displays their outlines as they are being kerned. The default is 25 characters.

Applies the same text formatting to all connected Paragraph Text frames.

Applies the same text formatting only to selected Paragraph Text frames.

Applies the same text formatting only to selected and succeeding linked Paragraph Text frames.

Toggles display of non-printing characters you want to appear in your document while in text editing mode.

To display, the Text menu's Show non-printing characters command must be enabled.

Specifies whether calligraphic pen outlines are transferred to the Clipboard or exported using any of the vector graphics export filters. If your file contains many calligraphic outlines, excluding them during cut and paste operations reduces the size of the exported file and time required to transfer the file through the Clipboard.

Some export filters retain calligraphic outlines regardless of the setting chosen.

Specifies whether text cut or copied to the Clipboard should be pasted as text or curves. When enabled, text is pasted as text; when disabled, text is pasted as curve objects. When text is pasted as text, font, point size and other text attributes are copied along with the text string.

Choose a unit of measurement for the text included in your drawing.

Displays only TrueType fonts in your drawing.

Displays only Type 1 fonts in your drawing.

Displays only TrueType symbols in your drawing.

Displays only Type 1 symbols in your drawing.

Displays only the fonts used in the current document.

Displays fonts samples in a list box when enabled.

Specifies the number of recently used fonts to be displayed in the Fonts list box.

Enables PANOSE font matching. Font matching occurs when (a) you open a Corel file from another user or computer system, or (b) import text or graphics files that supports text and your current system does not have the same fonts.

Displays only TrueType fonts n your drawing.

Displays only Type 1 fonts n your drawing.

Displays only TrueType symbols in your drawing.

Displays only Type 1 symbols in your drawing.

Enables automatic spell checking. When you right-click a word that the Automatic Spell Checker doesn't find, a pop window opens, displaying a list of alternatives from which you can choose.

Shows spelling errors for all text by underlining the word with a red squiggly line in the Drawing Window.

Shows spelling errors for the text in the selected text frame only by underlining the word with a red squiggly line in the Drawing Window.

Shows suggestions for all spelling errors.

Adds your corrections to Type Assist automatically.

Displays the errors that you ignored during the spell check.

Capitalizes the first letter following a sentence end. A sentence end is defined by a period (.), an exclamation mark (!), or a question mark (?). In Spanish, the marks ¿ and ¡ are also supported.

Changes the standard quotation marks (") included in most font sets to curly, typographical quotes typically used in newspapers and books.

Changes the second capital to lowercase if by mistake you hold down the SHIFT key too long and start a word with two capitals. No change is made if the capitals are followed by a space or period or the word contains other capital letters.

Automatically capitalizes the names of days.

Enables the Replacement Text option, shown below. Text replacement occurs when you press the Spacebar or press ENTER.

Type the code you want Type Assist to use to replace longer text strings automatically .

Type the full word, phrase or text string you want to replace the abbreviation.

Lists the preset strings included with your software and any new ones you've created.

Click to add Replacement text to the list.

Deletes replacement options, including the defaults provided in Type Assist if you choose.

Controlling the progress of tasks in CorelDRAW

The Task Progress dialog box lets you control the way your computer's CPU resources are used when running multiple, simultaneous operations (multi-tasking) in CorelDRAW. Using this dialog box, you can assign more resources to one item than another in order to maximize efficiency. This is accomplished by assigning a priority to each item in the list. The higher the priority rating assigned to an operation, the more CPU resources are applied to the performance of that operation. This can be useful when printing a large file that may take an extended period of time to print. If the printing of this file is of marginal importance (i.e., if the final printout it is not immediately required) you can assign a low priority to the operation. This will free up CPU resources for other operations that may be of more importance (i.e., applying effects to another drawing, etc.).

To activate the Task Progress dialog box, enable the Enable Multitasking option on the Options dialog box (Advanced tab).

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Displays the current thickness of the outline. To change the width, enter a new value, or click the arrow buttons.

Displays the current thickness of the outline. To change the width, enter a new value, or click the arrow buttons.

Displays the units you are using to measure the line width. Click in this field to display a list of units. The width value is automatically converted when you change units.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Setting the corner shape can greatly affect the appearance of lines and curves, especially if the object has a particularly thick line weight or the object is particularly small.

Draws mitered (pointed) corners.

Draws rounded corners.

Draws blunted corners.

Setting Line Caps determines the shape of the end of the line.

Truncates the line at each endpoint.

Draws round caps extending beyond the ends of the line.

Draws square caps extending beyond the ends of the line.

Specifies whether the outline is placed behind or in front of the object's fill. When placed behind, only half the outline's thickness will be visible. This option is particularly useful for outlined text.

Specifies whether the outline thickness and nib orientation remain the same or change in proportion to the object. If enabled, the outline thickness increases when the object is enlarged (by scaling or stretching) and decreases when the object is made smaller. If the object is rotated, the nib shape also changes accordingly.

Provides options for applying line-ending shapes to the beginning and ends of lines.

Opens a box with a selection of arrowheads you can apply to the start of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a box with a selection of arrowheads you can apply to the end of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a menu of options that you can apply to the start of the line. None None removes the current arrowhead from your line. Swap moves the arrowhead to the other end of the line. Edit opens the Edit Arrowhead dialog box, where you can change the size, Placement, and general shape of the arrowhead. Delete removes the current arrowhead.

Opens a menu of options that you can apply to the end of the line. None None removes the current arrowhead from your line. Swap moves the arrowhead to the other end of the line. Edit opens the Edit Arrowhead dialog box, where you can change the size, Placement, and general shape of the arrowhead. Delete removes the current arrowhead.

Center in X centers the arrowhead horizontally on the line. The letter X refers to the horizontal axis.

Center in Y centers the arrowhead vertically on the line. The letter Y refers to the vertical axis.

Reflect in X flips the arrowhead horizontally on the line. The letter X refers to the horizontal axis.

Reflect in Y flips the arrowhead vertically on the line. The letter Y refers to the vertical axis.

Enable the 4X Zoom check box to get a closer view of the arrowhead.

This Preview window displays a magnified, editable image of your arrowhead. You can edit the arrowhead using the following controls:
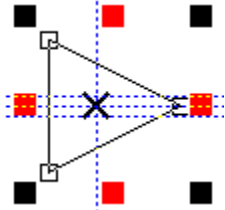
The nodes marked in red stretch the arrowhead in one direction.
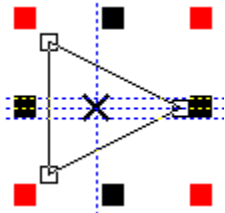
The nodes marked in red scale the arrowhead evenly.
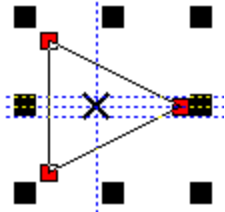
The nodes marked in red move the arrowhead without changing its size or shape.

Provides options for changing the nib shape and angle to create calligraphic effects.

Type a value in the Stretch box to determine the effect that you want. Lower values create a more pronounced calligraphic effect. Specifically, lowering the value makes a square nib, rectangular and a round nib, oval.

Type a value in the Angle box to change the angle of the nib in relation to the drawing surface, creating a calligraphy effect.

Previews the shape and orientation of the nib, showing the effects of varying Angle and Stretch. You can also change the shape of the nib by dragging in the preview box.

Resets the Angle value to 0.0 degrees and the Stretch value to 100%.

Creates a two-color bitmap pattern, which only includes the two colors that you assign.

Creates a bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Creates a full-color pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Displays a list of colors you can apply to the background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Displays a list of colors you can apply to the foreground of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Opens the Two-Color Pattern Editor, where you can create your own two-color patterns.

Sets the tile size to 0.25 x 0.25 inches, or to 25% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Sets the tile size to 0.50 x 0.50 inches, or to 50% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Sets the tile size to 1.00 x 1.00 inches, or to 100% if Scale pattern with object is enabled. You can set a custom size in the boxes below.

Specifies a custom pattern tile width from .10 of an inch to 15 inches.

Specifies a custom pattern tile height from .10 of an inch to 15 inches.

Opens the Import dialog box, where you can import a graphic to use as your pattern.

Permanently removes the current pattern from the pattern list.

Changes the resolution of the Edit Grid to 16 x 16 squares. You lose all pattern edits when you change resolutions.

Changes the resolution of the Edit Grid to 32 x 32 squares. You lose all pattern edits when you change resolutions.

Changes the resolution of the Edit Grid to 64 x 64 squares. You lose all pattern edits when you change resolutions.

Changes the pen size to 1 grid square.

Changes the pen size to a 2 x 2 square.

Changes the pen size to a 4 x 4 square.

Changes the pen size to an 8 x 8 square.

Reveals controls for editing the pattern's tiling properties.

Reveals controls for editing the pattern's tiling properties.

Specifies the placement of the first tile relative to the upper left corner of the object's highlighting box. Increasing the value moves the pattern right; decreasing the value moves the pattern left.

Specifies the placement of the first tile relative to the upper left corner of the object's highlighting box. Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

Shifts alternating rows or columns by the amount specified.

Shifts alternating rows or columns by the amount specified.

Shifts alternating rows or columns by the amount specified.

Toggles between absolute and proportional tile sizes. When the option is enabled, the tiles will grow and shrink with the object.

Alters the pattern tiles so that they seem to be continuous.

Opens the PostScript Options Dialog Box, where you can adjust the halftone screen settings for spot colors. This button is only active when there is a spot color selected for both the background and foreground.

Opens the Two-Color Pattern Editor, which lets you create your own patterns and edit certain existing ones.

Creates a full-color pattern from the image you select.

These controls let you change the resolution of the two-color bitmap pattern you are creating.

Creates a low-resolution two-color bitmap pattern.

Creates a medium-resolution two-color bitmap pattern.

Creates a high-resolution two-color bitmap pattern.

Pen Roll-Up

Use the Pen Roll-Up to change any aspect of your outline, including the thickness, the type of line-ending shape, style, and color. You can use the Roll-Up to apply a single outline, or leave it on screen to rapidly apply outlines to groups of objects.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.
- For more information on applying outlines to objects, see <u>Outlining objects</u>.

Displays the current thickness of the outline. To change the width, enter a new value, or click the arrow buttons.

Opens a box with a selection of arrowheads you can apply to the start of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a box with a selection of arrowheads you can apply to the end of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Opens the Outline Pen dialog box where you can access all of the available Outline Pen controls.

Applies your choices to the selected objects. If no objects are selected, you can define the default outline for new objects.

Prompts you to choose an existing object, and displays that object's outline attributes in the roll-up. You can then easily apply the same outline to other objects.

Moves the object to a new location.

Copies the object to a new location, leaving the original behind.

Copies the fill attributes from one object to another object.

Copies the outline attributes from one object to another object.

Copies the fill and outline attributes from one object to another object.

Copies the fill and outline attributes from one object to a group.

Places the selected object (the contents object) inside another object (the container object). The contents and container now become a single unit, known as a PowerClip.

Closes the pop-up menu without performing any actions.

Color Roll-Up

Use the Color Roll-Up to select and edit colors. The Roll-Up is an alternative to using the various Color Selection dialog boxes. The advantage of using the Roll-Up is that it remains on-screen, allowing you to preview the selected color in the Drawing Window and make adjustments quickly.

The Color Roll-Up provides many different color selection methods, visual representations, and other controls to assist you when working with color. You can make different areas of the Roll-Up visible when you need to use them, or hide the areas to save space on your desktop.

Basic area of the Roll-Up

The color swatches and the selected color selection mode list box are always visible in the Roll-Up. The swatches represent the reference and new colors (as they do in the Color Selection dialog box). Out-of-gamut colors are displayed whenever the active color is not reproducible in the color space of the delivery system (usually a printer). The Color Roll-Up also includes buttons that allow you to apply the color displayed in the New color swatch to the selected object's fill or outline.

Optional areas of the Roll-Up

There are several controls and visual representations — also called selectors — that you can display to select a new color.

- Color Components

  Shows the numeric values for each component of the active color. The color components change depending on the selected color model. You can use the color components to edit the active color numerically.

- Color Name

  Shows the name of the active color (if a name has been defined for the color). You can also use this field to rename any color as long as you are using a custom color palette.

- Color Model Visual Selector

  When you work in a specific color model such as CMYK, that model's graphical representation is displayed in the bottom section of the Color Roll-Up. For each color model, there is one or two visual selectors that you use to define the color. As you drag the adjustment markers across the selector, the color component values change to define the new color.

  If you prefer to select colors using custom color palettes or palettes originating from color matching systems such as PANTONE or TRUMATCH, these palettes are also displayed in this section of the Roll-Up. A set of swatches is shown to represent the colors available in the palette.

  The models and palettes available depends on the application.

- Mixing Area

  The Mixing Area works like an artist's palette. You can choose colors anywhere in the Color Roll-Up and use them in the Mixing Area to create custom colors. The new colors can be added to the custom palette or used on the image. You can make the Mixing Area visible by choosing it from the Model list box located in the top section of the Roll-Up.

- Color Blender

  The Color Blender is a color selection method which performs blends four colors to varying degrees and displays the resulting colors in a grid. You select the four colors to blend and the size of the grid. To see the Color Blender, select Color Blend from the Model list box located in the top section of the Roll-Up.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.
- For more information on applying fills to objects, see Filling objects.

Special Fill Roll-Up

The Special Fill Roll-Up is a quick way to apply complicated fills to your objects. You can use the Roll-Up to apply a single fill, or leave it on screen to rapidly fill a group of objects. You can apply one of three different types of fills using the Special Fill Roll-Up:

Fountain Fills

Fountain fills display a progression between two colors following a linear, radial, conical, or square path. You can use CorelDRAW's preset fountain fills to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects.

Texture fills

Texture fills are fractally-generated pictures that you can use to give your object the appearance of natural materials. You can select from a series of pregenerated textures, or generate your own variations.

Pattern Fills

Pattern fills are pregenerated, symmetrical images that easily lend themselves to tiling. You can import bitmaps or vector graphics for use as pattern fills, or you can create simple two-color bitmap patterns. The effect you create is similar to the one you create by applying wallpaper to a wall. There are three types of pattern fills: two-color bitmap pattern, full-color bitmap pattern, and vector pattern.

- A two-color bitmap pattern is a very simple picture composed of only "on" and "off" pixels. There are no colors in the bitmap except for the two you define in the Two-Color Bitmap Pattern dialog box.

- A bitmap pattern is a regular color picture such as you might get with an electronic photograph.

- A full-color pattern is a picture composed of lines and fills, instead of just dots of color like a bitmap. These pictures are smoother and more complex than bitmap images, and are generally easier to manipulate.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.

- For more information on applying fills to objects, see Filling objects.

Prompts you to choose an existing object, and displays that object's fill attributes in the Fill Roll-up. You can then easily apply the same fill to other objects.

Prompts you to choose an existing object, and displays that object's fill attributes in the Fill Roll-up. You can then easily apply the same fill to other objects.

Opens a dialog box where you can further refine your fill properties.

Opens a dialog box where you can further refine your fill properties.

Applies your fill to the selected objects. If no objects are selected, you can define the default fill for new objects.

Applies your fill to the selected objects. If no objects are selected, you can define the default fill for new objects.

Displays controls for choosing and editing fountain fills.

Displays controls for choosing and editing pattern fills. There are three different types of pattern fills: two-color bitmap, full-color, and bitmap fills.

Displays controls for choosing texture fills.

Displays a pair of boxes inside the selected object for scaling and offsetting tiles.

- Drag the left box to offset the first tile.
- Drag the node along the bottom edge of the boxes to scale the tiles. Hold down the CTRL key as you drag to maintain the pattern's aspect.
- Drag the right box down to offset alternating columns of tiles.
- Drag the right box down and to the left to offset alternating rows of tiles.

Displays the types of fills available.

Opens a flyout from which you can choose a new foreground color.

Opens a flyout from which you can choose a new background color.

Opens a flyout from which you can choose a new foreground color.

Opens a flyout from which you can choose a new background color.

Displays a list of colors you can apply to the foreground of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Displays a list of colors you can apply to the background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Reveals controls for editing the pattern's tiling properties.

Previews the current fill.

Previews the current fill.

Previews the current fill.

Previews the current fill.

Previews the current fill.

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries.

Opens the Save Texture As dialog box, where you can add a new texture to one of your libraries, or overwrite an existing texture with the current one.

You cannot overwrite textures in the Style Library, but you can modify them and then save the modified textures in other libraries.

Deletes the selected texture. You can delete textures from any Library except the Styles library.

Shows a list of the textures in the current texture library. Click on the texture you want, or use the scrollbars to see the entire list.

Displays a preview of the texture with the current parameters. Click the Preview button to update the preview after making changes to the texture parameters.

Updates the texture preview to reflect any changes to the texture parameters.

If you have not made any changes, the Preview button varies the selected texture by randomly changing all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

Opens the Texture Options dialog box where you can set the resolution and maximum tile width of your texture fill.

Lists parameters for the current texture. Changing one or more of these parameters alters the appearance of the texture.

To see the effect of your changes to the texture parameters, click the Preview button. If you have not made any changes since the last time you updated the preview, clicking the Preview button randomizes all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

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To see the effect of your changes to the texture parameters, click the Preview button. If you have not made any changes since the last time you updated the preview, clicking the Preview button randomizes all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

Each texture can have up to eleven numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

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Each texture can have up to eleven color parameters that control the different shades used to create the texture. To change a color, click on the color button and select a new one from the pop-up palette. Click the More button to create a color or to choose it by name.

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Locks and unlocks the texture parameters.

If you have not made changes to any parameters, clicking the Preview button varies the selected texture by randomly changing all unlocked parameters. Locked parameters are not randomized when you click the Preview button.

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If you have not made changes to any parameters, clicking the Preview button varies the selected texture by randomly changing all unlocked parameters. Locked parameters are not randomized when you click the Preview button.

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Sets the resolution at which your pattern will print.

Sets the maximum width of your pattern at full resolution. Larger tile widths take more memory to draw.

Displays the amount of memory your bitmap will use at its maximum tile width. Reduce the Maximum Tile Width value to conserve memory.

Returns the texture options to their default settings.

Lists the available PostScript textures by name. Click a PostScript texture, or use the scroll bars to see the entire list.

Displays the name of the current PostScript texture. Enable Preview fill to preview the texture, and click Refresh to regenerate the texture after changing the parameters.

Regenerates the PostScript texture preview with the current parameters.

Previews the PostScript texture. Click Refresh to regenerate the texture after changing the parameters.

Each texture can have up to five numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

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No related topics were found.

No topics were found.

This area is presently under construction
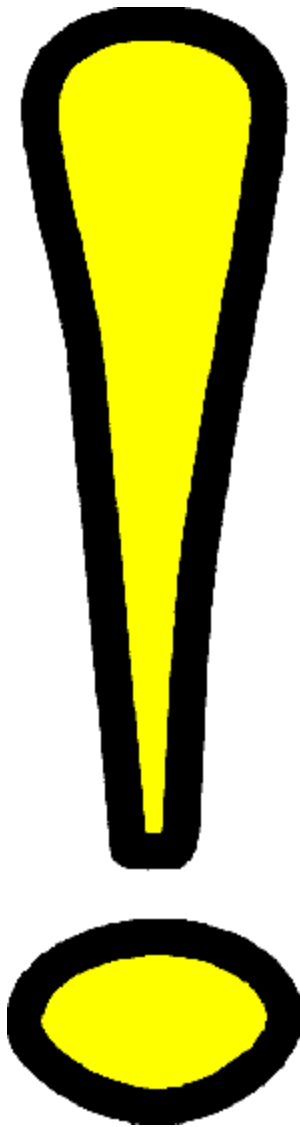
The Toolbox

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

Lets you manipulate nodes and paths to change the shape of lines, text, bitmaps, rectangles, and ellipses. The function of the Shape tool varies depending on the type of object selected.

Holding down the mouse button on either of the two tools shown opens the Zoom flyout. The flyout gives you access to the Zoom in and Panning tools — used for changing the vantage point on your drawing.

Holding down the mouse button on either of the two tools shown opens the Curve flyout. The flyout gives you access to the Freehand and Bezier tools.

Lets you draw freehand lines and shapes using a click-and-drag style of drawing similar to the way you move a pencil on paper.

Lets you create curves using a connect-the-dots style of drawing where you specify the start and end points of the line or curve you want to draw. CorelDRAW then connects these points.

Lets you create closed objects that are shaped like curves with variable thickness. There are four types of Natural Pen tool that you can select from the Property Bar.

Lets you draw curves that are the same thickness along their entire length.

Lets you draw curves that change thickness based on feedback from a pressure sensitive pen or keyboard input.

Lets you draw curves that change thickness based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

Lets you draw curves that change thickness based on preset line types that you can choose from a list box.

Lets you draw vertical, horizontal, slanted, and angular dimension lines.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create an angle and measure the distance between the two points and an apex.

Lets you create labels that are attached to objects. A callout line can consist of one or two segments.

Lets you join two objects together with a line — creating a connection that is maintained when you move either one of the "linked" objects.

Lets you draw rectangles and squares by dragging the mouse.

Lets you draw ellipses and circles by dragging the mouse.

Holding down the mouse button on any of the three tools shown opens the Shape flyout. The flyout gives you access to the Polygon, Spiral, and Graph Paper tools.

Lets you draw polygons and stars by dragging the mouse.

Lets you create spirals by clicking and dragging.

Lets you create a symmetrical spiral. In a symmetrical spiral, the distance between each revolution of the spiral is constant.

Lets you create a logarithmic spiral. In a logarithmic spiral, the distance between each revolution of the spiral increases towards the outer edge of the spiral.

Lets you create a lined grid, similar to graph paper by clicking and dragging.

A context sensitive toolbar that displays different information and controls depending upon the currently selected tool or object. You can use the Property Bar to do almost everything from changing the size of an object, to formatting text and positioning objects on the screen.

The Interactive Transparency Tool lets you apply uniform, fountain, pattern, or texture transparencies to objects. Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency.

As well, since the transparency is applied on top of any other attributes that are applied to the object, any fill properties that were applied before the transparency will be shown through the transparency.

 The Interactive Fill tool allows you to apply fills using the mouse. The direction and position of the fills are controlled using fill arrows, which can be dragged across the surface of the selected object.

 The Lock To Connector Node button lets you set connector lines so that they are always locked to the same nodes on the objects they connect. When this button is disabled, connector lines always connect two objects across the shortest possible distance.

Printing

The printer icon is in the second column from the left. When it is not grayed out (as in the fourth row), the layer will print.

These two arrow buttons allow you flip through the pages of your document. They are located at the lower-right corner of the Preview box.

Node Edit Roll-Up

The Add Node button lets you add nodes to a path.

The Remove Node button lets you remove nodes from path.

The Align button lets you align selected nodes.

The Break button lets you break a path. Two unconnected nodes will appear at the break.

The Join button lets you connect two unconnected nodes. Each node must be at the end of a subpath.

The Stretch And Scale Nodes button lets you stretch and size selected nodes.

The Rotate And Skew Nodes button lets you rotate and skew selected nodes.

The Extend button lets you draw a line between two unconnected nodes. Each node must be at the end of a subpath.

The Shape tool lets you manipulate nodes and paths.

The Knife tool lets you break paths.

The Eraser tool lets you erase portions of objects.

The Node Edit flyout can be opened by clicking on any of the three tool buttons it contains. One of these is visible in the Toolbox.

Coloring objects

The Outline tool flyout

Gives you quick access to the most commonly-used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.

Holding down the mouse button on this tool opens the Outline flyout (shown below).

Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.

Opens the Pen Roll-Up, which allows you to define and apply pen attributes such as thickness, arrowheads, and color.

Opens the Outline Pen dialog box, which allows you to set and apply Outline Pen attributes such as color, width, style, nib shape, and arrowheads.

Removes the outline from the current object.

The Fill tool flyout

Holding down the mouse button on this tool opens the Fill flyout (shown below). The Fill flyout provides preset fills, as well as various tools for setting uniform, fountain, texture, and pattern fills.

Opens the Uniform Fill dialog box, which allows you to create and apply a uniform fill color.

Opens the Color Roll-Up, a quick way to create and apply fills and outline colors.

Opens the Special Fill Roll-Up, a quick way to apply custom fountain, texture, vector, and bitmap fills.

Removes the fill from the current object, leaving it transparent.

Used for specifying fountain fills. You can choose from a Linear, Radial, Conical, or Square path.

Used to apply two-color bitmap fills to your objects.

Opens the Pattern dialog box, used to apply two-color bitmap pattern fills, full-color bitmap fills, or vector pattern fills to your objects.

Used to apply vector pattern fills to your objects.

Used to apply full-color bitmap fills to your objects.

Opens the Texture Fill dialog box, used to apply texture fills to your objects.

Opens the PostScript Texture Fill dialog box, used to fill the selected object with a special type of pattern fill designed using the PostScript language.

A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in linear fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. You can apply custom or built-in conical fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a circular path that radiates from the center of the object. You can apply custom or built-in radial fills that use a direct progression from one color to another or a cascade of different colors.

A type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards. You can apply custom or built-in square fills that use a direct progression from one color to another or a cascade of different colors.

A transparency that shows a smooth graduation between two transparencies in a straight line.

A type of fountain transparency that shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. You can apply custom or built-in conical transparencies that use a direct progression from one color to another or a cascade of different colors.

A type of fountain transparency that shows a progression of colors in a circular path that radiates from the center of the object. You can apply custom or built-in radial transparencies that use a direct progression from one color to another or a cascade of different colors.

A transparency that shows a smooth graduation in a series of concentric squares that radiate from the center of the object outwards.

 Click the Color Models button to display a preview window that represents the color model that is selected.

Uniform fill dialog box

 Click the Palettes button to display a Color Palette.

 Click the Color Blender button to display a preview box that allows you to blend colors.

 Click the Mixing Area button to display an area that allows you to create your own colors by mixing colors together.

 Click the Paintbrush tool to apply color to the mixing area (the cursor changes to a paintbrush).

 Click the Eyedropper tool to pick up color from the mixing area (the cursor changes to an eye dropper).

+

Saves the current custom label setting under a name you specify.

+

Opens the Save Texture As dialog box, where you can add a new texture to one of your libraries, or overwrite an existing texture with the current one.

Add the new label style to the Label Style list.

Saves the current custom fountain fill. If you have created the fill from scratch, you must first type a name in the Presets field.

Removes the current label style from the Label Style list.

Locks and unlocks the Steps box. The Steps box is unlocked when the button is depressed.

Determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the From color and continuing across the color wheel to the To color.

Intermediate colors change in the fountain fill using a counter-clockwise path around the color wheel.

Intermediate colors change in the fountain fill using a clockwise path around the color wheel.

Displays a Color Palette. Click the color you want or click the More button to select or create a custom color.

Displays a Color Palette. Click the color you want or click the Others button to create a custom color.

Fountain fill dialog box

Previews your custom fountain fill. You can add, remove, or edit color markers by clicking just above the preview ribbon.
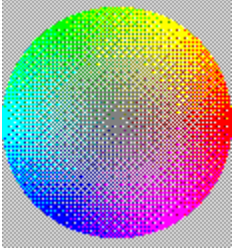
Shows the color path that determines your intermediate fill colors.

Displays controls that let you change outline and fill colors.

Removes the fill or outline color from the current object, leaving it transparent.
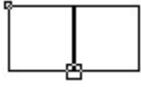
Lets you adjust the tiling in the current object.

Outline Pen dialog box
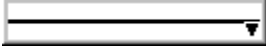
Opens a flyout where you can choose from a variety of line styles. Press the ESC key to exit without making a selection.

Setting the corner shape can greatly affect the appearance of lines and curves, especially if the object has a particularly thick line weight or the object is particularly small.

Mitered Corners produces mitered (pointed) corners.

Rounded Corners produces round corners.

Beveled Corners produces blunted corners.
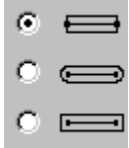
Setting Line Caps determines the shape of the end of the line.

Square Line Caps cuts the line off exactly at the end points.

Rounds off the ends of each line segment so that it appears to be dotted.

Extended Square Line Caps squares off the ends of the line.

Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15 degree intervals.

Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.

Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.
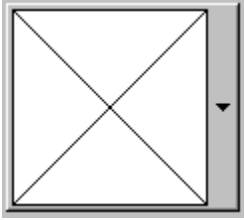
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.
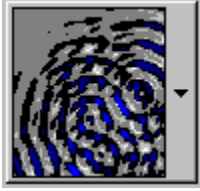
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.
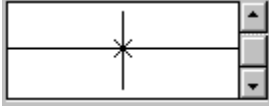
Displays a thumbnail image of the currently selected outline. Click the scroll arrows to adjust the thickness of your line by 0.01 inches.
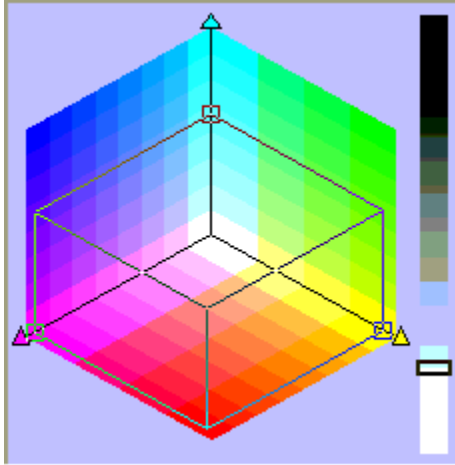
Displays the colors available for the CMYK and CMYK255 color models. Modify the level of cyan, magenta, and yellow using the three-dimensional visual selector; the vertical slider defines the level of black.
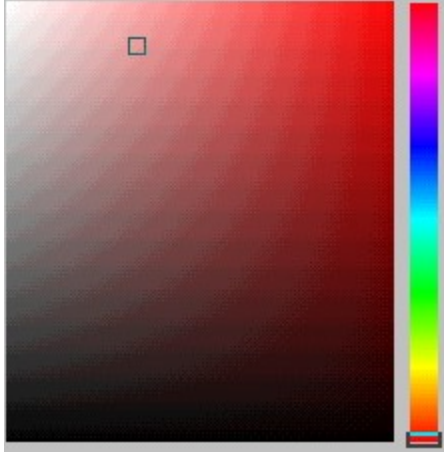
Displays the colors available based on the color model selected. Select a color by adjusting the vertical slider that appears. You can modify the color by clicking and dragging the small square that appears inside the preview box.
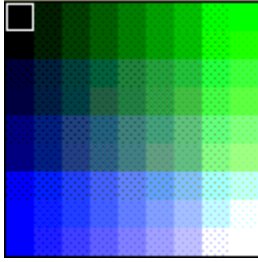
Displays the colors available based on the color blend select. Select a color by clicking one of the small squares that appears.

Depending on the color model selected, different boxes are displayed. For example, if you select RGB, there will be three boxes; representing the Red, Green, and Blue component of the color.

C	M	Y	K
58	96	95	19

Depending on the color model selected, different boxes are displayed. For example, if you select CMYK, there will be four boxes; representing the Cyan, Magenta, Yellow and Black component of the color.
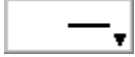
Opens a flyout where you can choose from a variety of line -ending shapes. Press the ESC key to exit without making a selection.

The nodes marked in red stretch the arrowhead in one direction.

The nodes marked in red scale the arrowhead evenly.

The nodes marked in red move the arrowhead without changing its size or shape.

Color Styles

 The New Child Color button opens the Create a New Child Color dialog box, which allows you to create a child color. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness for the child colors.

 The Edit Color Style button opens the Edit Color Style dialog box, which allows you to change a parent or child color. When you change a parent color, the child colors that are linked to the parent also change.

 The Create Shades button opens the Create Shades dialog box, which allows you to create child colors automatically, based on the hue of the parent color. You can automatically create up to 20 children colors.

 The Auto Create Color Styles button opens the Automatically Create Color Styles dialog box, which allows you to create color styles automatically based on the colors used in your current drawing.

Bitmap Special Effects

The Freeze button fixes the current contents of a transparency. You can then move the transparency anywhere you want without changing its appearance.

Blend Roll-Up

The Path button allows you start a new path, show a path, and detach objects from a path.

The Start button allows you to specify a new start object, or show the start of a blend.

The End button allows you to specify a new end object, or show the end of a blend.

Welcome

Launches another CorelDRAW 7 Graphics Suite application.

Opens a file.

A CorelDRAW session

Zooms in the drawing at the point you click.

Zooms out the drawing at the point you click.

Zooms to the entire Drawing Page.

Zooms to the width of the Drawing Page.

Zooms to the height of the Drawing Page.

Zooms to selected object(s).

Zooms to all object(s).

1:1

Zooms to actual size of drawing.

Moves the display in the Drawing Window.

Undoes the series of the operations you performed starting from a selected command.

Go forward one page.

Go back one page.

Displays the current page. Click to display a dialog box where you can specify the page you want to go to.

Transforming

Rotates the object by the specified number of degrees.

Reflects an object left to right and vice versa.

Reflects an object top to bottom and vice versa.

Working with Text

Lets you enter words directly on the screen as Artistic Text or in frames as Paragraph Text.

Entering text as Artistic text allows you to fit the text to a path and apply all special effects. Entering text as Paragraph Text allows you to create text-intensive projects such as ads and brochures. Formatting features for Paragraph Text allow you to flow text in columns, create bulleted lists, and set tabs and indents. Options include linking blocks of Paragraph text and wrapping text around and inside other objects.

Character formatting option. Decreases font size and raises selected text from the baseline.

Character formatting option. Decreases font size and lowers selected text from the baseline.

Artistic text fit to path options. Determines the orientation of the letters on the path.

 Rotate letters. Rotates individual characters to follow the contours of the path.

 Vertical skew. Vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

 Horizontal skew. Horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

qrst ↓ — Baseline. Aligns the baseline of the text with the path.

qrst ↑ — Top. Aligns the ascender line of the text with the path.

qrst ↓ — Bottom. Aligns the descender line of the text with the path.

qrst ‡ — Center. Centers the text vertically on the path.

qrst ↕ — Variable. Allow you to move the text off the path by dragging with the mouse.

Artistic text fit to an open path options. Determines the horizontal position of the text relative to the path.

abc Aligns the text with the start node of the line or curve.

abc Centers the text on the path.

abc Aligns the text with the end point of the line or curve.

Artistic text fit to a closed path options. Specifies the quandrant of the object to which you want to fit Artistic Text.

Artistic text fit to path Property Bar button. Changes orientation of text fit a path.

Artistic text fit to path Property Bar button. Changes vertical position of text fit to a path.

Artistic text fit to path Property Bar button. Changes horizontal position of text fit to an open path.

Artistic text fit to path Property Bar button. Changes horizontal position of text fit to a closed path.

Artistic text fit to path Property Bar button. Type a value to specify vertical position.

Artistic text fit to path Property Bar button. Type a value to specify horizontal position.

B

Character formatting option. Bolds selected text.

Character formatting option. Italicizes selected text.

U

Character formatting option. Underlines selected text.

Formatting option. Specifies no alignment.

Formatting option. Aligns selected paragraphs along left margin.

Formatting option. Aligns selected paragraphs at the center margin.

Formatting option. Aligns selected paragraphs at the right margin.

Formatting option. Aligns selected paragraphs to create straight margins along the left and right margins.

Formatting option. Aligns selected paragraphs to create straight margins along the left and right margins and stretches the last line to the right margin.

Paragraph formatting option. Decreases the space between the left margin and the selected paragraph.

Paragraph formatting option. Increases the space between the left margin and the selected paragraph.

Paragraph formatting option. Adds and removes bullets from selected paragraphs.

Paragraph formatting option. Adds and removes drop caps from selected paragraphs.

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Displays non-printing characters such as spaces, paragraph markers, and tabs in the Drawing Window or the Text Edit window.

Opens the Edit Text window where you can edit Artistic text with special effects.

Converts selected Artistic text into Paragraph text. Converts selected Paragraph text into Artistic text.

Character formatting option. Makes all characters uppercase.

Character formatting option. Makes all characters small capital letters.

Left overs

Creates and opens a new drawing using CorelDRAW's default template.

The Color Selector lets you select a color from a bitmap. You can then use the other controls on the Bitmap Color Mask Roll-Up to mask or show the color you select.

Jeremy's stuff — yet to be organized into anything neat or logical

Allows you to blend two objects by dragging the mouse from one object to the other.

Rotates the intermediate objects in a blend around a point midway between the blend's start and end objects. The result is an arc-shaped blend. The amount of rotation depends on the setting in the Blend Direction box.

Applies a color progression that passes directly through the spectrum between the blend's start and end objects.

Applies a color progression that passes clockwise through the spectrum between the blend's start and end objects.

Applies a color progression that passes counterclockwise through the spectrum between the blend's start and end objects.

The top box, Number Of Steps, sets the number of intermediate shapes in the blend. The bottom box, Offset Between Shapes, sets the distance between intermediate shapes when a blend is attached to a path.

Applies a color progression that passes directly through the spectrum between the blend's start and end objects.

Applies a color progression that passes clockwise through the spectrum between the blend's start and end objects.

Applies a color progression that passes counterclockwise through the spectrum between the blend's start and end objects.

Sets the rate of object acceleration in the blend. Drag right to have objects get closer together as they approach the end object. Drag left to have objects get closer together as they approach the start object.

Sets the rate of color acceleration in the selected blend. Drag right to have colors move quicker through the spectrum as they approach the end object. Drag left to have colors move quicker through the spectrum as they approach the start object.

Enables and disables linking of color and object accelerations in the selected blend. When you enable this option, color acceleration automatically matches the rate you set for objects using the Blend Object Acceleration slider.

Enables and disables acceleration of object size in the selected blend. When you enable this option, acceleration is reflected in terms of size as well as object spacing and shape.

Displays controls that let you map the start and end nodes in a blend, split a blend, or fuse a split blend.

Opens a drop-down page of miscellaneous controls for blends. These controls let you map the start and end nodes in a blend, split a blend, or fuse a split blend.

Changes the number of contour steps or lines associated with the selected object. This box is grayed out for To Center contours.

⊟ `0.1 in` **▼▲**
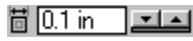
Changes the distance between contour lines associated with the selected object.

Adds contour lines to the center of the selected object.

Adds contour lines inside the outline of the selected object.

Adds contour lines outside the outline of the selected object.

Applies a color progression that passes clockwise through the spectrum between the original object and the last contour line.

Applies a color progression that passes counterclockwise thorough the spectrum between the original object and the last contour line.

Applies a color progression that passes directly through the spectrum between the original object and the last contour line.

Applies a color progression that passes clockwise through the spectrum between the original object and the last contour line.

Applies a color progression that passes counterclockwise thorough the spectrum between the original object and the last contour line.

Applies a color progression that passes directly through the spectrum between the original object and the last contour line.

Sets the color of the last contour line on the selected object.

Sets the fill color of the area between the last two contour lines on the selected object. If the object has a fountain fill, this color picker sets the start color of the fill in the area between these contour lines.

Selects the Unconstrained envelope editing mode, which lets you drag envelope nodes freely. You can shape an envelope almost any way you want using this mode.

Selects the Single Arc envelope editing mode. Using this editing mode, you can drag an envelope node horizontally or vertically to apply an arc shape to one side of the envelope.

Selects the Double Arc envelope editing mode. Using this editing mode, you can drag an envelope node horizontally or vertically to apply an "S" shape to one side of the envelope.

Selects the Straight Line envelope editing mode. Using this editing mode, you can drag an envelope node horizontally or vertically to apply a "V" shape to one side of the envelope.

Displays controls for selecting the type, depth, and vanishing point of an extrusion.

Displays controls that let you set the vanishing point of an extrusion by specifying exact horizontal and vertical coordinates.

Displays controls that let you add beveled edges to an object or extrusion.
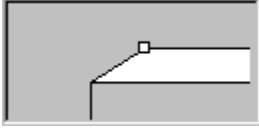
Shows a visual representation of the angle and depth of the beveled edge. To set the angle and depth using the mouse, drag the white square inside this box.

Applies the control object's fill to its extruded surfaces.

Applies a solid fill color to extruded surfaces.

Applies a gradient fill to extruded surfaces.

Displays controls that let you simulate light sources to create a shading effect on the extrusion.

Displays controls that let you rotate an extrusion in 3D

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Switches the From and To colors in a Custom Color Map lens.

Sets the Drawing Page so that its short edge is horizontal.

Sets the Drawing Page so that its long edge is horizontal.

Lets you set the ruler origin by clicking and dragging onto the Drawing Window.

Magnifies or reduces your drawing. Click and drag in the Drawing Window to zoom in on an area; right-click to zoom out.

Lets you drag your drawing to position it within the Drawing Window.

Zooms in by a factor of 2.

Zooms out by a factor of 2.

Shows your drawing at actual size.

Zooms in or out to display all selected objects.

Zooms in or out to display all objects in the drawing.

Zooms in or out to show the entire Drawing Page.

Zooms in or out to show the height of the Drawing Page.

Zooms in or out to show the width of the Drawing Page.

Normal View ▾
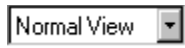
Lets you choose the view quality you want to use to display the active drawing.

Saves the current view and adds it to the list box in the View Manager.

Deletes the view selected in the list box in the View Manager.

Enables and disables page information stored with a saved view.

Enables and disables magnification level stored with a saved view.

Enables and disables the Snap To Grid command, which automatically aligns objects with the grid as you drag them.

Enables and disables the Snap To Guidelines command, which automatically aligns objects with any guidelines you pass as you drag them.

Enables and disables the Snap To Objects command, which automatically aligns an object with other objects as you drag it.

Locks and unlocks a layer to prevent or allow editing.

Shows and hides a layer.

Enables and disables printing of a layer.

Enables and disables master layer attribute. If a layer is a master layer, its contents appear on every page in a multi-page document.

Welds the selected objects,

Trims the target object using the selected objects.

Intersects the selected objects.

Separates combined objects, leaving the objects with their original shapes.

Displays information about all pages and layers in the active document.

Displays information about all pages in the active document.

Enables and disables display of object properties in the Object Manager.

Opens the Object Data Manager, which allows you to view, format, and edit object data summaries.

Displays the Vanishing Point page on the Extrude Roll-Up. This page displays controls for selecting the type, depth, and vanishing point of an extrusion.

Displays the Bevels page on the Extrude Roll-Up. This page displays controls that let you add beveled edges to an object or extrusion.

| $\square_x$ | 9.3 in | ▾ ▴ |
| $\square_y$ | 3.2 in | ▾ ▴ |

Lets you specify new horizontal and vertical coordinates for an extrusion's vanishing point.

Lets you set the depth of an extrusion. The depth represents how far the extrusion recedes towards its vanishing point. You can only set the depth for a perspective extrusion.

Sets the rotation of intermediate objects in a blend. You can set values between -360 and 360. Negative values rotate the shapes clockwise.

Letter ▾

Provides access to an array of preset page sizes.

Lets you set precise horizontal and vertical dimensions for the Drawing Page. If you change these values, the Custom option automatically becomes selected in the Paper Type / Size box.

Moves the selected layer or object up one position in the hierarchy.

Moves the selected layer or object down one position in the hierarchy.

Displays controls that let you accelerate the intermediate colors and objects in a blend.
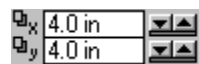
Lets you set the horizontal and vertical offset distances for objects created using the Duplicate and Clone commands.

`100%` ▾
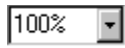
Controls how small or large a drawing appears on the screen. You can choose one of the preset magnification levels or type one of your own.

Bitmap Special Effects

Edge Detect Effect

Offset Effect

Pixelate Effect

Swirl Effect

Wet Paint Effect

3D Rotate Effect

Emboss Effect
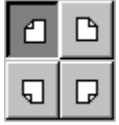
Page Curl Effect

Perspective Effect

Pinch/Punch Effect

Map To Object Effect

Gaussian Blur Effect

Motion Blur Effect

Smooth Effect

Add Noise Effect

Remove Noise Effect

Sharpen Effect

Unsharp Effect

Glass Block Effect

Impressionist Effect

Vignette Effect

Psychedelic Effect

Solarize Effect

Welcome to the CorelDRAW 7 Graphics Suite

Welcome to the CorelDRAW 7 Graphics Suite

You've chosen the leading PC graphics package that brings together all the tools you need to design, create, edit, enhance, and publish illustrations, photographs, corporate logos, technical illustrations, and much more.

The CorelDRAW 7 Graphics Suite is the preferred package of industry professionals and casual home-users alike. Whether you're a budding graphic designer, commercial artist, technical illustrator, or anything in between, the CorelDRAW 7 Graphics Suite features all the tools you need to create professional (or just professional-looking) documents with precision and ease. CorelDRAW 7 redefines ease of use and accessibility for all its graphics tools and editing capabilities.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} About Corel Corporation

{button ,JI(`',`Documentation conventions')} Documentation conventions

{button ,JI(`',`Using help')} Using help

{button ,JI(`',`Corel support services')} Corel support services

{button ,JI(`',`CorelDRAW 7 Suite concepts')} CorelDRAW 7 Suite concepts

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} The CorelDRAW 7 Suite workplace

{button ,JI(`',`Organizing and retrieving files')} Organizing and retrieving files

{button ,JI(`',`Viewing computer and application information')} Viewing computer and application information

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{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Welcome to CorelDRAW 7

CorelDRAW is a vector-based drawing program that makes it easy to create professional artwork from simple logos to intricate technical illustrations. CorelDRAW 7's enhanced text-handling capabilities and writing tools also allow you to create text-intensive projects such as brochures and reports with greater ease than ever before.

If you're new to the world of CorelDRAW, you'll soon discover how the new interactive tools and the program's continuous feedback enable you to get up to speed in no time. If you've used CorelDRAW before, you'll soon find out how the new tools and enhanced features give you even more power to design and publish all your graphics.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} <u>About Corel Corporation</u>

{button ,JI(`',`Documentation conventions')} <u>Documentation conventions</u>

{button ,JI(`',`Using help')} <u>Using help</u>

{button ,JI(`',`Corel support services')} <u>Corel support services</u>

{button ,JI(`',`CorelDRAW 7 Suite concepts')} <u>CorelDRAW 7 Suite concepts</u>

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} <u>The CorelDRAW 7 Suite workplace</u>

{button ,JI(`',`Organizing and retrieving files')} <u>Organizing and retrieving files</u>

{button ,JI(`',`Viewing computer and application information')} <u>Viewing computer and application information</u>

{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Included with the CorelDRAW 7 Graphics Suite

The CorelDRAW 7 Graphics Suite includes the following applications and utilities to enhance your productivity and empower you with more publishing options:

Corel OCR-TRACE - Converts bitmap images to vector graphics and text included in a bitmap into editable characters.

CorelDEPTH - Contains all the tools you need to create full-color 3D text and graphics and export them in formats compatible with CorelDRAW, Corel VENTURA, and many other graphics and page layout applications. The professionally designed template wizards guide you through the steps of creating 3D text and graphics.

CorelTEXURE - Creates colorful, realistic textures that can be used to enhance professional graphic productions such as charts, pictures, logos, and photo-collages.

Corel MULTIMEDIA MANAGER - Helps you organize, manage, and manipulate multimedia files.

Corel CAPTURE - Takes a "snapshot" of any item appearing on your computer screen and allows you to use the image produced in technical documentation, course materials, or presentations.

CorelSCAN - Helps you create professional quality scanned images. You can scan an image using any available data source and correct imperfections without launching a photo-editing application.

CorelMEMO - Allows you to paste notes to yourself as you work.

Corel SCRIPT and Corel SCRIPT DIALOG EDITOR - Allows you to write scripts for many CorelDRAW tools so you can create your own add-on utilities.

Corel Color Manager Wizard - Guides you through the steps to choose or create device profiles for scanners, monitors, and printers. The Color Manager Wizard uses these profiles to build the system profile.

Corel Print Wizard - Guides you through the steps to make personal and professional publishing choices.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} About Corel Corporation

{button ,JI(`',`Documentation conventions')} Documentation conventions

{button ,JI(`',`Using help')} Using help

{button ,JI(`',`Corel support services')} Corel support services

{button ,JI(`',`CorelDRAW 7 Suite concepts')} CorelDRAW 7 Suite concepts

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} The CorelDRAW 7 Suite workplace

{button ,JI(`',`Organizing and retrieving files')} Organizing and retrieving files

{button ,JI(`',`Viewing computer and application information')} Viewing computer and application information

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{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

About Corel Corporation

About Corel Corporation

Corel Corporation is recognized internationally as a world leader in the development of PC-based graphics and multimedia software. CorelDRAW is now available in more than 17 languages and has won more than 215 international awards from major trade publications.

We pride ourselves in delivering high quality graphics, productivity, and multimedia software by actively seeking your input. We use this feedback and respond quickly to you, the users of Corel products worldwide.

Corel ships its products through a network of more than 160 distributors in 70 countries worldwide. Corel is traded on the Toronto Stock Exchange (symbol: COS) and the NASDAQ National Market System (symbol: COSFF). For more information about Corel and our products, check out our World Wide Web site at http://www.corel.com.

Enough about us, what do you have to say?

In our continuing efforts to help you get the most from CorelDRAW, we look for new and better ways to document our products. If you've developed a unique effect that you'd like to share with us, please let us know. Send us the details and we may include them with due credit to you, of course in future CorelDRAW learning materials. Address your letter to:

CorelDRAW Documentation Manager,
Corel Corporation,
1600 Carling Avenue,
Ottawa, Ontario, Canada
KIZ 8R7
Fax: (613) 728–9790

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Documentation conventions

Documentation conventions

As you read the Corel documentation, you'll notice a number of conventions that you'll probably want to become familiar with first.

Mouse conventions

The following are some conventions for mouse movements you'll see in the documentation:

When you see this ...	Do this ...
Click File, New	Click the File menu with the mouse, and click the New item in the menu.
Click Arrange, Order, To Back	Click the Arrange menu, click Order, and click To Back from the sub-menu that appears.
Enable a check box	Click the check box to place a check mark or an "X" inside the box.
Disable a check box	Click the check box to remove the check mark or "X."
Select	Click (and drag) to highlight.
Choose Italic from the Weight list box	Click the Weight list box, and click the mouse button on the Italic option.
Right-click, and click Paste	Click the right mouse button, and click the Paste command from the submenu that appears.

Keyboard conventions

The following are conventions for keyboard actions you'll probably want to become familiar with:

When you see this ...	Do this ...
Press ENTER	Press the ENTER key on your keyboard.
CTRL + SHIFT	Press the Control key and the SHIFT key at the same time.

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Using help

Using help

The CorelDRAW 7 Graphics Suite features new and enhanced documentation to meet your most requested documentation needs. The comprehensive online Help system provides easy access to descriptions and procedures that cover all application features and functions. In addition to online Help, the CorelDRAW 7 Graphics Suite also includes a complete User's Guide.

The documentation set comprises the following:

Online Help

The online Help system enables you to retrieve all the information you need quickly, and then return to your work. Help appears in a separate window on your screen. For quick access, you can keep the Help window displayed on top of the application. You can also print specific topics from the online Help system.

Online Tutors

Online Tutors provide step-by-step instructions on how to complete specific tasks and projects. If you prefer, you can have a Tutor show you how complete the task.

Tutors range in complexity from instructions about basic tasks to complete projects that involve several tasks. This help feature is available in CorelDRAW and Corel PHOTO-PAINT.

Online Hints

Online Hints display information and guidance on the task that you're performing. When you click a tool or an object, the content of the Online Hints window is updated to provide you with relevant information. This help feature is only available in CorelDRAW.

Context-sensitive Help

The context-sensitive Help displays information that is relevant to the current status of the application and provides information on using commands.

Online ToolTips

Online ToolTips provide information about icons and buttons on the toolbars and the Toolbox. ToolTips display in a balloon when you position the mouse pointer over a button.

User's Guide

The CorelDRAW 7 Graphics Suite User's Guide provides you with comprehensive documentation that you can take away from your desk and read at your leisure.

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Using online Help

When you click Help Topics from the Help menu, a dialog box opens that contains options for accessing three different Help features.

To access online Help

1. Click Help, Help Topics.

2. Click one of the following tabs:

- Contents to display conceptual and "how-to" information
- Index to search by feature names, synonyms, and tasks
- Find to perform a full-text search of Help

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing Online Hints

The Online Hints window appears beside your document window and relays information that applies to the action you're performing with the active tool. When you select a different tool, the Online Hints window provides information about the new tool and its options.

To access Hints

- Click Help, Hints for information that updates with the status of your work.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing context-sensitive Help

Context sensitive help is accessible from wherever you are in CorelDRAW. You can access context-sensitive help from the menus, dialog boxes, Roll-Ups, Property Bars, and all other toolbars in CorelDRAW.

The most common ways to access context-sensitive Help are as follows:

To get help on ...	Do this ...
Dialog boxes	Click the Help button or press F1.
Menu commands	Click the Help button on the toolbar, click a menu, and click a command.
	Or, press F1 when a command is highlighted.
Tools and controls	Click the Help button on the toolbar, and click the item for which you want help.
	Or, click Help, What's This?
	Or, right-click the item, and click What's This?
Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.
Selected objects	Right-click an object, and click Properties. Information about the object's type, fill type, outline type, and any applied special effects appears in the Properties dialog box.

 Tip

- Use the Status Bar at the bottom of the Application Window to familiarize yourself with the tools. The Status Bar displays details of what buttons, controls, and menu commands do as you move the mouse cursor over them.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} **Related Topics**

Printing Help

You can print specific help topics or print entire sections of online Help.

To ...	Do this ...
Print an entire section	From the Contents page, click the Print button that appears along the bottom-right side of the window.
Print an overview topic	Click the Print button that appears along the bottom right-side of the window.
Print a How-to topic	Right-click the window, and click Print Topic.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>

Corel support services

Corel support services

Corel is committed to providing customers with high-quality technical support. The following sections describe the variety of support services available.

Principal technical support services

1-613-728-7070 (North America only)

Free technical support is available to you for 30 days from the day you place your first call to Corel Technical Support. Corel representatives are available to respond to your call from Monday to Friday, 8:30 a.m. to 7:30 p.m. Eastern Standard Time. During and after your principal support period, you can also use the basic services listed as follows.

Basic services

Corel offers the following technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or encounter problems during off-hours.

IVAN (Interactive Voice Answering Network)

The Interactive Voice Answering Network contains answers to commonly asked questions about Corel products and is available 24 hours a day, 365 days a year. It is regularly updated with the latest information, tips, and tricks. You can also request that IVAN's solutions be faxed to you. There is no charge for this service beyond the cost of the telephone call.

IVAN (613) 728-7070

Automated FAX on Demand

Corel's Technical Support personnel maintain an automated FAX on Demand system of numbered documents that contain up-to-date information about common issues, tips, and tricks. This service is available 24 hours a day, 365 days a year.

FAX on Demand (613) 728-0826, extension 3080

You will be asked for a document number and your fax number. The document you request is automatically sent to you. To fax a catalog of documents to yourself, call the Automated FAX on Demand system number and request document **2000**.

Bulletin Board System (BBS)

If you have a modem and communications software package, you can access Corel's BBS. You can download files, troubleshooting information, and utilities. You can also transfer problem files to Customer Support through the BBS.

European BBS (++353)-1-7082700 North American BBS (613) 728-4752

For more information see the following:

{button ,JI(`',`CompuServe')} CompuServe

{button ,JI(`',`World Wide Web Site WWW')} World Wide Web Site (WWW)

{button ,JI(`',`Worldwide support')} Worldwide support

{button ,JI(`',`Before calling Corel Technical Support')} Before calling Corel Technical Support

{button ,JI(`',`Customer service worldwide')} Customer service worldwide

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Compuserve services

CompuServe

Interact with others and Corel technicians to obtain product information and support. CompuServe is available 24 hours a day, 7 days a week, including holidays. Corel representatives will respond from 8:30 to 5:00 Eastern Standard Time, from Monday to Friday, excluding holidays.

If you have a CompuServe membership, you can access Corel's technical information by entering one of the following at the Compuserve prompt:

- **GO COREL** (for English)
- **GO CORELGER** (for German)
- **GO CORELFR** (for French)
- **GO CORELNL** (for Dutch)
- **GO CORELSCAN** (for Scandinavian)

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} Related Topics

Internet Services

World Wide Web Site (WWW)

The World Wide Web address for Corel's products on the Internet is **http://www.corel.com**. At this location, you can quickly search Corel's Searchable Knowledge Base. From the database you can read, print, or download documents that contain answers to many of your technical questions or problems. This site also contains files you can download.

File Transfer Protocol (FTP)

You can download printer files and other files through our anonymous FTP site at **ftp.corel.com**.

Extended technical support services

For details on the support options available to you after your principal support expires, please contact Corel Technical Support at **(613) 728-7070**.

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Worldwide support

Worldwide support

Corel customers residing outside North America can contact Corel Technical Support representatives in Dublin, Ireland, or a local Authorized Support Partner. Technical support outside North America is available to you at the following locations. If your country is not listed below, please check the Services and Support section on our World Wide Web site at **http://www.corel.com**. You can also call **(353)-1-7082500** for information on contacting Technical Support.

Extended technical support services

To request an up-to-date listing of Corel's Authorized Support Partners worldwide, and a copy of Corel's Extended Technical Support Policy, contact Corel Technical Support at **(353)-1-7082500**.

Latin America

Argentina	(0541) 954-6500
Brazil	011 5505 4725
Chile	562 671-3060
Colombia	916196012
Mexico	525 254-0173

Europe

Austria	(01)-589-241-30
Belgium-French	353-1-708-2355
Belgium-Dutch	353-1-708-2366
Denmark	35-25-80-30
Finland	(90)-229-060-30
France	1-40-92-76-20
Germany	01805-2582-11
Italy	06-523-54-237
Netherlands	353-1-708-2366
Norway	22-97-19-30
Portugal	353-1-708-2333
Spain	353-1-708-2388
Sweden	0680-711-751
Switzerland-French	0848-80-85-90
Switzerland-German	0848-80-85-90
United Kingdom	353-1-708-2333

Eastern Europe

Czech Republic	42-2-627-3487
Poland	(0048)-(71)-728-141 ext. 289
Middle East	
Dubai	971.6.510.227
Israel	02-6793-723

Asia Pacific

Australia	07 3244 3311
Hong Kong	8100-3729
India	91 11 3351948
Japan	03-5645-8379
Malaysia	800-1090
New Zealand	09 526 1155
Singapore	1-800-773-1400
South Korea	82-2-639-8778
Taiwan	(886) 2-593-3693

Africa

South Africa   021-658-4222

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} Related Topics

Before calling technical support

Before calling Corel Technical Support

Before calling Corel Technical Support, please have the following information available. This will assist the Technical Support representative in helping you more quickly and efficiently:

- A brief description of the problem, including the exact text of any error messages received, and the steps to recreate the problem.
- The type of computer, monitor, pointing device (e.g., mouse, tablet), printer, and video card (display adapter) in use.
- The version of Microsoft Windows and the Corel product in use. Choose the About Windows 95 command from the Help menu in Explorer to find which version of Windows you are running.
- A list of any programs loaded into RAM (e.g., TSRs). Check the Startup folder in the Programs menu to determine if you are running any other programs.

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>Related Topics</u>

Customer service worldwide

Customer service worldwide

Corel Customer Service is operated by a number of third-party companies on behalf of Corel. If you would like additional information on Corel products or services, please call one of the telephone numbers listed below. If your country is not listed, please call the general number listed below. General customer service and product information can also be accessed through the World Wide Web at **http://www.corel.ca**.

Country	Call this number
United States	1-800-772-6735
Canada	1-800-772-6735
Australia	1-800-658-850
Austria	0660-5875
Belgium	0800 1193
Denmark	800 187 55
Finland	0800-1-13502
France	05 90 65 12
Germany	0130 815074
Ireland	1800-242800
Italy	1678 74791
Japan	03-5645-8567
Luxembourg	0800-2213
Netherlands	06-022-2084
New Zealand	0800-COREL-1
Norway	800 11661
Portugal	05055-3001
South Africa	0800-23-4211
Spain	900 95 35 38
Sweden	020 791 085
Switzerland	155-8224
United Kingdom	0800-581028
General	353-1-706-3912

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>Related Topics</u>

CorelDRAW 7 Graphics Suite concepts

CorelDRAW 7 Suite concepts

You'll probably find this section about the differences between working with vectors and bitmaps especially informative if you plan on working back and forth between Corel products.

CorelDRAW and CorelDREAM 3D work with vector-based graphics and Corel PHOTO-PAINT works with bitmap images. This section highlights basic concepts you need to work with vectors, bitmaps, and objects, and presents a brief overview of working with three-dimensional (3D) graphics.

For more information see the following:

{button ,JI(`',`Understanding vector and bitmap images')} Understanding vector and bitmap images

{button ,JI(`',`Understanding objects')} Understanding objects

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Understanding vector and bitmap images

Understanding vector and bitmap images

Computer imaging programs are based on creating either vector graphics or bitmap images. This section presents the basic concepts of a vector-based program like CorelDRAW and outlines the differences between vector images and bitmap images such as ones you work with in Corel PHOTO-PAINT.

If you haven't worked with drawing programs, or if you've worked solely with paint or photo-editing programs, you'll find this section especially informative.

For more information see the following:

{button ,JI(`',`Why is resolution an important consideration when working with bitmaps')} <u>Why is resolution an important consideration when working with bitmaps?</u>

{button ,JI(`',`Comparing a vectorbased image with a bitmap image')} <u>Comparing a vector-based image with a bitmap image</u>

{button ,JI(`',`Working back and forth between applications')} <u>Working back and forth between applications</u>

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{button ,AL(`OVR CorelDRAW 7 Graphics Suite concepts;',0,"Defaultoverview",)} <u>Related Topics</u>

What is a vector image?

Vector images, also called object-oriented or draw images, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, size, and position on the screen, included in its definition.

Since each object is a self-contained entity, you can move and change its properties over and over again while maintaining its original clarity and crispness, and without affecting other objects in the illustration. These characteristics make vector-based programs ideal for illustration and 3D modeling, where the design process often requires individual objects to be created and manipulated.

Vector-based drawings are resolution independent. This means that they appear at the maximum resolution of the output device, such as your printer or monitor. As a result, the image quality of your drawing is better if you print from a 600 dpi printer than from a 300 dpi printer.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

What is a bitmap image?

In contrast to vector illustration programs, photo-editing programs like Corel PHOTO-PAINT, work with bitmap images. When you work with bitmap images, you can refine small details, make drastic changes, and intensify effects.

Bitmap images, also called raster or paint images, are made of individual dots called pixels (picture elements) that are arranged and colored differently to form a pattern. When you zoom in, you can see the individual squares which make up the total image. Increasing the size of a bitmap has the effect of increasing individual pixels, making lines and shapes appear jagged.

However, the color and shape of a bitmap image appear continuous when viewed from a greater distance. Because each pixel is colored individually, you can create photorealistic effects such as shadowing and intensifying color by manipulating select areas, one pixel at a time.

Reducing the size of a bitmap also distorts the original image because pixels are removed to reduce the overall image size.

Also, because a bitmap image is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>

Why is resolution an important consideration when working with bitmaps?

When you work with bitmaps, the quality of your output is dependent on the decisions you make about resolution early in the process. Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output, or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

Working with bitmaps requires some planning, because the resolution you choose for your image will usually move with your file. Whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, the file will print at the resolution you set when you created the image unless the printer resolution is lower than the image resolution.

If you want your final output to look like its on-screen counterpart, you need to be aware of the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you'll be on your way to producing consistent results.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>

Comparing a vector-based image with a bitmap image

Compare the description of vector images to bitmap images. Recall that objects are created as collections of lines in vector graphics and bitmap images are made of individual pixels arranged in patterns. Of the two formats, bitmap images tend to offer greater subtleties of shading and texture but also require more memory and take longer to print. Vector images give you sharper lines and require less printing resources.

Paint, image processing, and scanning programs generate bitmap images where representing continuous variations in tone is required. Illustration programs (like CorelDRAW), and 3D modeling programs (like CorelDREAM 3D) work with vector images to allow you to create and manipulate individual objects over and over again during the design process.

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{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>

Working back and forth between applications

If you work with more than one of the CorelDRAW 7 Graphics Suite applications or if you intend to work back and forth between them, you'll probably find the Application Launcher useful. The Application Launcher button is accessible within each application and allows you to run other programs without having to find their location on your system.

This section provides some information on how you can take a document from one application in the CorelDRAW 7 Graphics Suite and work with it in another.

Can I work with a bitmap image in CorelDRAW?

CorelDRAW allows you to incorporate bitmaps into your illustrations and to export bitmaps you create. For simple drawings, you can use CorelDRAW's Autotrace command or the Freehand tool to trace around the outline manually.

For more detailed drawings, you can use Corel OCR-TRACE to convert bitmaps into vector graphics that you can edit, scale, print, and so on, without distortion.

Can I work with a CorelDRAW file in Corel PHOTO-PAINT?

You can open vector-based CorelDRAW illustrations directly in Corel PHOTO-PAINT. Corel PHOTO-PAINT automatically creates a bitmapped version of the original when you open the CorelDRAW illustration.

Can I work with a CorelDRAW file in CorelDREAM 3D?

To work with a CorelDRAW illustration in CorelDREAM 3D, first import the two dimensional (2D) shapes from CorelDRAW (called the cross-section) into CorelDREAM 3D. In CorelDREAM 3D, you then sweep the shape along the path to form a 3D object. The sweep path is sometimes referred to as the extrusion path. The shape is now a 3D object you can manipulate like other objects in CorelDREAM 3D.

Can I work with a CorelDREAM 3D file in Corel PHOTO-PAINT?

To work with a CorelDREAM 3D image in Corel PHOTO-PAINT, you need to render the 3D image. Rendering captures a view of your 3D scene and saves it as a 2D image. You can think of a rendering as a photograph of a scene. You can take any number of renderings of your scene from multiple angles or under different lighting conditions, and compare the results.

A rendering is distinct from the scene from which it is taken. The rendered image is a bitmap made up of pixels and does not contain objects. It is a separate file that can be stored in one of the following formats: Corel PHOTO-PAINT (.CPT), .BMP, .TIFF, .TGA, .PCX, and .PSD. To work with a CorelDREAM 3D file in Corel PHOTO-PAINT, you simply open the rendered image.

To launch another installed application

1. Click the Application Launcher.

2. Click the application you want to run.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} Related Topics

Becoming familiar with objects

Understanding objects

In CorelDRAW and CorelDREAM 3D, objects are the basis of documents. After you create basic objects, you can add properties and shape and refine details to create custom graphic designs.

In Corel PHOTO-PAINT, objects play an important role in the design process. You can create objects to use them as masks and also merge them into the background.

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{button ,AL(`OVR CorelDRAW 7 Graphics Suite concepts;',0,"Defaultoverview",)} <u>Related Topics</u>

Understanding objects in CorelDRAW

An object in CorelDRAW is any basic drawing element or line of text such as a single line, ellipse, polygon, rectangle, callout line, or a line of Artistic Text that CorelDRAW handles as one unit.

After you create a simple object, you can define its characteristics such as a fill and outline color, refine the smoothness of its curves, and apply special effects to it.

CorelDRAW stores all of this information, including the object's position on the screen, the order in which it was created, and the properties you define, as part of the object's description. This means that when you apply an operation to the object, such as moving it, CorelDRAW recreates the shape and all of its properties, and stores all of this information.

An object can have a closed path or an open path. A grouped object comprises one or more objects.

You can identify a single object by the selection box that surrounds the object when you select it with the Pick tool. When an object is selected, eight filled squares appear at the corners and mid-points of the selection box.

Each individual object has its own selection box. When you group two or more objects with the Group command, the result is a grouped object that you can select and manipulate as one object.

Objects are made up of paths which form their outlines or boundaries. A path can be made up of a single segment or several segments joined together.

At the end of each segment is a hollow square called a node. You can select an object's nodes to change its general shape and curve angle with the Shape tool.

What's the difference between objects with open paths and closed paths?

An object with an open path is one in which the two endpoints do not touch. An object with a closed path is one in which the two endpoints meet to form a continuous path.

An object with an open path can be a line or a curve such as those you create with the Freehand tool, lines created with the Bezier tool, or spirals created with the Spiral tool. However, when you use the Freehand and the Bezier tools, you can also create closed paths if you join the starting and ending points.

Examples of objects with closed paths include circles, squares, grids, Natural Pen lines, polygons, and stars. You can fill objects with closed paths but not objects with open paths.

{button ,AL(`PRC Becoming familiar with objects;',0,"Defaultoverview",)} Related Topics

The CorelDRAW 7 Suite workplace

The CorelDRAW 7 Suite workplace

Often, the best way to learn how something works is to use it to accomplish a specific task. If you're experienced with the CorelDRAW Graphics Suite, you'll probably want to spend a few minutes exploring the additions and enhancements, and then start working. If you're a new user, you might want to look through this section to familiarize yourself with some of the basics.

The desktop includes the work area, document window, Menu Bar, toolbars, Roll-Ups, and other tools you choose to display while you work.

For more information see the following:

{button ,JI(`',`Exploring the work area and document windows')} <u>Exploring the work area and document windows</u>

{button ,JI(`',`Exploring window elements')} <u>Exploring window elements</u>

{button ,JI(`',`Becoming familiar with dialog boxes')} <u>Becoming familiar with dialog boxes</u>

{button ,JI(`',`Using toolbars flyouts RollUps and Property Bars')} <u>Using toolbars, flyouts, Roll-Ups, and Property Bars</u>

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring the work area and document windows

Exploring the work area and document windows

The work area is where all the action takes place. When you open a document, its window appears in the work area. When you open Roll-Ups, they also appear in the work area, unless you drag them away. Like a physical desktop, you can keep it neat to maximize space, or you can leave images and other screen elements anywhere on the surface for easy access.

The window in which you create your drawing or image is called the Drawing Window in CorelDRAW, the Image Window in Corel PHOTO-PAINT, and the Scene Window in CorelDREAM 3D. This section "Welcome to the CorelDRAW 7 Graphics Suite" also refers to all three generally as the "document window."

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{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Exploring Drawing Windows in CorelDRAW

When you create a new drawing in CorelDRAW, the large white portion of the screen is the Drawing Window. The rectangle in the center with the drop shadow represents the Drawing Page. Usually, only the part of your drawing that falls within the Drawing Page is printed.

You can think of the remaining space in the Drawing Window as your work space in which you can keep your tools and pieces of your illustration handy.

{button ,AL(`PRC Exploring the work area and document windows;',0,"Defaultoverview",)} Related Topics

Exploring window elements

Exploring window elements

This section discusses basic Windows screen elements with which you may already be familiar. If you're new to Windows applications, you'll find this section especially informative. This section looks at:

Exploring the Title Bar

Exploring the Menu Bar

Exploring the Status Bar

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{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Exploring the Title Bar

The Title Bar extends across the top of the window, inside the window borders. It displays the name of the file and indicates whether it is the active window or not. The Title Bar of an active window is highlighted and the others on your desktop are dimmed.

Dragging a Title Bar repositions a window within the work area. The buttons that appear at the right end of the Title Bar can be used to reduce the window to its smallest size so that it appears only on the task bar, maximize the CorelDRAW window to full screen size, or to close the window.

{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} Related Topics

Exploring the Menu Bar

The Menu Bar is the area across the top of a window directly below the Title Bar. It contains the names of the menus that group together like commands. Clicking a menu name displays a list of commands that can be used to access program functions. The Menu Bar looks like this:
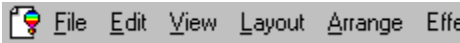
{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring the Status Bar

The Status Bar displays information about the selected object, or action. By default, the Status Bar appears at the bottom of the screen, below the Color Palette. You can display the Status Bar at the top of the screen instead. The Status Bar looks like this:
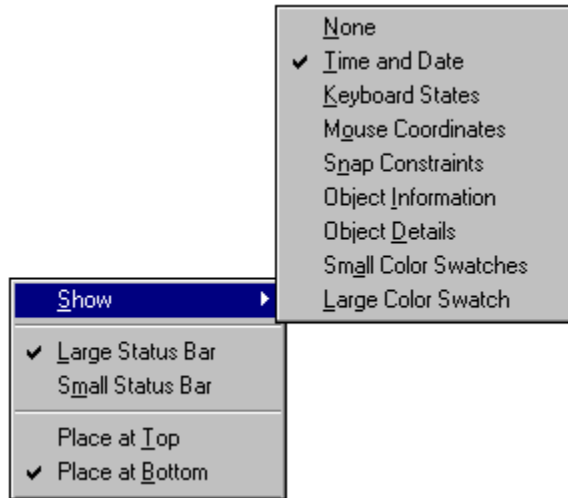
You can also set the Status Bar up to display only one line of information instead of the usual two, or you can hide it. These options, and others, can be selected from the pop-up menu that appears when you right-click the Status Bar. The following is an example of what the Status Bar looks like after you choose Show, Time and Date from the pop-up menu:

{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} **Related Topics**

Using scroll bars

Scroll arrows appear at the end of each scroll bar. Horizontal and vertical scroll bars are used to scroll the current window and view other areas of a drawing that don't fit inside the application window. This action is called "panning." Panning is especially useful for displaying drawings that are zoomed-out or zoomed-in.

To view the right side of your document

- Click the right scroll arrow.

To view the left side of your document

- Click the left scroll arrow.

To scroll rapidly

- Click and hold the mouse button down on the scroll arrow, click one of the scroll elevators, or click and drag the scroll box.
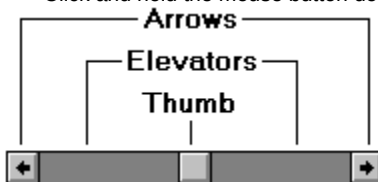
 Tip

- In CorelDRAW, the Auto-Panning option scrolls the view automatically when you drag an object toward the edges of the document window.

To enable Auto-panning in CorelDRAW

1. Click Tools, Options.
2. Click the Display tab.
3. Enable the Auto-panning check box.

{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} <u>Related Topics</u>

Becoming familiar with dialog boxes

Becoming familiar with dialog boxes

If you've worked with other applications that run on Windows, you'll probably be familiar with the conventions in this section. For a more detailed discussion of Windows dialog boxes, see the *Microsoft Windows User's Guide*.

Dialog boxes appear when you choose a menu item or click a command button. A dialog box presents the list of options available for the selected command and requires you to type in information that the program requires to proceed.

The following lists some items in a typical dialog box:

OK button

Cancel button

Command buttons

Option buttons

Check boxes

Display boxes

List boxes

Numerical and text boxes

Spin boxes

Tabs

Variable units

{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Using the OK button

The OK button carries through the choices you specify in a dialog box, closes the dialog box, and returns you to your document.

Using the Cancel button

The Cancel button causes the application to ignore any changes made in the dialog box at that point and returns you to the document window.
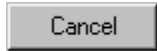
Using command buttons

Command buttons cause an action to occur, such as resetting dialog box values or presenting you with a supplementary dialog box.
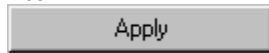
Using option buttons

Option buttons present two or more mutually exclusive choices. To pick one of the choices, click the associated button. Unlike check boxes, you can only choose one of the options in the grouping.

Using check boxes

An enabled check box means that the option it corresponds to is turned on; a disabled check box means it's turned off. A check box is enabled when an X or a check mark appears in the check box, and disabled when the check box is empty. Unlike option buttons, you can enable one or all of the options contained within one grouping of check boxes.

Using Preview Windows

Preview Windows appear in some dialog boxes and Roll-Ups to give you a visual representation of your current selection. As you change the selection, the graphic shown in the Preview Window changes to reflect your choice.

Using list boxes

List boxes present you with a list of options. Scroll through the list and select an item by double-clicking it, or choosing it and then clicking OK.

Full Page ▼

Using numerical and text boxes

Both numerical and text boxes are referred to as ''boxes'' in the CorelDRAW 7 Graphics Suite documentation.

For numerical boxes, you can either type in the values or use the attached spin boxes.

For text boxes, you need to type in text.

Using spin boxes

Spin boxes allow you to change values in number boxes using the mouse. The top arrow increases the value displayed; the bottom arrow decreases it. You can either click the arrow to change the value by a single increment or hold the mouse button down on the arrow to change the value continuously.

For more rapid scrolling, click and hold the mouse button down on the horizontal bar that appears between the arrows until you get the lightning icon, then drag up or down to increase the scrolling speed. If this doesn't work, right-click, and click Settings. Enable the Lightning Scroll check box, and click OK.

Using tabs

Tabs appear along the top of some dialog boxes. Tabs allow you to move between property pages that group related commands together.

Tabs also refer to the elements that appear along the bottom of the screen in a multiple-page CorelDRAW file. Use these tabs, called page flippers, to move to specific pages.

Using variable units

Variable units allow you to set the units for the selected option. The units are only associated with the option they appear beside, which allows you to use different units for different options.

To change the units, click the down button that appears beside the unit and choose the desired units from the list box. When you choose a different unit, the value automatically converts.

inches ▼

Using toolbars, flyouts, Roll-Ups, Property Bars

Using toolbars, flyouts, Roll-Ups, and Property Bars

The application commands available through the Menu Bars can also be accessed through toolbars and flyouts in the CorelDRAW Suite of applications.

 In CorelDRAW 7 and Corel PHOTO-PAINT 7, the Property Bars and Roll-Ups allow you to access operations at your fingertips. Property Bars, accessible as you work on your document, enable you to access commands that are relevant to the active tool or the operation you're currently performing.

{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Using toolbars

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons.

To display or close toolbars

1. Click View, Toolbars.

2. Enable the check boxes beside the toolbars you wish to display; disable the check boxes beside the toolbars you wish to close.

To close toolbars

- Click the X at the top right corner of the Title Bar.

To move toolbars

- Click and drag the Title Bar.

To change the vertical or horizontal orientation of toolbars

1. Place your cursor over one of the toolbar's edges and wait until it becomes a two-sided arrow.

2. Drag until the toolbar is the shape you want.

 Note

- You can only change the shape of floating toolbars. When you dock a toolbar, it becomes horizontal when placed on the top or bottom side of the application window or vertical when placed on the left or right side.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} <u>Related Topics</u>

Accessing flyouts

Flyouts are toolbars that are accessible through one tool. A small black arrow at the bottom right corner of a tool indicates that it is a flyout grouped with other tools. You can drag a flyout off its host toolbar by dragging any part outside the button area. This step doesn't actually remove the flyout from the toolbar, but displays it as a separate toolbar.

To display a flyout

- Click the arrow, or click and hold the mouse button down on the tool to display the flyout.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics

Working with Roll-Ups

A Roll-Up is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, list boxes, and Close buttons.

Unlike most other dialog boxes, you can keep Roll-Ups open while working on a document to access the operations you use most frequently, or to experiment with different effects. If you need to maximize your workspace and wish to keep the Roll-Up handy, click the arrow in the Title Bar to roll it up, leaving just the Title Bar visible. Click the arrow again to unroll it.

The following lists some common operations you'll use with Roll-Ups:

To	Do this
Roll a Roll-Up up or down	Click the arrow in the top right corner.
	Or, double-click the Title Bar of the Roll-Up.
Carry out your selections	Click the Apply button.
Close a Roll-Up	Click the Close button at the far right of the Title Bar.
	Or, click the right mouse button on the Title Bar and click Close.
Close a Roll-Up after an operation is carried out	Click the Autoclose button.
Close all open Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Close All.
Move a Roll-Up	Click and drag the Title Bar to the desired location.
Arrange Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Arrange to move it to one side of the working area.
Arrange all Roll-Ups	Click Arrange All to Roll-Up all open Roll-Up windows and move them to one side of the working area.
Get help on Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.

 Note

- When a set of Roll-Ups is arranged, you can activate one of them by clicking its Title Bar.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics

Using Property Bars

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands like this:

If you click the Pick tool to select the object at this point, the Property Bar updates with commands that are relevant for the object. In this case, both transformation commands and formatting commands become available.
If you click a different tool at this point, the Property Bar changes again to display commands and controls for that tool.

If nothing in your drawing is selected, the Property Bar displays tools that pertain to the overall drawing such as the page size and orientation. It also displays some commonly set options such as Display Objects While Moving, and Snap To Grids, and provides access to the Options dialog box where you can set all other application options.

To display the Property Bar

1. Click View, Toolbars.

2. Enable the Property Bar check box.

To remove the Property Bar from the desktop

- Click the Close button at the upper-right corner of the Property Bar.

To dock the Property Bar

- Drag the Title Bar of the Property Bar toward the menus at the top of the application window or to any of the other sides to place it there.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing toolbars and Property Bars

In CorelDRAW and Corel PHOTO-PAINT, you can move and delete tools in the toolbars and the Property Bar to suit your preferences. You can move buttons from one bar (a toolbar or the Property Bar) by dragging them off one bar to another one. Dragging the button to an open area deletes them.

To display a toolbar or the Property Bar

1. Click View, Toolbars.

2. Enable the toolbars you wish to display on the desktop.

To move a button

1. Hold down ALT + SHIFT while holding down the mouse button.

2. Drag the button to another toolbar to move the button there.

To delete a button

1. Hold down ALT + SHIFT together.

2. Drag the button off the toolbar to anywhere else in the application window except another toolbar or the Property Bar.

To restore the default setup of toolbars

1. Click View, Toolbars.

2. Click the a toolbar's name.

3. Click Reset.

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{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Organizing and retrieving files

Organizing and retrieving files

As you begin to work with a CorelDRAW Suite application, it's a good idea to get in the habit of organizing your files. If you specify information about a file when you save, it's easier to keep tabs on the whereabouts and the contents of your files.

When you save documents, specify information that might help you find them easier in a later session. Later, when you open your documents, you'll find the notes, annotations, thumbnails, and keywords that you've assigned to them will help to jog your memory.

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding notes, annotations, thumbnails, and keywords

You might find it useful to annotate and assign keywords to files and to use thumbnails (small bitmap representations of graphic files) to find files without having to remember their names.

When you open files to which you've added notes, the information you specified when you saved the files appears in the Open dialog box.

To add notes to a file

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a file you saved previously.

2. In the Notes box, type the information you want to record about the file.

3. Click Save.

To change the thumbnail of an open file

1. Click File, Save if you're saving the file for the first time or Save As if you want to change the thumbnail of a file you saved previously.

2. Choose the type of thumbnail from the Thumbnail list box.

To assign keywords to your files

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a previously-saved file.

2. Choose the name of the file to which you want to assign keywords.

3. In the Keywords box, type the keywords you want to assign to the file.

   If you want to add more than one keyword, separate each keyword with a comma. You can type as many keywords as you want.

4. Click Save.

Notes

- To display thumbnails in the Open dialog box, enable the Preview check box. Thumbnails allow you to see a small bitmap of a file's contents before you open it.

- By default, applications in the CorelDRAW Suite add a color header to a file when you save it. You can specify a monochrome header instead, or turn the header off.

{button ,AL(`PRC Organizing and retrieving files;',0,"Defaultoverview",)} Related Topics

Retrieving files by file type

Applications in the CorelDRAW Suite provide two ways to sort files on your system. You can sort files by their names or file types.

To open files by file type

1. Click File, Open.

2. In the Files of Type box, choose the file type of the document you want to open.

    The Corel application displays only the files of the format you specify.

{button ,AL(`PRC Organizing and retrieving files;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing computer, application, and document information

Viewing computer and application information

The CorelDRAW Suite of applications provide easy access to information about your computer as well as the applications themselves. The System Info dialog box provides details on your system's setup. You can display detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

Program information consists of the program name, version number, serial number, and user name. This information doesn't change. You'll find this information particularly useful if you ever need help from Corel Technical Support Services.

CorelDRAW

The Document Information dialog box displays information about your CorelDRAW document and other details including the number of pages it contains, the number of layers, and the number of graphics and text objects.

Corel PHOTO-PAINT

The Image Info dialog box lets you instantly determine the image's file name, size, resolution, how much memory it is taking up (in bytes), its format, whether it is compressed, the type of file compression used, and its color mode.

CorelDREAM 3D

The About Extensions dialog box, displays information such as supported import and export filters in CorelDREAM 3D's extensions.

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing system information

System information shows the current state of your computer. You can choose any of five different categories of system information. These categories let you see details about your system, display, printers, Corel .EXE and .DLL files, and system .DLL files. For example, you can use this feature to see how much memory you have on the drive to which you want to save a file. You can save any system information in a text file called SYSINFO.TXT.

To view system information

1. Depending on which application you're currently working in, click Help, and then click one of the following:
   - About CorelDRAW
   - About Corel PHOTO-PAINT
   - About CorelDREAM 3D
2. Click System Info.
3. Choose a category in the Choose a Category list box.

 Tip

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is saved.

{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} Related Topics

Viewing document information

The Document Information dialog box displays detailed information about the contents of your document and the objects it contains.

In the Document Information dialog box, you can also print and save the information for future reference.

To view document information

- Click File, View Document Info.

To choose which document objects to display

Enable one or all of the following:

- File
- Document
- Graphic Objects
- Text Statistics
- Bitmaps
- Styles
- Effects
- Fills
- Outlines

 Note

- The Number of Objects, in the section Graphics Objects, includes the number of single objects in your drawing before effects such as blending, extruding, combining, and welding were applied to them.

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{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} **Related Topics**

Viewing program information

You can view information about your program, including the program name, version number, serial number, and user name. Keep this information handy if you call Corel Technical Support Services for help.

To view program information

Depending on which application you're currently working in, click Help, and click one of the following:

- About CorelDRAW
- About Corel PHOTO-PAINT
- About CorelDREAM 3D

{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} Related Topics

A

B

C

V

W

X

Y

Z

2D (two-dimensional)

An object that only exists in the dimensions of width and height.

3D (three-dimensional)

An object that exists in the dimensions of width, height, and depth.

A sizes

Paper sizes measured in metric units. CorelDRAW provides 7 different A sizes ranging from A0 to A6.

Active window

The window in which you are working. Any operations you perform apply to the active window.

Additive color model

A color model, such as RGB, that is based on the behavior of light of different colors. Additive color models work by adding colors together to produce white.

AI

The filename extension for vector graphics files created using Adobe Illustrator.

Anchor point

The point that remains stationary when you rotate, mirror, stretch, or scale an object. This point can be a handle on the object's Selection box or its center of rotation. You can choose an object's anchor point using the Anchor Point control (shown below) on the Transform Roll-Up. The eight check boxes on this control represent the handles on the object's Selection box. The button in the middle represents the object's center of rotation.
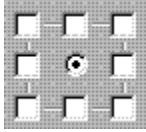
ANSI

The American National Standards Institute character set. It consists of 256 characters; the first 128 are the same as the ASCII character set.

Anti-aliasing

The filtering of a bitmap image to remove jagged edges. Anti-aliasing fills in jagged pixels with intermediate colors or shades of gray, to smooth the transitions between colors.

Artistic text

Text type created using the Text tool. Use Artistic text when you want to add single lines of text such as titles or you want to apply graphic effects such as fitting text to a path, creating extrusions and blends, and producing all other special effects. An Artistic text object can contain up to 32,000 characters.

Ascender

In lowercase letters, the part of the letter that extends above the main body (known as the x-height).
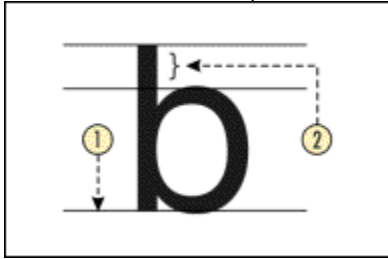
ASCII

The character set of the American Standard Code for Information Interchange. This character set consists of the characters available on a standard 128 character keyboard. This includes non-printable control codes such as hard returns and page breaks.

Aspect ratio

The ratio of the width of an image to its height (expressed mathematically as x:y). For example, the aspect ratio of an image that is 640 x 480 pixels is 4:3. You can change an object's aspect ratio by stretching it in one direction.

Attitude

See Orientation.

Attributes

Characteristics of an object that control its appearance and can be edited. Shapes like ellipses, for example, have attributes that control their fill, outline, and size. A text object has attributes such as typeface, weight, and character spacing. Also called properties.

Autobackup

A feature in Corel applications that automatically creates a second or "backup" copy of a file while you work. You can enable or disable Autobackup, set the time interval at which the file is saved, and set the directory in which backup files are stored. The backup file is named "Autobackup_of_filename," but it is deleted when you close the file and replaced with a backup file called "Backup_of_filename".

Auto-panning

A feature that automatically scrolls the Drawing Window when you drag beyond its borders. You can enable or disable Auto-panning using the Auto-panning control in the Options Dialog box.

Autotrace

A feature in CorelDRAW that automatically generates a line drawing from an imported bitmap image.

AVI

The filename extension (Audio Video Interleave) for a Windows video file.

Axis

A hypothetical linear path. The x, y, and z axes (width, height, and depth, respectively) define the coordinates of the axis in three-dimensional space. The axis about which an object rotates is its axis of rotation. In CorelDRAW, an object's axes are parallel to its Selection box, a hypothetical box that appears around an object or group when it is selected.

B size

Paper size measured in metric units. CorelDRAW provides 5 different B sizes ranging from B1 to B5.

Baseline

The imaginary line that aligns the bottom of the main body of a text string.
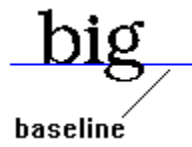
Backup

Each time you save a file in a Corel application, an additional backup file is created. These files can be saved in any directory you want. The backup file will be named "Backup_of_filename".

Baseline shift

A setting that raises or lowers the baseline of text. By shifting the baseline, you can create subscript or superscript effects.

Bezier curve

A path defined by the position of four control points — points that extend from nodes along curves, mask marquees, and complex object marquees — that are located at the ends of the tangents of the vertices. The length and angle of the tangents describe how a path deviates from linear between its vertices.

Bit depth

The number of binary bits that are used to define the shade or color of each pixel in an image. For example, a black and white image has a pixel depth of 1 bit (1 or 0 in binary terms). The number of color values a given bit depth can produce is equal to 2 to the power of the bit depth.

Some common bit depths:

- 4-bit   16 colors (e.g., standard VGA)
- 8-bit grayscale   256 shades of gray
- 8-bit color   256 colors
- 24-bit   16 million colors
- 32-bit   4.3 billion

Bitmap

An image composed of a series of pixels or dots that arranged to represent an image. Scanners and paint programs such as Corel PHOTO-PAINT generate bitmap images. In contrast, CorelDRAW creates images using vector objects, which are graphics that represent shapes as a series of lines and curves. Corel applications can import and export files in bitmap format.

Bitmap texture

Adjustable preset fills that are available from the Texture Fills dialog box. These include variable fills that look like clouds, water, gravel, minerals, and dozens of other substances. Bitmap textures display on your screen and print to virtually any type of printer.

Black and white

A 1-bit color mode that stores images as two solid colors — usually black and white — with no gradations. This mode is useful for line art and simple graphics.

"Black and white" photographs contain many shades between black and white and are better handled in the grayscale color mode.

Black point

A color printing term that describes the blackness level relative to either a 4-color and a 3-color black. A 4-color black is produced by printing 100% cyan, 100% magenta, 100% yellow, and 100% black. A 3-color black is produced by using 100% of only the CMY inks, and is therefore not as dark.

Bleed

In commercial printing, the part of a layout that extends beyond the edge of the area to be printed. A bleed lets you extend an image to the edge of the page.

Blend

A special effect that is created by merging one object with another through a progression of intermediate shapes and colors. The following examples show a basic blend and a blend on a path. In both cases, the blended objects are the start and finish (i.e., bottom and top) objects in the progression.

Basic Blend
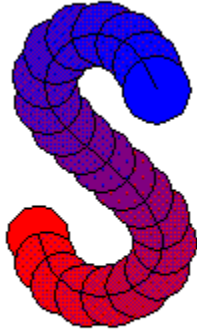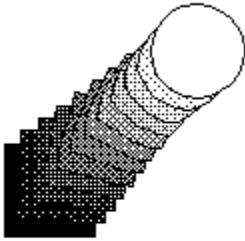
Blend on a path

BMP

The filename extension for Windows bitmap files. Corel applications can import and export BMP files.

Brighten

A type of lens you can create using the Lens Roll-Up. A Brighten lens adds a specific level of brightness to objects. Place Brighten lenses over bitmaps to create interesting effects.

Brightness

In the HSB color model, the component that determines the amount of black in a color.

Brightness and Contrast filter

The Brightness and Contrast filter is used to lighten or darken a picture (brightness) or to alter the distinction between light and dark areas (contrast). Intensity affects the brighter areas of a picture by making them brighter or darker.

Browser

Computer software that interprets HTML tags, displays Web pages, runs Java programs, and more. A browser can be used to view Web pages (HTML documents).

Bullet

A dot or other character used to differentiate between, or to add emphasis to, items in a list. You can choose a bullet style in the Styles Roll-Up. If you want to change the symbol used for a bullet, use the controls on the Effects tab in the Format Text dialog box.

Calibration

Adjusting a mechanical device, such as a monitor, printer, or scanner, to display, print, and capture colors as accurately as possible. In Corel applications, calibration is performed using the Corel Color Manager.

Calibration bar

Strips of color printed with an illustration. The calibration bar is used as a reference to calibrate a monitor so that it displays colors as they appear in the printed output.

Calligraphic

An effect created with the Outline tool. Objects are given an outline that varies in thickness and gives curved objects a hand-drawn appearance.

calligraphic
letter "a"

Callout

Lines used to point to components in a drawing. A callout line can consist of one or two segments. You can draw callout lines using the Callout tool, which appears on the Property Bar when you select the Dimension tool from the Curve flyout.

Cap height

The distance from the baseline to the top of an uppercase character.

cap height ‖Corel

CDR

The filename extension for the vector-based file format created using CorelDRAW.

Cell

In the Object Data Manager, the basic unit in which data is stored. You can enter information in cells either directly or by assigning values using the Object Data Roll-Up.

Center of rotation

The point around which an object rotates. You can reposition the center of rotation either by using the mouse or by specifying exact values in the Rotation Roll-Up. To display an object's center of rotation, double-click the object.
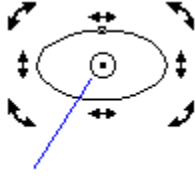
center of rotation

CGM

The filename extension for Computer Graphics Metafile. CGM files are vector graphics files. CorelDRAW can import and export this file type.

Channel (Color)

A channel is an 8-bit grayscale version of your image that functions like a plate used in the commercial printing process: each channel represents one level of color in your image. When all of the channels are printed together they produce the entire range of colors in the image.

For example, an RGB image is composed of three channels (red, green, and blue). When all three channels are printed or displayed together, they create the entire range of colors in the image.

Character properties

Characteristics that determine the appearance of text — for example, typeface, style, and size. You can specify character properties for Artistic text and Paragraph text using the Property Bar, Text tool bar, and the Format Text dialog box.

Character code

The number that corresponds to a character in a character set, such as the ASCII or ANSI character sets.

Character set

The letters, punctuation marks, and special characters in a font. Accents and mathematical symbols are examples of special characters.

Check box

A square box in a dialog box or Roll-Up used to enable or disable an option. An option is enabled when an X or check mark appears in the check box, and it is disabled when the check box is empty. Click inside a check box to enable or disable the option.

Child

An object that is linked to another object (its parent) in a hierarchy. When the parent is moved, the child and all other objects also move.

Child color

CorelDRAW's new Color Styles Manager allows you to link colors (called a "parent/child" relationship). Using the Color Styles Manager, you can create a "parent" color and link a number of "child" colors to the parent. Any changes made to the parent color in a style are also reflected in the child colors. After you define a color style, you can use the Color Styles Manager to apply it to any object.

Choke

In commercial printing, a form of trappingcreated by extending the background object into the foreground object.

Chromaticity

Chromaticity defines the hue and saturation, or chroma levels, of your monitor.

Cicero

A unit of measurement equivalent to 12 didots. One inch equals 5.63 ciceros.

CIE (Commission internationale de l'eclairage)

A color chart widely used as a standard to describe the range of color seen by the human eye.

Click

To press and release a mouse button.

Client application

A client application is an OLE (Object Linking and Embedding) compatible application that contains OLE objects (e.g., pictures, charts, and text) that were created in other OLE-compatible applications. Not all OLE applications can be clients. If you are uncertain about whether an application can perform as a client, check its documentation.

Clipart

Ready-made images that can be brought into Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

Clipboard

A temporary storage area that is used to hold cut or copied information. The Clipboard stores information until it is pasted into a diagram or replaced by another object that has been cut or copied.

Clipping hole

A transparent hole in a curve object through which underlying objects are visible. You can create clipping holes by combining overlapping objects using the Combine command.

Clone

A copy of an object or an area of an image that is linked to the original object. Most changes made to the original object (the master) are automatically applied to its clones.

You can also clone a special effect that is applied to an object and apply it to other objects. Objects with cloned effects take on all changes that are made to that effect in the master. You can clone an object and its effects using the Clone command in the Edit menu.

Closed path

A path that completely encloses an area because the path's start and end points are connected. You can apply fill attributes to any closed path.

CMY

A subtractive color model made up of cyan (C), magenta (M), and yellow (Y).

Use this color model if the drawing or image will be produced on a CMY device, such as a 3-ink printer. C, M, and Y values range between 0 and 255. This color model is available only through the Color Roll-Up.

CMYK

A subtractive color model made up of cyan (C), magenta (M), yellow (Y), and black (K). A subtractive color model produces color when light is reflected off an object or surface. The reflected light determines the color that is seen when that object is viewed. For example, a perfectly white surface reflects all wavelengths of light. A black surface absorbs all wavelengths.

The CMYK color model is used in most full-color commercial printing.

CMYK255

A subtractive color model created by assembling different densities of cyan, magenta, yellow, and black pigments on a surface. C, M, Y, and K values range from 0 to 255.

Contour

A special effect created through the addition of evenly spaced concentric lines inside or outside the borders of an object. These lines use the same shape as the outline of the original object, but they are smaller or larger depending on where they are created.

The spaces between contour lines are filled with colors that follow a progression from the original object to the last shape created. If there is a difference in color between the contour lines and the original object's outline, a second progression occurs. You can modify both color progressions to get the look you want.

Color channel

A channel is an 8-bit grayscale version of your image. A channel functions like a plate used in the commercial printing process: each channel represents one level of color in your image. When these channels are printed together they produce the entire range of colors in the image.

Channels are automatically generated by Corel PHOTO-PAINT when you create or open an image file. Each component of the image's color model has its own color channel. An RGB image, for example, has three separate color channels, one for each color component i.e., red, green, and blue (RGB). Individual channels include the information on how much red, green, or blue is used in each image pixels to produce the colors of the image. When all color channels are combined the entire range of colors in the image are displayed.

Color channels are visible in the Channels Roll-Up and can be displayed in separate Image Windows by using the Split command in the Image menu.

Color depth

See Bit depth.

Color gamut

The range of colors that a mechanical device can either produce or perceive.

Color Manager

If you plan to use a scanner or a color output device with CorelDRAW, it is extremely important that you calibrate your system using Corel Color Manager. Apart from ensuring accurate color production and managing color conversions, it can make the printing process run more smoothly.

Corel Color Manager works with CorelDRAW to manage the production of color by all the devices in your system. The user interface allows you to select profiles for your devices from Color Manager's extensive lists, or to create your own device profiles using sophisticated calibration tools.

Color mode

Refers to the color characteristics of an image — the color mode determines how images are displayed and printed in Corel applications. The available color modes are:

- **Black and White**(1-bit)
- **Grayscale**(8-bit)
- **Duotone**(8-bit)
- **Paletted**(8-bit)
- **RGB color**(24-bit)
- **LAB color**(24-bit)
- **CMYK color**(32-bit)

Color model

A color model is a system used to define a range of colors.

Color palette

A range of colors used to select individual colors.

This term is used in two ways in Corel applications: it refers both to the actual toolbar you use to make your selections and to color collections such as TRUMATCH or other palettes you create yourself.

A palette is different from a color mode.

Color proof

See Composite

Color separation

In commercial printing, the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original image. In the case of a CMYK image, four separations (one for each cyan, magenta, yellow, and black) must be made.

Color space

A geometric representation of color gamut on a color model.

Color temperature

A measure of the relative warmth of a color expressed as degrees on the Kelvin temperature scale. Warm colors fall toward the red end of the spectrum; whereas, cool colors fall toward violet the violet end.

Color, RGB

The additive color model that is used by color computer monitors to produce the colors you see. Colors are created by adding varying degrees of red, green, and blue light.

Colorimetric (gamut mapping)

The colorimetric chroma mapping that is necessary to reproduce spot colors. Corel applications remap colors that are outside of the printer's gamut to the edge of the gamut, while preserving colors inside the gamut to ensure more accurate spot-color reproduction.

If you are printing an object that is mostly vector drawings, or Corel PHOTO-PAINT graphics and text, choose a colorimetric System Color Profile.

Combine

A tool that joins multiple objects to create a single object. This object becomes a curve object, even if its components aren't curve objects. If the combined objects overlap, the overlapping areas are removed to create clipping holes. Clipping holes allow you to see objects that are behind.

Command

A word or control that, when selected or clicked, initiates an action. Commands can be accessed either from a menu or by clicking buttons on a toolbar.

Command button

A button in a dialog box or toolbar that is used to carry out an action such as resetting values or opening a dialog box.

Composite

In commercial printing, a preliminary output of a design that includes all image, line art, and text elements. Color composites are often printed on color PostScript printers to check the artwork before color separations are produced for four-color process printing. Also called a "comprehensive", "proof", or "comp".

Compound blend

A blend created by blending the start or end object from one blend into a blend with another object. This term also refers to a blend that's been divided into two or more components by using the Split command in the Blend Roll-Up.
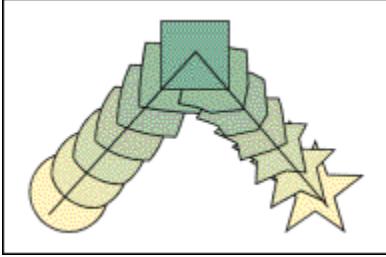
Conical fountain fill

A type of fountain fill that shows a progression of colors that radiate in a circular path from the center of the object. You can apply custom or built-in conical fountain fills that use either a direct progression from one color to another or a cascade of different colors.

Constrain

To restrict object movement to a particular plane, axis, or angle. The primary way of constraining is to hold down CTRL while transforming or creating an object.

Continuous tone

An image represented by smooth graduated tones from one color to anotheras in a photographic print. Continuous tone images must be converted to dots and pixels before they can be reproduced on mechanical devices.

Contrast

The difference in tome between the dark and light areas of an image. Higher contrast values indicate greater differences between dark and light and fewer gradations between them.

Control object

A term used in CorelDRAW to refer to the original object in an extrusion. Changes made to this object "control" the appearance of the extruded surfaces.

Control point

In CorelDRAW, points that extend from nodes along curves, mask marquees, and complex object marquees that are being edited with the Shape tool. Control points determine the angle at which the curve passes through the node. Control points appear when you select a node or segment with the Shape tool.
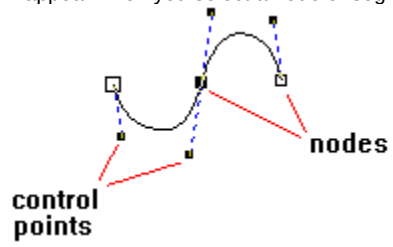
CorelDRAW

CorelDRAW is a vector-based drawing program that makes it easy to create professional artwork from simple logos to intricate technical illustrations. CorelDRAW 7's enhanced text handling capabilities and writing tools also allow you to create text-intensive projects such as brochures and reports with greater ease than ever before.

If you're new to the world of CorelDRAW, you'll soon discover how the new interactive tools and the program's continuous feedback enable you to get up to speed in no time. If you've used CorelDRAW before, you'll soon find out how the new tools and enhanced features give you even more power to design and publish all your graphics.

Corel PHOTO-PAINT

Corel PHOTO-PAINT is a powerful bitmap-based image editing and painting program that is ideal for retouching photographs, for editing images and video files, and for creating original artwork. Corel PHOTO-PAINT combines a vast array of special effects filters with impressive painting, masking, and object-handling tools to allow you to produce effects ranging from the simple to the sublime.

Using Corel PHOTO-PAINT, you can make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches; or you can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and grayscale images, splicing movies, and applying combinations of special effects. Preview windows allow you to see what the effect will look like before you commit, and PHOTO-PAINT's undo capabilities allow you to change your mind.

CPT

The filename extension for Corel PHOTO-PAINT images. CPTs are bitmaps — graphics that represent shapes as a series of pixels or dots that are arranged to represent an image. CorelDRAW can import and export files in this format, including those that contain color and grayscale information.

Crop

To reduce the visible area of an imported bitmap . When you crop a bitmap prior to importing it into DRAW, the imported bitmap consists only of the area within the cropping frame. If you are not certain of how much you want to crop, you can crop the bitmap more precisely within CorelDRAW using the Shape tool. This feature is very powerful. You can add nodes, remove nodes, and convert lines to curves to create many interesting effects.

Crop marks

Alignment marks that appear at the four corners of a printed page. Crop marks make it easier to trim the paper to the proper size and appear only when the page size is smaller than the paper used by the printer. You can enable or disable crop marks using the Print Options dialog box.

Crosshairs

The pair of intersecting lines that can be dragged from the spot where the rulers meet to set the ruler origin.

Cursor

Indicates the position of the mouse or equivalent pointing device on the computer screen. Use the cursor to point to the place you want to draw or the object you want to select. The shape of the cursor changes depending on the tool or command you select.

Curve object

An object that can be any shape. Curve objects have nodes (the points on a path that determine its shape) and control points (points that extend from nodes to further define a path's shape) that you manipulate to change the object's shape. Curve objects can be drawn with the Freehand tool, Bezier tool, Spiral tool, and Natural Pen tool. You can also convert text and objects drawn with the Rectangle tool, Ellipse tool, and Polygon tool into curve objects by using the Convert To Curves command in the Arrange menu.

Cusp node

A cusp node (a point on a path that determines its shape) lets you edit the segments on either side of the node independently. Use a cusp when you want to add a sharp bend to a curve.

Custom Colors (palette)

A palette composed of colors that are chosen by the user in the Color Roll-Up or Uniform Fill dialog box.

Default Artistic text

A text style that is automatically applied to Artistic text when the text is created. You can change the default style or apply a different style by using the controls on the Styles Roll-Up.

Default Paragraph text

A text style that is automatically applied to Paragraph text when the text is created. You can change the default style or apply a different style by using the controls on the Styles Roll-Up.

Default printer

The device that your computer uses to print when you click File, Print. You can have only one default printer selected at a time.

Default settings

Preset options built into CorelDRAW. Default settings you can change in DRAW include outline and fill attributes for new objects, page size and orientation, and whether the rulers, status line, and on-screen palette are turned on or off.

Each new drawing you open in CorelDRAW uses the default settings.

Densitometer

A device used to measure the opacity of a translucent colorant. Used for printer calibration.

Densitometer scale

Scales that are printed on each page of a color-separated image to help you gauge the accuracy, quality, and consistency of the output. You can print these scales by choosing an option in the Printer's Marks and Prepress Settings dialog box.

Descender

In lowercase letters, the parts of the letters g, p, q, y, and sometimes j, that extend below the baseline.
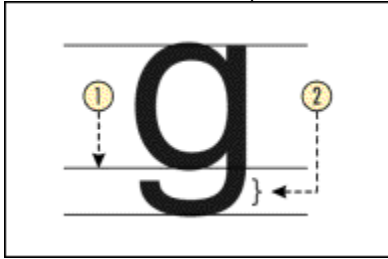
Deselect

To click on white space or to select another object to move the focus of the next command or action away from the currently selected object.

Destination file

The file into which an embedded or linked object is being inserted.

Device driver

A program through which a computer and devices such as a mouse or printer communicate. A mouse driver, for example, displays a pointer on the screen and translates clicks and drags into actions.

Dialog box

A window that is displayed when additional information is needed to perform an action or command. For example, when you choose the Save command to save a drawing for the first time, the Save dialog box appears, prompting you to indicate a file name and location.

DIC

Offers colors that are available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC-brand inks. Reproduction through Corel applications is achieved through the CMYK color space. Colors can be displayed by name or swatch through the Color Options menu.

Didot

A unit of measurement equivalent to 1.07 U.S. points. One inch equals 67.567 didots.

Direction keys

A selection of specific keys on the keyboard. Direction keys include the arrow keys (up, down, left, and right), and the HOME, END, PAGE UP, and PAGE DOWN keys that appear on the numeric keypad.

The arrow keys move selected objects in small steps (called nudging). They also move the insertion point (a vertical bar that indicates where text will be inserted) when you type or edit text on-screen or in a dialog box.

The HOME and END keys select the start and end nodes (the points at the end of lines and curved segments) on a curve object when the Shape tool is selected. They also move the insertion point in a block of text to the beginning or end of a line.

Press the PAGE UP or PAGE DOWN keys (make sure the NUM LOCK key is off) to move either back or forward, one page at a time.

Directory

A named section of computer disk space used to store and organize your documents, programs, and other files. For example, you could create a directory called LOGOS for storing logo designs. In Windows 95, directories are known as "folders".

Dither

The process of approximating pixel colors when you reduce the color depth of an image. Dithering can improve transitions between colors when a 24-bit image is reduced to an 8-bit format.

Dithered color

Color that are simulated by putting dots of another color very close together. Windows uses dithering to display colors that the graphics adapter can't display.

DLL (Dynamically Linked Library)

A set of small computer programs (also called routines or macros) that can expand the functionality of a script language.

Dot gain

When an image is printed on a printing press, the enlargement of the dots that make up a bitmap can cause the image to appear darker than intended.

Double click

To press and release the left mouse button twice in quick succession.

Downloadable fonts

Fonts stored on disk that, unlike printer-resident fonts, must be transmitted to the printer before you can print your document.

DPI

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi; whereas image setters are capable of printing at resolutions of 1270 or 2540 dpi. Printers with higher DPI capabilities produce smoother and cleaner output.

Draft view

One of CorelDRAW's five view quality settings. These settings control the way a drawing is displayed on your computer screen. Draft view shows solid fills, fountain fills, and low-resolution texture fills and bitmaps. In addition, Draft view displays bitmap fills, vector fills, and lenses as solid colors. Draft view also hides PowerClip contents.

The view quality settings have no actual effect on a drawing, only on how it's displayed on the computer screen.

Drag

To select an object and move it with the mouse while holding down the left mouse button. Releasing the button completes the action.

Drag and drop

To drag an object to a new location using the mouse — for example, to drag an object from one drawing into another. You can also use drag and drop to import files created using other applications.

Drawing Page

The portion of the Drawing Window that will appear on the printed page. This area is enclosed by a rectangle with a shadow effect below it and to its right. Although you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs.

Drawing Window

The window contains a CorelDRAW drawing. You can draw anywhere in the Drawing Window, but only objects that are on the Printable Page (indicated by a rectangle with a drop shadow) will print.

Drive

A device in a computer that spins disks that are used to store information. Personal computers normally have a fixed-disk drive labeled C: or D: (hard drives), and one or two floppy-disk drives labeled A: or B. In addition, many computers have a CD-ROM drive E: or F.

Drop cap

A Paragraph Text formatting option. The initial letter of a paragraph that is displayed inset into the body of the text. Drop caps often appear at the beginning of each chapter in a book.

Duotone

An 8-bit color mode that uses 256 shades of up to four tones.

In commercial printing, a duotone is a modified grayscale image printed using inks of two colors — generally black with an accent color, although any two colors can be used. More generally, this term also refers to tritones (three inks) and quadtones (four inks).

The use of two colors of ink, instead of four, significantly reduces the costs of printing while still providing a wide range of colors to choose from. The duotone feature is ideal for adding an accent color to a photograph and for extending the tonal ranges of inks.

Dupont palette

A standard color matching system for selecting DuPont high performance automotive-quality paint colors. The 3,368 actual paint chips of the SpectraMaster Solid Color Library can be used for accurate specification and selection of ten types of paint worldwide. For more information please call DuPont at (800) 533-1313.

Edge pad

The edge pad value determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

Em

A unit of measurement used in typesetting that is exactly as wide as the point size being used. There are approximately 72 points (pts) to an inch and exactly 12 points to a pica.

Embedded object

Information from a file created in one program (the source program) that has been inserted into a file in another program (the destination program). For example, you can embed a graphic created in CorelDRAW into a Corel WordPerfect document.

Emboss

The process of creating 3-dimensional relief on a 2-dimensional surface.

An Emboss effect filter evaluates tonal values and exaggerates edges between dark and light areas, darkens shadows, and brightens highlights to give the appearance of texture and greater depth.

Emulsion

The light-sensitive coating material on a piece of film.

En

A typesetting unit of measure equal to half the width of an em (which is exactly as wide as the point size being used).

End node

The small square that appears at the end of an open path when you select the path with the Shape tool. The end node is smaller than the start node.

Enhanced view

One of CorelDRAW's five view quality settings. These settings control the way a drawing is displayed on your computer screen. Enhanced view uses 2X oversampling to ensure the best possible display quality.

The view quality settings have no actual effect on a drawing, only on how it's displayed on the computer screen.

Envelope

A feature (accessible from the Effects menu) that allows you to distort the shape of an object. Distortion is created by dragging nodes on an imaginary box (the envelope) that is placed on top of the object.

EPS

The filename extension for Encapsulated PostScript files. Corel applications can import and export .EPS files. CorelDRAW can export to the generic .EPS format, as well as to .EPS files with clipping paths. DRAW can also import objects containing .EPS files. The .EPS files CorelTRACE creates can be imported by programs such as Corel VENTURA and Adobe PageMaker.

Equalize filter (auto equalize)

A filter that automatically redistributes shades of color. Equalization makes the darkest colors black, the lightest colors white, and equally distributes the colors in between.

Extension

The characters following the period in a filename. These characters identify the type of information in the file. The BMP extension, for example, indicates that the file contains a bitmap; while the CDR extension indicates that the file contains a vector graphic created using CorelDRAW.

Extrude

A feature that allows you to give objects a three-dimensional (3D) look by creating the illusion of depth. Controls available in the Extrude Roll-Up (and on the Property Bar) allow you to change the direction and depth of the extrude, the position of the vanishing point, its placement in 3D space, and the color of the extrusion. You can also apply up to three light sources to the extruded group.
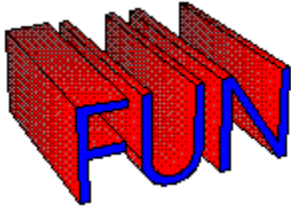
Feathering

The gradual blending of bitmap pixels between a mask or object and the surrounding background. Feathering produces a softer, more natural-looking edge.

FH3

The filename extension for vector graphics files created using Aldus Freehand 3.

File preview

In the Open and Import dialog boxes, a small bitmap representation that lets you see what the selected file contains. Also called a thumbnail.

Fill color

The color used by the Fill tool to "paint" areas on images. The fill color also determines the color inside the rectangles, ellipses, and polygons you draw. You can choose the fill color for the Fill tool in the Tool Settings Roll-Up, in the on-screen Color Palette, or in the image itself by right-clicking a color with the Eyedropper tool.

Film

In commercial printing, a photo-sensitive transparent sheet onto which images are transferred as either a positive or negative. These sheets are then used by a commercial printer to create printing plates. An option in the Print Options Dialog box lets you create film negatives that can be used to print on an image setter.

Filter

The general name for a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, to import a CorelDRAW image into Corel PHOTO-PAINT, the image must be converted from a vector file into bitmap form. When you select a file format in the Export dialog box of CorelDRAW, you are automatically activating the appropriate filter program to take care of the translation.

Special Effects filters process image information and alter the image according to preset specifications to produce a special effect. For example, the Median filter in PHOTO-PAINT analyses all the pixels in an area of your image and applies an average color across the area to create a smooth, slightly blurry effect with less detail.

Flyout

A tool that, when selected, displays two or more additional tools. Tools that have a flyout have a small triangle located in the bottom right corner of the tool button. To access the flyout either click this triangle or click and hold the mouse button down anywhere on the tool. The example shown below can be accessed by clicking and holding down the Polygon tool.

FOCOLTONE

A color system that provides a range of spot colors that are built with the process colors cyan, magenta, yellow, and black (CMYK). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors that have at least 10% of one process color in common with another FOCOLTONE color. This minimizes the need for trapping and makes it a good Color Palette for color separations.

Folder

A named section of computer disk space used to store and organize your documents, programs, and other files. For example, you could create a folder called LOGOS for storing logo designs. In Windows 3.x, folders are known as "directories".

Font

A single style, weight, and size of a typeface, such as Times Roman bold, 10 point. Times Roman 12 point is a different font.

10 point

18 point

36 point

Force justification

Stretches the last line of a paragraph to the right margin. This is distinct from full justification. Full justification (also called "justification") modifies the spacing between characters and words so that edges on both the left and right margins of a block of text are even.

Force line breaks

You can "force" a line break in a paragraph by pressing SHIFT + ENTER. Force line breaks cause text to wrap to the following line without starting a new paragraphunlike with hard returns that are created when you press ENTER.

No spacing is added between lines that are separated by a force line break. In effects such as a bulleted paragraph, a bullet doesn't appear on the line that follows a force line break. The next bullet appears when you press ENTER.

Fountain fill

A complex fill that displays a progression between two colors that follow a linear, radial, conical, or square path. By using fountain fills — also known as gradient or graduated fills — you can create a direct blend from one color to another or a cascade of different colors. You can also use pre-generated fountain fills to create neon tubes, metal cylinders, and a variety of similar effects.

Four-color process

The four-color printing process uses four colors (cyan, magenta, yellow, and black (CMYK)) to represent all of the colors in your artwork. The final colors — called process colors — are produced using four overlayed halftone screens   one for each CMYK color.

Frame or Paragraph text frame

The rectangle that contains a block of Paragraph text created with the Text tool.

Full-color bitmap pattern

A full-color bitmap is a regular color picture (such as you might get with an electronic photograph). They can vary widely in complexity. It is best to use simpler bitmaps for fill patterns, because complex bitmaps are very memory-intensive and slow to draw. The complexity of a bitmap is determined by its size, resolution, and color depth.

Full-color pattern

See Vector pattern.

Full-screen preview

A view option that displays a fully detailed version of your drawing without any of the user interface showing. You can switch to the preview screen by choosing Full-Screen Preview from the View menu or by pressing F9. Pressing any key returns you to the Drawing Window.

Gamma

A measure of overall contrast expressed as a ratio of input to output ranges.

Adjusting gamma values for your image will affect midrange values most; whereas dark and light values change more slowly.

Gamut

A range of possibilities or capabilities, especially the range of colors that a mechanical device can either produce or perceive.

Color Film   Offset   Newspaper

Gamut mapping

The electronic assessment of the gamut of devices in your system and the reassignment of out-of-gamut colors to other colors that can be reproduced by your devices. Gamut mapping is handled by Corel Color Manager for all Corel graphics applications. Colorimetric is used for spot colors and vector-based art, and photographic is used for bitmap art.
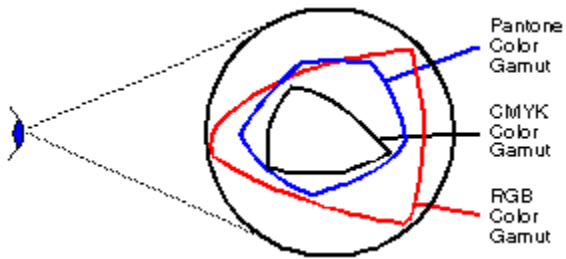
Gaussian

Refers to gaussian distribution, which applies an effect using bell-shaped (gaussian) distribution curves rather than straight lines.

GDF

The filename extension for vector graphics files — graphics that represent shapes as a series of lines and curves — created by IBM mainframe computers. Corel applications can import .GDF files and export them as .PIF files, which can then be translated to .GDF format by the mainframe computer.

GEM (Graphics Environment Manager)

A menu-driven interface used by some programs. Also a filename extension for files created by programs such as GEM Artline. Corel applications can import files in this format.

GIF (Graphics Interchange Format)

Originally developed by CompuServe, GIF's (pronounced "jiff") are designed to take up a minimum of disk space and to be easily read and exchanged between systems. This format is commonly used for publishing images of 256 colors or less to the Internet.

Corel applications can import files from and export files to this format.

Gradient fill

See Fountain fill.

Gray Component Replacement (GCR)

A technique in which equal amounts of cyan, magenta, and yellow are removed and replaced with black ink. This technique produces better color saturation and contrast and saves ink costs.

Grayscale

An 8-bit color mode that stores and displays images using 256 shades of gray that range from black to white. Each color is defined as a single value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white).

A grayscale value can also be thought of in terms of the other color models: in RGB, a grayscale value corresponds to equal amounts of all RGB colors; in CMYK, a grayscale value corresponds to zero C, M, and Y values with a positive K value; in HSB, a grayscale value corresponds to zero H and S values with a positive B value.

Grayscale image

An image that uses the grayscale color model. Grayscale images — especially photographs — are commonly referred to as "black and white".

Grayscale values can also be thought of in terms of the other color models. In RGB, a grayscale value corresponds to equal amounts of all RGB colors. In CMYK, a grayscale value corresponds to zero C, M, and Y values with a positive K value. In HSB, a grayscale value corresponds to zero H and S values with a positive B value.

Greeking

Represents text using either dummy type that has no meaning or a series of straight lines. Greeking increases screen drawing speed when text is too small to be legible on the screen itself. Greeking does not affect print quality.

Grid

A series of evenly spaced horizontal and vertical dots that are used to help draw and arrange objects. You can use the controls on the Grid and Ruler Setup dialog box to set the grid's parameters. For greater accuracy, you can also have objects in your illustration snap to the grid when they are moved or drawn.

Group

A set of objects that behave as a single unit. Most operations you perform on a group apply equally to each of its components.

Guidelines

Non-printing lines that you can use to help you align objects. You can place horizontal, vertical, and/or slanted guidelines in the Drawing Window either by dragging from the rulers or by using the controls in the Guidelines Setup dialog box. By enabling the Snap to Guidelines option, you can force objects to snap to the guideline when they are drawn or moved near the guidelines.

Gutter

The space between columns of paragraph text.

Halftone

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (See Halftone screen). A photograph must be converted into a halftone before it can be printed on conventional devices and printing presses. Halftones are often referred to as PMT's.

On laser printers that cannot print different sizes of dots, the halftone is produced by printing different numbers of dots in a given area.

Halftone screen

A halftone screen creates the illusion of shading on printing presses by breaking up shaded images into many tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade).

Handles

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror an object. If you double-click on a selected object, the handles change to arrows that permit you to rotate and skew the object.
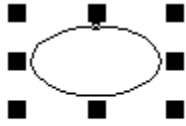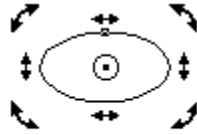
Sizing handles   Rotating & skewing handles

Hanging Indent

A format applied to Paragraph text in which the first line of text begins farther to the left than subsequent lines. Hanging indents are used for bibliographies, glossary terms, and bulleted and numbered lists.

Header

An optional bitmap image that is created when you save a CorelDRAW file or export it in .EPS format. If you include an image header, you can see a representation of the file contents in programs such as Corel Ventura Publisher and Aldus PageMaker.

Highlighting box

See Selection box.

Hinting

A method of defining exactly which pixels are turned on to improve the appearance of fonts at small point sizes and low screen and/or printer resolutions. Hinting is automatically applied to the TrueType and Adobe Type 1 fonts supplied with CorelDRAW.

Histogram

A chart that represents the range of tonal values in a bitmap image.
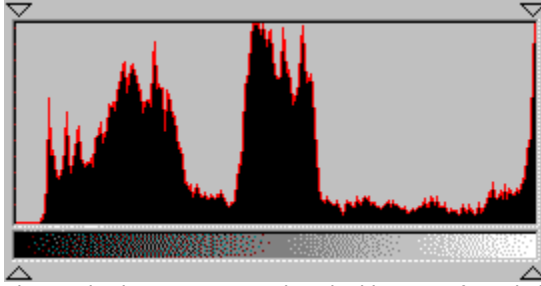
The tonal values are arranged on the histogram from dark to light; the "spikes" represent the relative number of pixels at any given level. When you adjust tonal values, you can change the level and distribution of dark and light areas of an image   by moving the threshold sliders left or right.

HLS

The HLS model is a variation of the HSB model and contains three components: hue, lightness, and saturation. Hue determines color (yellow, orange, red, etc.), lightness determines perceived intensity (lighter or darker color), and saturation determines color depth (from dull to intense). The circular visual selector defines the H value (0 to 360) and the S value (0 to 100); the vertical visual selector defines the L value (0 to 100).

Hot keys

A key or combination of keys that activates a command. Hot keys (also called keyboard shortcuts or accelerator keys) give you quick access to commands that you use frequently. You can change built-in keyboard assignments or assign new key combinations to any command. You can also create sets of keyboard assignments to use with different types of operations.

HPGL

A file format (Hewlett Packard Graphics Language) created by programs such as AutoCAD. This format is used to print drawings on plotters. CorelDRAW can import and export HPGL files that have the extension .PLT (PLoT).

HSB

The HSB model approximates the way that the human eye perceives color. In the HSB model, color is defined by three components: hue, saturation, and brightness.

Hue refers to the name of the color, for example, red or green. Saturation defines the intensity of the color, how deep or vibrant the color is. Brightness defines how much white is added to or removed from the color.

HTML

HTML (Hypertext Markup Language) is the World Wide Web authoring standard. HTML is comprised of markup tags that define the structure and components of a document. The tags are used to tag text and integrate resources (such as images, sound, video, and animation) when creating a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages.

Hue

Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and red, for example, are all hues.

Icon

A pictorial representation of a tool, object, file, or other program item. An item is selected by clicking, or sometimes double-clicking, on its icon. For example, double-clicking the CorelDRAW icon on your desktop starts CorelDRAW.

Image colors (palette)

A palette composed of all the colors that appear in your image.

Image header

See Header.

Image map

A hypergraphic that is linked to a URL in an HTML document. When you click an image map, the browser displays the HTML document named in the URL. An image map graphic is made up of a bitmap (the image) and a series of coordinates describing the location of the hotspots on the bitmap (the map).

Image setter

A generic term for printers that are capable of printing text and graphics (line art and photographs) on film or photographic paper at resolutions greater than or equal to 1200 dpi.

Indent

A Paragraph text formatting option. An indent positions text a specific distance from the left and/or right frame borders. Indents are often used to indicate the beginning of a paragraph. You can either indent an entire paragraph or only the first line.

Insertion point

A vertical bar that indicates where text will be inserted when you type. The insertion point appears when you click the Drawing Window with the Text tool, draw a frame using the Text tool, or open a dialog box that requires you to type in information.
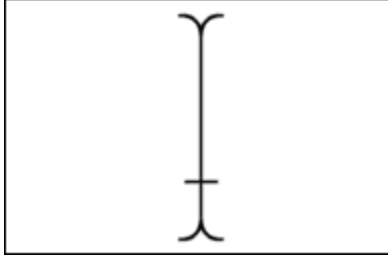
Intensity

Intensity is a measure of the brightness of the light pixels in a bitmap image compared with the darker mid-tones and dark pixels. An increase in intensity increases the vividness of whites while maintaining true darks.

Intercharacter spacing

The amount of spacing between characters of text. Intercharacter spacing is also called letter spacing and kerning. You can adjust intercharacter spacing either interactively with the Shape tool or manually by typing values in the Spacing tab in the Format Text dialog box.

Interlacing

A method of having the image appear on-screen in its entirety, but at a low, blocky resolution as soon as the image appears on-screen. As the image data loads, the image quality improves from unfocused to clear.

Interline spacing

The amount of white space between the baseline of one line of text and the baseline of the adjacent line of text. Interline spacing is also called "leading." You can adjust interline spacing either interactively with the Shape tool or manually by typing specific values in the Spacing tab in the Format Text dialog box.

Interparagraph spacing

The amount of spacing between paragraphs. A paragraph is created each time you press ENTER in a Paragraph text frame. You can adjust interparagraph spacing by typing values in the Spacing tab in the Format Text dialog box.

If the interparagraph spacing between two adjacent paragraphs differs, the larger of the two values applies. For example, if the first paragraph has an After Paragraph spacing value of 50.000 % of character height and the next paragraph has a Before Paragraph spacing of 55.000 %, the interparagraph spacing would be 55.000 % of character height.

Interword spacing

The amount of spacing between words of text. You can adjust interword spacing either interactively with the Shape tool or manually by typing specific values on the Spacing tab in the Format Text dialog box.

Interruptible refresh

A feature in CorelDRAW that stops the screen during a redraw whenever either the mouse button or a key is pressed. If you are working on a complex drawing, interruptible refresh can save time by allowing you to select tools and commands without waiting for the screen to redraw completely. You can enable or disable Interruptible Refresh by using the control provided on the Display tab of the Options dialog box.

Intersection

A feature that lets you create a new object from the area where two or more objects overlap.

Jaggies

A stair-step effect that often occurs when text and bitmap images are resized. When you enlarge the bitmap, it appears that each pixel is enlarged because extra pixels are added. This makes the graphic look jagged and distorted. If you reduce the size of the bitmap, it also causes distortion, because pixels are eliminated to shrink the bitmap to its new size.

Vector images are defined by two points joined mathematically by lines. As a result, you can resize vector graphics without having to worry about jaggies.

JPEG (.JPG)

Established by the JPEG (Joint Photographic Experts Group), this format is an international standard for compressed photographic images; it offers compression with almost no lossiness at ratios up to 20 to 1. Because of their essentially lossless compression and small file size, JPEG's -- as the images in this format are called (pronounced "jay-pegs") -- are widely used in Internet publishing.

Justify

An alignment option for Paragraph text. Full justification (also called "justification") modifies the spacing between characters and words so that the edges on both the left and right margins of a block of text are even.

Kerning

To adjust the spacing between two consecutive characters. With certain letter pairs, such as AV, moving the letters closer together improves their appearance on the printed page. You can either kern text interactively with the Shape tool or manually by typing specific values in the Format Text dialog box.

LAB

The Lab model is a refinement to the original CIE (Commission Internationale de l'Eclairage) model. The Lab model attempts to remove device-dependence and is based on the way the human eye perceives color. It contains a luminance (or lightness) component (L) and two chromatic components: the a component (green to red) and the b component (blue to yellow).

One of the major problems with using any of the previous color models is that color display can vary from device to device. This is not only true for monitors created by different manufacturers, but also for those created by the same manufacturer. The problem is that monitors differ in their response to an applied voltage and will drift with time.

Landscape

A page oriented so that the horizontal dimension of the page is greater than the vertical dimension.

Layer

One of a series of transparent planes on which you can place objects in a drawing. You can control how objects in your drawing overlay one another by moving the layer and the objects they contain. You can also choose to lock layers as well as make them invisible and non-printable. Use layers to help you organize different components of complex drawing.

Layout style

The way a multi-page document is organized for printing. CorelDRAW provides preset layout styles for several types of publications, including books, booklets, and tent cards.

Leader tabs

A row of dots placed between text objects to help the reader follow a line across white space. Leaders are often used in tab stops especially before text that is flush right, such as in a list or table of contents. The leaders can be changed to any character in the current font. Refer to the following example of a line in a Table of Contents:

Formatting Text 152

A leader tab automatically creates the dots that precede the number.

Limitcheck error

A PostScript printing error that occurs when a drawing contains too many line segments or a bitmap that is too large for the printer to reproduce.

Line art

In traditional graphic arts, an illustration containing only black and white.

Line style

The collection of attributes that are assigned to an object's outline. You can assign custom line styles or choose from a number of presets that apply a solid, dashed, dotted, or dashed-and-dotted line style.

Linear fountain fill

A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in linear fountain fills that use a direct progression from one color to another or a cascade of different colors.

Linked object

Objects are considered to be linked in Object Linking and Embedding (OLE) when information from one file (the source file) is inserted into another file (the destination file) and the link to the source file is maintained. Changes made to the information in the source file are automatically made to the information in the destination file.

Lino

Short for Linotronic, a line of PostScript image setters that is used for high-resolution printing. Over the years, the term has come to mean any type of image setter used by service bureaus that output to film.

List box

A control that allows you to select from a list of options. If the list cannot accommodate all available options, scroll bars are provided. List boxes are found on toolbars and Roll-Ups and in dialog boxes.
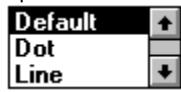
Lossless

The process of compressing and decompressing that does not distort the image. It is identical to the image that you originally created.

Lossy

In the process of compressing the graphic, some of the image quality is lost. If you choose a high quality compression, very little of the image information is lost that is noticeable by the human eye. The lower the quality of compression, the poorer the image quality will be.

lpi (Lines Per Inch)

The screen frequency used for halftone screens for photos and tints. The density of dots on PMT's, and film output of continuous-tone images from imagesetters is measured in lpi.

Luminosity

A value corresponding to the brightness of a color.

Marquee box

A box with a dotted outline that appears when you click and drag diagonally to select either multiple objects or nodes on a curve. CorelDRAW selects the objects that are enclosed within the box when you release the mouse button.

Marquee select

A method of selecting objects (or nodes) using the Pick tool or the Shape tool. To marquee select, you click and drag to enclose objects in a dotted rectangle called the marquee box.

Master

An object that has been copied using the Clone command. Most changes you make to the Master object are automatically applied to the clone.

Master layer

A layer containing information that you want to appear on every page of a multi-page document. For example, you can use master layers to place a header or footer on every page.

Maximize

To enlarge an Application Window to full-screen size.

Menu

A list of commands that appears when you click a name in the Menu Bar.

Menu Bar

The bar near the top of the Application window that contains the names of the program menus. Click a menu name to display a list of commands used to access various functions.

Microsoft® Internet Explorer palette

An 8-bit palette of 256 colors used by the web browser, Microsoft® Internet Explorer. By using colors only found on this color palette, you ensure that your image colors will display clearly on systems using this browser.

Minimize

To reduce an Application Window to an icon in the task bar.

Mirror

To flip an object horizontally, vertically, or diagonally. You can mirror an object by using the controls in the Scale and Mirror Roll-Up or by holding down CTRL and dragging a side handle across the object.

Mirror editing

A type of node editing that allows you to maintain the symmetry of an object created with the Polygon tool. Each node of an object created with the Polygon tool is associated with other nodes. All the corner or point nodes are associated with each other, and all the side or interior nodes are associated with each other.

When you edit a node on an object created with the Polygon tool (e.g., move it or change it to a curve), all the associated nodes reflect this edit. For example, if you move a corner node toward the center of a pentagon, all the corner nodes also move toward the center.

Moire pattern

Undesirable wave patterns that are created in an image by conflicting dot patterns. A moire pattern is created when halftone screens of two different frequencies are superimposed on the same image. For example, if you scan a halftone image, you will likely see moire patterns on your monitor screen because the original halftone screen is different than the dpi frequency of the scanned image.

These patterns can be especially damaging when they occur in color separations. It is crucial to set the screen angles and frequencies of your halftone screen correctly to avoid this problem.

Monochrome

An image containing a single color, usually black.

Multiple select

A method of selecting multiple objects with the Pick tool or multiple nodes with the Shape tool. Hold down SHIFT and click the objects or nodes you want to select.

Navigator

The Navigator helps you move through your document quickly. Displayed in the bottom, left corner of the Application Window, the Navigator shows the total number of pages in your drawing and the number of the currently displayed page. You can move to any page in your document with a single mouse click or quickly add blank pages without interrupting your work.
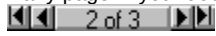
Negative

An image in which the values in the original are reversed so that black areas appear white, white areas appear black, and colors are represented by their complements. CorelDRAW can print color separations as negatives if Film Negative is selected in the Print Options dialog box.

Nested group

The grouping of two or more groups so that they behave as a single object.

Netscape Navigator™ palette

An 8-bit palette of 256 colors used by the web browser, Netscape Navigator™. By using colors found in this color palette, you can ensure that your image colors will display clearly on systems using this browser.

Newspaper-style columns

Columns in which text wrapping causes text to flow down from paragraph to paragraph in the first left column. The text flow continues to the top of the next right column. This pattern is repeated on subsequent pages.

Node

The points at the end of line and curve segments. You can alter the shape of a line or curve by dragging one or more of its nodes.

Normal view

One of CorelDRAW's five view quality settings. These settings control how your drawing appears on your computer screen. Normal view shows all fills, all objects, and high-resolution bitmaps.

The view quality settings have no actual effect on a drawing, only on how it's displayed on the computer screen.

Nudge

To move an object in increments by using the arrow keys on the keyboard. You can adjust the nudge increment — the distance the object moves each time you press an arrow key — by using either the Property Bar or the Options dialog box.

Object

A generic term that refers to any item you create or place in a drawing. Objects include lines, shapes, graphics, and text.

Object Linking and Embedding (OLE)

A method of bringing data objects from one Windows application into another.

On-screen Color Palette

The Color Palette can be found along the right side of the screen. The Color Palette is used to apply outline and fill colors.

To choose a fill color, select an object and click the Color Palette with the left mouse button. To choose an outline color, click it with the right mouse button. Clicking the X that appears at the top of the palette removes the object's fill if you click with the left mouse button, or outline if you click with the right button.

One-point perspective

An effect created by lengthening or shortening one side of an object to create the impression that the object is receding from view in a single direction. You can create one-point perspective by using the Add Perspective command in the Effects menu.

Opacity

Refers to the ability to see through an object. In CorelDRAW, you can adjust an object's level of opacity either by using the Interactive Transparency tool or by applying a Transparency lens. You can use these features to make the object vary from opaque to transparent.

Open path

A line or curve of which the start point and the end point are not connected. If you apply a fill to an open path, it will not be visible unless the path becomes closed.

Open Prepress Interface (OPI)

A method that positions high-resolution bitmaps on the printed page by using low-resolution replicas.

Two images are created using a high-quality scanner. A high-resolution version (which is kept on file) and a low-resolution equivalent. The low-resolution image is imported into your documents and used "for position only" (FPO). Working with FPO images keeps your document size smaller and reduces the time need to redraw the screen. When you send your artwork back to the service bureau for final imaging to film, your high-resolution files are position in place of the FPO images and the final product is a high-resolution output.

Orientation

The direction in which objects are displayed on the page. For example, a page oriented so that the horizontal dimension is greater than the vertical dimension is said to have a landscape orientation.

Out-of-gamut color

A color that is beyond the capabilities (outside the gamut) of a given device.

Overprint

Overprinting is a method of color trapping. Color trapping is necessary when you print on a color commercial press to avoid white gaps between adjoining colors that are not aligned properly.

Normally, portions of an object that are obscured by another object are not printed. However, if the top object is set to overprint, the obscured portions of any underlying objects will also print. This eliminates potential white gaps between different colors. This option is best used when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (e.g., red over yellow might result in an orange object).
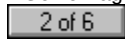
Page border

In the Drawing Window, the page border is the rectangle with the drop shadow that represents the printable portion of the current drawing. This area is also called the printable page. You can turn the page border on and off through the Page Setup command in the Layout menu.

Page number display

Displayed in the bottom left corner of the window (inside the Navigator), the page number display shows the total number of pages in your drawing and the number of the currently displayed page. You can move to any page in your document by using the Go To Page dialog box, which can be accessed by clicking the page number display.

2 of 6

Paint programs

A generic term referring to computer illustration programs that store graphics as bitmaps — a graphic image format that represents shapes as a series of pixels or dots that are arranged to represent an image. Corel PHOTO-PAINT and Windows Paintbrush are examples of paint programs. CorelDRAW, which store images as a series of lines and curves, is a vector-based program.

Palette

See On-screen Color Palette

Paletted color mode

An 8-bit color mode that stores and displays images using up to 256 colors. It is useful to convert a complex image to paletted color mode to reduce its file size, especially for Internet publishing.

PANTONE Hexachrome palette

Colors that are available through the PANTONE® Hexachrome system, which is based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors.

PANTONE process colors palette

Colors that are available through the PANTONE process color system, which is based on the CMYK color model. The first 2000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK and, therefore, can be printed without additional color separation plates. Colors can be displayed by name or swatch through the Color Options menu.

PANTONE spot colors palette

See PANTONE Matching System.

PANTONE Matching System

Colors that are available through the PANTONE Matching System (also known as PANTONE spot colors). Because spot colors correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate. In CorelDRAW, you can use spot colors freely. In Corel PHOTO-PAINT, you can only use spot colors in CMYK images to affect duotones. Colors can be displayed by name or swatch through the Color Options menu.

Paper color

A feature that allows you to display an approximation of the paper color you plan to use when you print your document. The color you choose is for viewing only; it doesn't appear in printed copies of the document.

Paragraph text

The text type you create when you use the Text tool. Use Paragraph text when you want to add large blocks of text for ads, brochures, and other text-intensive projects. Paragraph formatting features enable you to flow text between frames and columns, create bulleted lists, set tabs and indents, and add drop caps.

Parent

An object that is linked to another object (its child) in a hierarchy. When the parent is moved, the child and all other objects also move.

Parent color

The Color Styles Roll-Up allows you to create styles based on colors, and link colors together in a "parent-child" relationship. Any changes that are made to the parent color in a style are also reflected in the child colors.

You can create parent colors quickly and easily by dragging colors from your image. You can also have CorelDRAW scan your image and create parent colors automatically.

Path

The basic component from which objects are constructed. Paths can be open (e.g., a line or curve) or closed (e.g., a circle or polygon). They can also constitute a single line or curve segment or many segments joined together.

Path name

Location of a folder or file on your system. For example, Corel application files are stored in the path C:\COREL\ by default. This means that the files are stored in a folder called COREL on the C: drive.

Pattern fill

Pattern fills are pregenerated, symmetrical images that can easily be tiled. You can import bitmaps or vector graphics for use as pattern fills, or you can create simple two-color bitmap patterns. The effect you create is similar to the one you create by applying wallpaper to a wall. There are three types of pattern fills   two-color bitmap, full-color bitmap, and vector pattern.

PCD

The filename extension for Eastman Kodak Photo-CD images. Corel applications can import .PCD files.

PCT

The filename extension for vector graphics files (in PICT format) created by applications on Macintosh computers. Corel applications can import PICT 1 (black and white) and PICT 2 (color) files and export PICT 2 files. CorelDRAW also supports PICT bitmaps.

PCX

The filename extension for bitmap files created by paint programs such as PC Paintbrush. CorelDRAW can import and export files in this format   including those that contain color and grayscale information.

Photo CD

A process developed by the Eastman Kodak Company that converts 35 mm film negatives or slides into digital (RGB) format and stores them on a compact disc (CD-ROM).

Corel PHOTO-PAINT can open Photo CD images and convert them into formats that CorelDRAW can import.

Photoshop PSD

A bitmap image file format with the extension .PSD.

Created in Adobe Photoshop, PSD files are used frequently by DOS and Windows applications. Corel applications can import and export .PSD files.

PIC

A vector file format with the extension .PIC.

PIC files are created by some presentations programs and Lotus 123. Corel applications can import and export .PIC files.

Pica

A unit of measurement used primarily in typesetting. One pica equals 12 points (approximately 1/6 of an inch).

PICT

An image file format used frequently in application that run on Macintosh computers. This file format can use up to four channels: red, green, blue, and alpha. Corel applications can import an export PICT files.

Pitch

The aspect of an object's orientation that describes its angular deviation along its vertical (top-to-bottom) axis.

Pixel

Short for picture element. Pixels are dots on a computer or television screen that combine to form an image. Computer images are created as an array pixels that have a specific color.

Pixmap

An image formed as an array of pixels.

PLT

The filename extension for vector graphics files conforming to the HPGL format. These are primarily files created by programs such as AutoCAD to print drawings on plotters. Corel applications can import and export .PLT files.

PMT

Photo Mechanical Transfer is a term used in commercial printing when referring to a halftone. They are called PMTs because the devices in scanners that are used to produce them are called Photo Multiplier Tubes.

Point

A unit of measure used primarily in typesetting to design type sizes. There are approximately 72 points (pts) to an inch and exactly 12 points to a pica.

Polygon

A shape with three or more sides. In CorelDRAW, you can create simple polygons (e.g., pentagons) or complex, multi-sided polygons (e.g., stars) using the Polygon tool. The examples shown below can all be created using the Polygon tool.

Portrait

A page oriented so that the vertical dimension of the page is greater than the horizontal dimension.

Positive

A reproduction of an image in which dark, light, and color values are the same as in the original image.

PostScript

PostScript is a page-description language used to send instructions to a PostScript printer. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to reproduce your work.

PostScript textures

A type of pattern fill designed using the PostScript language. Some textures are extremely complicated and require several minutes or more to either print or to update on the screen. Therefore, PostScript fills are displayed as the letters "PS" rather than as the actual texture.

PowerClip

A feature that allows you to place objects (called contents objects) inside other objects (called container objects). If the contents object is larger than the container object, CorelDRAW automatically crops the contents object. You see only the contents that fit inside the container object.

Preview selected only

A view option that, when used with the Full-Screen Preview command, displays a fully detailed version of selected objects without any of the user interface showing. When Preview Selected Only is disabled, Full-Screen Preview displays all objects on the current page

Primary mouse button

Normally the left mouse button. If, however, you've swapped mouse buttons, the right mouse button becomes the primary button.

Printable page

The portion of the Drawing Window that will appear on the printed page. This area is enclosed by a rectangle with a drop shadow. Although you can draw anywhere in the Drawing Window, only objects on the printable page appear in your print jobs.

Process color

In commercial printing, colors that are produced from a blend of cyan, magenta, yellow, and black This is different from a spot color, which is a solid ink color printed individually (one printing plate is required for each spot color).

Progressive

A method of having the image appear on-screen in entirety, but at a low, blocky resolution. As the image data loads, the image quality improves from unfocused to clear.

Proof

To print a trial version of a graphic to see how it will look when output in its final form. Laser printers are commonly used to proof monochrome artwork; whereas color artwork is often proofed on thermal color printers. High-quality proofing systems such as Chromalin (Du Pont) or Matchprint (3M) can be used to proof color separations.

Pure color

Any color that can be assumed by the individual pixels on a computer screen. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 16 or 256 pure colors. Newer video cards will display 32 or 64 thousand colors, and 24-bit cards display 16.7 million colors.

Radial fountain fill

A type of fountain fill that shows a progression of colors in a series of concentric circles that radiate from the center of the object. You can apply custom or built-in radial fountain fills that use either a direct progression from one color to another or a cascade of different colors.

Rasterizer

A program that converts vector graphics files into bitmap files that can be printed on a non-PostScript printer.

Registration marks

Crosshairs or other marks that are used to align the film produced from color separations. CorelDRAW automatically adds registration marks outside the printable page when you print color separations to a PostScript printer. Registration marks can also be printed on non-PostScript printers.

Resample

To change the size and resolution of a bitmap image.

Resident fonts

Typefaces permanently stored in the printer's memory.

Resolution

In printing, a term referring to the number of dots per inch (dpi) that a printer is capable of printing. Typical laser printers have resolutions of 300 dpi; whereas image setters have resolutions of 1200 or 2400 dpi. The higher the dpi capacity of a printer, the smoother its output and the greater number of grayscales it can reproduce.

RGB

The RGB model is an additive color model in which three primary colors of light (red, green, and blue) are combined in varying intensities to produce all other colors. Two primary colors, when mixed, produce the secondary colors: cyan, magenta, and yellow. The RGB model is considered an additive color model since adding all three primary colors together creates white. Additive color models are used for television, video monitors, desktop scanners, film recorders, and any color system that mixes light to generate colors.

The screen on your monitor is coated with red, green and blue phosphor dots. Each dot can be a different brightness. Because the dots are so close together and so small, the color you see on your screen is the result of mixing the light from all three dots.

Right-click

To press and release the secondary mouse button (the right button, according to Windows default settings).

Right mouse button

Also referred to as the secondary mouse button. You can, however, swap mouse buttons so that the left mouse button becomes the secondary button.

Roll-Up

A floating dialog box that contains a set of related controls. Unlike other dialog boxes, Roll-Ups remain on the screen after you apply changes. This allows you to make adjustments without having to reopen the Roll-Up. When you are not using a Roll-Up, you can minimize it (or "roll it up") to leave only the Title Bar visible.
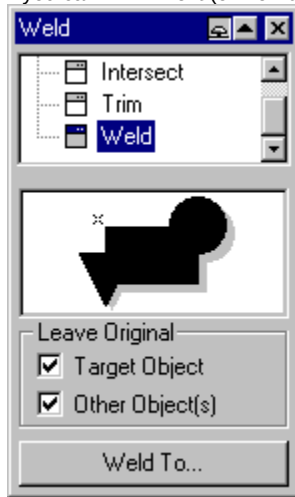
Rotate

To reposition and reorient an object by turning it around its center of rotation. You can rotate an object by dragging the rotation handles, by using the Property Bar, or by using the Rotation Roll-Up.

See Center of rotation.

Ruler crosshairs

The pair of intersecting lines that can be dragged from the spot where the rulers meet. Used to set the 0,0 points on the rulers.
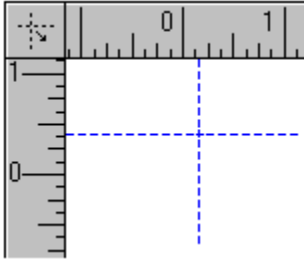
Rulers

Measuring tools that are displayed on the left side and along the top of the Editing Window. The rulers help you size and position the objects in your drawing.

Sans serif

A font or typeface such as Helvetica that lacks serifs (the short strokes at the ends of individual letters). Helvetica and Arial are examples of sans serif fonts.

Saturation

Saturation is the purity of a color. The HSB color model uses saturation as the component that determines the purity or intensity of a color. The more colors that are used to mix a color, the duller the color looks.

Scale

To change the size of an object by either using the Scale And Mirror Roll-Up or dragging a corner handle from the Selection box. Scaling sizes an object horizontally, vertically, or both.

Scanner

A device that converts images on a page into digital information.

Scitex

An export format that saves drawings in a 32-bit color format that can be processed or modified for output by high-end image setters and film recorders. SCITEX is ideal for color-separated images because it is a native, 32-bit CMYK format.

SCODL

A file format used by film recorders to make slides. CorelDRAW can export files in SCODL (SCD) format.

Screen angles

When printing color separations, the angles at which each of the four process colors are printed. Setting the screen angles and frequencies of your halftone screen correctly is critical to avoid undesirable moire patterns.

Screen frequency

Screen frequency, also called screen ruling and halftone frequency, is a measure of a halftone screen in lines per inch (lpi). Screen frequency is related to, but is not the same as printer resolution.

A laser printer with a resolution of 300 dpi might produce an acceptable screen at 60 lpi. A high-resolution image setter may be capable of producing a 150-line screen.

Scroll

To shift the view in the Drawing Window to see portions of a drawing that are outside the current viewing area. In CorelDRAW, you can scroll by using the scroll bars along the edges of the Drawing Window. DRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.

Segments

Lines or curves between nodes in a curve object.

segments
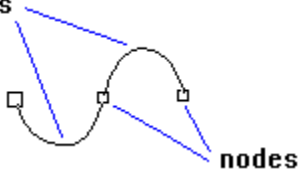
nodes

Select

To choose either an object with the Pick tool or a node with the Shape tool. Selected objects display eight handles; whereas selected nodes display control points — points that extend from nodes along curves, mask marquees, and complex object marquees. After an object is selected, you can choose a command or perform an action to edit the object.

Selection box

An invisible rectangle with eight visible handles that appears around any object you select with the Pick tool. By dragging individual handles on an object's Selection box (also called a Highlighting box), you can scale or stretch the object.
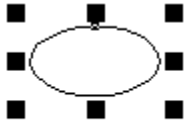
When you move or otherwise transform an object or mask, a dotted rectangle representing the Selection box appears in place of the object.

Serif

The short strokes at the ends of individual letters in fonts such as Times Roman and Bookman. Sans serif fonts such as Arial and Helvetica lack these strokes.

serif

Server application

A server application is an OLE (Object Linking and Embedding) compatible application that is used to create OLE objects (e.g., pictures, charts, and text). These OLE objects can be placed in other OLE applications. Not all OLE applications can be servers. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Service bureau

In commercial printing, a commercial business that is separate from the printer and prepares documents and/or artwork for commercial printing. Generally a service bureau will be able to prepare halftones, separations, and proofs using high-resolution PostScript devices.

Simple Wireframe

One of CorelDRAW's five view quality settings. These settings control the way drawings are displayed on your computer screen. Simple Wireframe view shows objects as outlines, and hides fills, extrusions, contours, and intermediate blend shapes. Simple Wireframe view also shows monochrome bitmaps. Editing a drawing in Simple Wireframe view is faster because only the object outlines need to be refreshed.

The view quality settings have no actual effect on a drawing, only on how it's displayed on the computer screen.

Skew

To slant an object either by using the Rotation Roll-Up or by dragging a side handle that is revealed when you double-click on an object.

Smooth node

A Bezier node where the control points are always directly opposite each other. When you move one of these control points, the other also moves. However, you can vary the length of the control points independently. Smooth nodes produce a smooth transition between line segments.

Snap

To force an object that is being drawn or moved to align automatically to a point on the grid, a guideline, or to another object.

Source file

The file that contains information that is being embedded or linked using Object Linking and Embedding (OLE).

Spectral power distribution

The power of each wavelength in a source of white light. Because white light consists of all wavelengths, we can create a spectral signature based on a measurement of each wavelength.

Spectral signature

The power of each wavelength measured individually in a reflective or radiant object.

Spectrophotometer

An instrument that measures the spectral reflectance or transmittance of an object. Used for both monitor and printer calibration. Also used to sample colors for use in graphics applications.

Spot color

In commercial printing, a solid ink color that is printed individually (one printing plate is required for each spot color).

This is different from a process color, where each color is expressed as a combination of four separate inks.

Spread

A type of trap that is created by extending the foreground object into the background object. Corel applications provide both an Overprint feature which allows you to create spreads, and an Autotrapping feature which creates them automatically.

Square fountain fill

A type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the object. You can apply custom or built-in square fountain fills that use either a direct progression from one color to another or a cascade of different colors.

Stacking order

The sequence in which objects are drawn on the screen. This order determines the relationship between objects and, therefore, the appearance of your drawing. The first object you draw appears on the bottom; the last object appears on the top. You can use the Order commands to place the objects where you want them.

Start node

The large square that appears at the beginning of an open path when you select the path with the Shape tool. The start node is larger than the end node.

Status Bar

An on-screen display area that shows information about such things as objects, ongoing operations, and mouse position. You can specify the Status Bar's contents, appearance, and location within the Application Window.

Stretch

To size an object horizontally and/or vertically either by using the Size Roll-Up or by dragging one of the middle handles on an object's Selection box.

Style template

A collection of styles that work together to govern the overall appearance of a drawing. Every CorelDRAW drawing is based on a template. You can choose one of CorelDRAW's preset templates or create your own custom template.

Styles

A set of attributes that controls the appearance of a specific type of object. In CorelDRAW, there are three basic style types: Graphic styles, Artistic text styles, and Paragraph text styles. You can use the styles in any of CorelDRAW's templates or create and save your own custom styles.

Subpath

Paths that are part of a single object. You can create an object that has several subpaths by using the Combine command in the Arrange menu.

Subscript

Characters that are positioned below the baseline of the other characters in a line of text.

$$H_2O$$

subscript

Subtractive color model

A color model, such as CMYK, that is based on the behavior of light reflected from pigments on the page. When white light strikes the surface, only specific bandwidths are reflected. The bandwidths that are reflect depend on the density of the pigments. Pigments subtract (by absorption) the bandwidths of white light that do not contribute to the specified color.

Superscript

Characters that are positioned above the x-height of the other characters in a line of text.

Corel™ superscript

Swatch

A series of squares containing colors in the Color Palette.

QA: Please verify technical accuracy.

Symbol

A predesigned curve object that is available from the Symbols Roll-Up. Symbols are vector objects that can be edited like other objects.

Symmetrical node

A Bezier node where the control points are always directly opposite each other. Symmetrical nodes produce the same curvature on both sides of the node. The lengths of control points are always the same.

Tab

A set amount of space that is inserted in a line of text when you press the TAB key on the keyboard. You can set tab placements by using the Format Text dialog box.

Template

See Style template.

Text styles or variations

Variations within a typeface or font. Some common styles include Roman (regular or normal), bold, italic, and bold italic.

Texture fill

A texture fill is a fractally generated fill (a random, two-color fill) that you can use to give your objects a natural appearance. Texture fills add significantly to the size of your file and the time it takes to print. Therefore, you may want to avoid filling numerous or large objects with texture fills.

TGA

A bitmap image file format which uses the extension .TGA. Corel applications import and export files in .TGA format.

Thumbnail

A small bitmap image that lets you preview either a file before you open or import it or a fill before you apply it. You'll find thumbnail previews in the Open and Import dialog boxes as well as the PostScript Texture and Texture Fill dialog boxes.

Tick divisions

Evenly spaced division marks found between markers ("ticks") on the horizontal and vertical rulers. You can use the Grid And Ruler Setup dialog box to specify whether you want 8 or 10 division marks between each tick.

TIFF (Tagged Image File Format)

A graphic file format, with the extension .TIF, used for bitmap images.

These images can be edited in, created in, and/or exported from Corel PHOTO-PAINT. CorelDRAW can import TIFFs.

Tile

To use multiple pages to print a drawing that is larger than the printer's paper size.

Tiling

The technique of repeating a small image across a larger surface. By decreasing the tile size of a fill, you increase its density.

Tints

Lighter shades of a spot color — colors that correspond to solid inks and are not CMYK-based — that are created by adjusting the percentage Tint value in either the Outline Color or Uniform Fill dialog boxes.

Title Bar

The bar along the top of the Application Window that contains the name of the application or file, the Maximize and Minimize buttons, and the Close button. Dialog boxes and Roll-Up windows in Corel applications also have Title Bars but not Maximize and Minimize buttons.

Toggle

Alternately enabling and disabling a program function.

Toolbar

A group of buttons that provides quick access to a series of related commands. In CorelDRAW, you can either use any combination of the preset Toolbars or create your own Toolbar that contains the buttons and button arrangements you find most efficient.

Toolbox

A collection of buttons (normally found on the left side of the Application Window) that is used for quick access to common tools used to perform such tasks as selecting and drawing objects and choosing outline and fill attributes.

ToolTips

Small pop-up "bubbles" that provide information about icons and buttons on the Toolbars, Toolbox, and Status Bar and about options on the Menu Bar. ToolTips appear when you position the mouse cursor over any button.

TOYO palette

Colors that are available through the TOYO 88 Color Finder system. The range of colors includes those created using TOYO process inks and those that are reproduced using TOYO standard inks. These colors are defined using the LAB color space and are converted to RGB for display and to CMYK for printing. Colors can be displayed by name or swatch through the Color Options menu.

Tracing

Following the outline of a bitmap to turn it into a vector-based graphic that can be edited without distortion.

Transformation

Changing an object's orientation or appearance without altering its basic shape. Types of transformations include positioning, rotating, scaling, mirroring, sizing, and skewing. In CorelDRAW, you can transform objects by using either the mouse, the Transform Roll-Up, or the Property Bar.

Transparent

The property associated with how easily an object or image can be seen through. You can make an object transparent either by using the Interactive Transparency tool or by applying a Transparency lens.

Transparency (in inline Internet images)

In Web pages, all bitmapped graphics are rectangular and obscure the background color of the Web window unless you create a transparent background. Saving a graphic as GIF in CorelDRAW, allows you to specify one color in your inline graphic as a transparency color. Each pixel that has that color value is rendered transparent, allowing the background color of the Web browser to show through. Note that transparency cannot be achieved with HTML tags.

Trap

In commercial printing, the process of adding a slight overlap between adjacent areas of color to avoid gaps caused by registration errors. You can create a trap in Corel PHOTO-PAINT.

Trim

To reshape an object by removing the area that is overlapped by another object. The object you trim retains its fill and outline attributes but has the overlapping area removed.

True color

Some video cards are capable of displaying true, or 24-bit color. True-color video cards display 16.7 million colors as pure colors. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 8, 16, or 256 pure colors.

TrueType fonts

Fonts that print as vectors or bitmaps depending on the capabilities of your printer. TrueType fonts print as they appear on screen and can be resized to any height.

TRUMATCH

A color-matching system used to specify process colors. The TRUMATCH color system is based on the CMYK color model and, therefore, extra colors do not add additional color-separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black). Colors can be displayed by name or swatch through the Color Options menu.

Tutors

Interactive help tools that give you step-by-step instructions on selected features. If you prefer, you can choose to have a tutor apply a feature for you. You can access Tutors either by clicking the CorelTUTOR button on the Toolbar or by clicking Help, CorelTUTOR.

Two-color pattern

Fill composed of repeating bitmap images. CorelDRAW supplies a collection of two-color patterns to which you can add your own custom patterns.
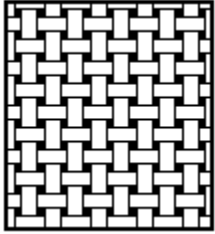
Two-point perspective

An effect created by lengthening or shortening two adjacent sides of an object to create the impression that the object is receding from view in two directions. You can create two-point perspective by using the Add Perspective command in the Effects menu.

Type Assist

A feature that automatically displays the full form for abbreviations as you type. You can use Type Assist to capitalize certain words or to correct common spelling and typographic errors automatically. For example, Type Assist could replace "asap" with "as soon as possible" and "hte" with "the."

Typeface

A set of numbers, letters, and symbols of a single design such as Avant Garde, Garamond, or Bookman. Most typefaces are available in different variations or type styles. Some common styles include Roman (regular or normal), bold, italic, and bold italic.

Undercolor removal (UCR)

In color printing, a technique that reduces the amount of cyan, magenta, and yellow ink in shadows and neutral areas of an image by replacing them with an appropriate amount of black. This reduces the total area of ink coverage (TAC). TAC is defined as the sum of the dot percentages of all four inks (CMYK) that contribute to a printed color.

Another technique, called Gray Component Replacement (GCR), also substitutes black for CMY inks, but does so over a greater color range.

Uniform Colors (palette)

An independent palette (not based on a color-matching system or your image) that provides 256 colors that are uniformly spread between red, green, and blue.

Uniform fill

Uniform fills are even-colored, or solid, fills that can be applied to any closed-path object. You choose between color models, Color Matching Systems, and color mixers to fill objects with solid colors. (The default display is the CMYK color model and the custom palette.)

You can also create Color Styles based on uniform colors.

Uniform Resource Locator (URL)

A Uniform Resource Locator (URL) is a unique address that defines where a document is found on the Internet. An example of a URL is http://www.corel.com/visitors/welcome.htm. A URL is made up of four components.

http:// www.website.com/family.html
Type of resource   document name and path
            Internet address

Vanishing point

A marker that appears when you select either an extrusion or an object to which perspective has been added. With an extrusion, the vanishing point marker indicates either the depth (parallel extrusion) or the point at which the extruded surfaces would meet if extended (perspective extrusion). With the Perspective Effect, the marker indicates the point (or points) at which the nonparallel lines would meet.

In both cases, the vanishing point is indicated by an X.
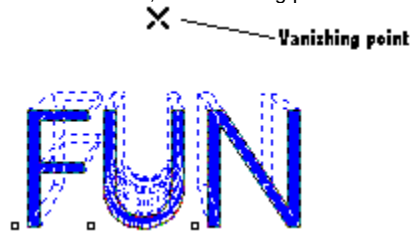
Vector graphics

Graphics created in programs such as CorelDRAW in which shapes are represented as a series of lines and curves. Vector graphics are also referred to as object-based graphics or line art. This contrasts with bitmap graphics, which are created pixel by pixel in paint programs and by scanners.

Vector pattern

A vector pattern, also called a full-color pattern, is a picture composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

You can select a vector pattern from a variety of pregenerated patterns that are included with CorelDRAW or import any CorelDRAW file to use as a vector pattern. Unlike two-color and four-color bitmap patterns, there is no limit to the number of colors that can be included in a vector pattern.

Visual selector

A graphic representation of a color model that includes an indicator for selecting colors.
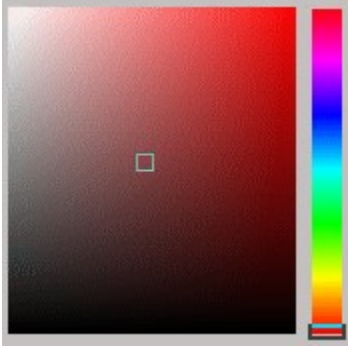
Weight

The thickness of outlines you assign to objects by using the Outline tool. Sometimes used to refer to different type styles (e.g., normal, light, bold).

Weld

A feature that allows you to join several objects to create one object with a single outline.

White point

In Color Manager, setting a white point value defines the color temperature of "pure" white for your monitor. The "heat" (red component) or "coolness" (violet component) of measured in degrees Kelvin.

WIN.INI

A file containing Windows settings and preferences for such things as screen color, mouse double-click speed, fonts, and printers. You can change the WIN.INI settings by editing this file with the Windows Notepad or any other ASCII text editor. Prior to doing this, however, you should make a back-up copy of the current file, or rename the older version to prevent overwriting the current file.

Window

A rectangular box in which applications are displayed on the screen. Most Application Windows have a Title Bar and Menu Bar along the top and a scroll bars along the side and/or bottom.

Wireframe view

One of CorelDRAW's five View Quality settings. These settings control the way drawings are displayed on your computer screen. In Wireframe View, objects display in skeleton form without fills or outlines. Because the screen redraws faster in this view, you may want to use it when you for edit complex drawings.

The view quality settings have no effect on an actual drawing, only on the way it's displayed on the computer screen.

WMF

The filename extension for a Windows Metafile. Corel applications can import and export .WMF files.

Word spacing

The space that separates groups of characters. Corel applications recognize that a group of letters is a word by the existence of Space character between the groups of letters. A negative value decreases spacing; whereas a positive value increases spacing.

Working page

In the Drawing Window, the rectangle with the drop shadow that represents the printable area of your drawing.

WPG

The filename extension for WordPerfect graphics files that are in vector-graphic format. CorelDRAW can import and export these files. When importing or exporting this format, note that .WPG files can contain bitmaps as well as vector graphics.

WYSIWYG (What-you-see-is-what-you-get)

A term that describes a program's ability to provide an accurate on-screen representation of what an image or document will look like when it is printed.

X-height

The part that makes up the main body of a lowercase letter. The x-height is equal to the height of a lowercase x.
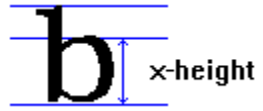
YIQ

The YIQ model was developed with the invention of the color television and was designed to be backwards compatible with black and white television. The Y component contains the luminance information and the I and Q components contain the chroma (or color) information. The Y component contains all the information required to construct a black and white television image (or grayscale). Tuning circuits in your color television separate and recombine the luminance and chroma information back into its RGB so that the image can be displayed on your television screen.

The YIQ model is used in television broadcast systems (North American video standard   NTSC). Colors are split into a luminance value (Y) and two chromaticity values (I and Q). On a color monitor, all three components are visible; on a monochrome monitor, only the Y component is visible. The square, two-dimensional visual selector defines the I and Q values, and the vertical visual selector defines the Y value. All values are scaled from 0 to 255.

Zoom

To enlarge or reduce the image of a document or graphic on the screen. Zooming does not change the actual size of the text or graphics.

<u>New features</u>

What's new in

COREL
DRAW™ 7

- Increased interactivity and streamlined look and feel
- Power
- Tools, special effects, and enhancements
- Bitmaps and Internet connectivity
- Documentation

Increased interactivity

Property Bar

Property Bar : Interactive Multi Color Fountain Fill

Edit Fill... | Fountain Fill

Interactive Cursors

Extensive Drag and Drop

Visit autem vel eum iriure dolor in hendrerit

Interactive Text on Path

Customization

Enhanced View | 100%

HTML

View Quality

Tools, special effects, and enhancements

Mistaquel

Automatic Spell Checking

Mustachio
Mustache
Moustachio
Moustache
Mostek
Mistook
Mistake
Mistica
Master
Mistique

Bitmap Transparency
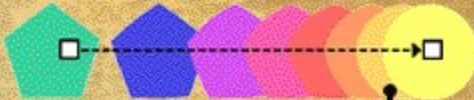
Accelerated Blends

Natural Pen

0.197 in

Scrapbook

Arch.cmx   Bigben.cmx

Cntower.cmx   Eiffel_t.cmx

Bevels

Vitem

Bitmaps and Internet Connectivity

Internet Connectivity
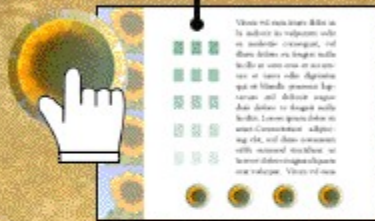
Bitmap Effects

Abc Abc

Convert to Bitmap

Color Adjustment

Documentation

User's Guide

CorelTUTOR

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features

Working with bitmaps

Working with bitmaps

Bitmaps are graphics composed of pixels — dots on a computer screen that combine to form an image. Unlike vector graphics, where shapes are represented as a series of lines and curves which can be easily resized without loss of quality, bitmaps have a fixed resolution. In other words, a bitmap looks best when you display or print it at its original resolution. Enlarging the bitmap appears to enlarge each pixel because extra pixels are added, making the graphic look jagged and distorted. Reducing the size of the bitmap also causes distortion, because pixels are eliminated to shrink the bitmap to its new size.

Vectors, on the other hand, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, and size included in its definition. For more information see "Understanding vector and bitmap images".

Although CorelDRAW is a vector-based program, it does allow you to import bitmaps and incorporate them into your illustrations. You can also export drawings you create in CorelDRAW as bitmaps, for use in other programs.

Since a bitmap is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually. The color and shape appear continuous when viewed from a greater distance. Once imported, the Bitmap Color Mask Roll-Up lets you choose specific colors that you want to hide or show.

The only way to create a bitmap using CorelDRAW is to export the vector graphic that you created as a bitmap. For more information see "Corel Filter Manager".

For more information see the following:

{button ,JI(`',`Importing selecting and manipulating bitmaps')} Importing, selecting, and manipulating bitmaps

{button ,JI(`',`Tracing bitmaps')} Tracing bitmaps

{button ,JI(`',`Coloring bitmaps')} Coloring bitmaps

{button ,JI(`',`Resampling and converting bitmaps')} Resampling and converting bitmaps

{button ,JI(`',`Bitmap special effects')} Bitmap special effects

{button ,JI(`',`Using plugin filters')} Using plug-in filters

Importing, selecting, and manipulating bitmaps

Importing, selecting, and manipulating bitmaps

Although CorelDRAW is a vector-based program, it does allows you to import bitmaps and incorporate them into your illustrations. Importing allows you to use a file that was not created in CorelDRAW. CorelDRAW accepts many different bitmap file formats for import: .TIF, .BMP, and .GIF to name a few.

Before you can manipulate a bitmap in CorelDRAW, you must first select it. The method used to select bitmaps is dependent on the view that you are working in.

Prior to importing a bitmap, you can crop it. By cropping bitmaps, you reduce the visible area of an imported bitmap. You can also rotate and skew bitmaps just as you would any other CorelDRAW object.

Note

- When CorelDRAW imports 16-color bitmaps, they are automatically converted to 256 colors.

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{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting bitmaps

Before you can apply an action to a bitmap you must select the bitmap. The method used to select bitmaps is dependent on the view that you are working in. Below is a summary of the most common ways to select a bitmap:

To select a bitmap…	Do This...
In Draft, Normal, or Enhanced mode	Using the Pick tool, click anywhere on the bitmap.
In Simple Wireframe or Wireframe view view	Using the Pick tool, click the outline box that encloses the bitmap.

Note

- You can also marquee select a bitmap in any mode.

{button ,AL(`PRC Importing selecting and manipulating bitmaps;',0,"Defaultoverview",)} Related Topics

Importing and cropping a bitmap

To use a bitmap in a CorelDRAW graphic, you must import the bitmap. CorelDRAW accepts many bitmap file formats for import: .TIF, .BMP, and .GIF to name a few.

Prior to importing a bitmap, you can crop it. Cropping involves cutting away unwanted areas without affecting the resolution or dimensions of what remains. When you crop a bitmap using the Crop Bitmap dialog box, the imported bitmap consists only of the area within the cropping frame. This helps keep your file size more manageable.

If you are not certain how much you want to crop the bitmap, you can wait to crop it after it is imported. Once imported, you can crop the bitmap more precisely using the Shape tool.

To import a bitmap

1. Click File, Import.

2. In the Files of Type box, choose the file format of the bitmap you want to import.

3. In the Look In list box, choose the drive and folder where the file is stored.

4. Double-click the folder where the file is stored.

5. Double-click the filename.

To crop a bitmap before importing

1. Click File, Import.

2. Choose Crop from the list box that appears to the left of the Options button.

3. Follow steps 2 to 5 from the above procedure.

4. When the Crop Image dialog box opens, do one of the following:
   - Drag a corner handle on the cropping frame to crop in two directions.
   - Drag a side handle to crop in one direction.

To crop the bitmap more precisely

1. Follow steps 1 to 3 from the above procedure.

2. Type values in the Width and Height or Top and Left boxes.

To recrop the bitmap

1. Follow steps 1 to 3 from the "To crop a bitmap before importing" procedure.

2. Click the Select All button.

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{button ,AL(`PRC Importing selecting and manipulating bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Cropping bitmaps after importing

You can crop bitmaps after they are imported into CorelDRAW. This feature is very powerful, as you can add nodes, remove nodes, convert lines to curves, and more, creating all kinds of interesting effects. For more information, see "Drawing and shaping objects".

To crop a bitmap after you import it

1. Open the Node Edit flyout, and click the Shape tool.

2. Select the bitmap with the Shape tool.

3. Drag the bitmap's nodes to change the shape of its outline.

   Hold down CTRL while you drag a node to allow only horizontal or vertical movement.

To recrop the bitmap

- Delete all of the nodes on the outline path by selecting the nodes with the Shape tool, and pressing DELETE. CorelDRAW automatically re-creates the original bitmap outline.

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{button ,AL(`PRC Importing selecting and manipulating bitmaps;',0,"Defaultoverview",)} Related Topics

Rotating and skewing bitmaps

You can rotate and skew bitmaps just as you would any other object. To ensure fast screen redrawing times, the bitmap appears as a gray rectangle in Wireframe view and Simple Wireframe view. In Draft mode the bitmap displays at a lower resolution (128 x 128 pixels per inch) which helps to increase the screen's redrawing speed. In Normal mode and Enhanced mode, the bitmap is displayed at a higher resolution which may increase the time required to redraw the bitmap on screen.

To rotate and skew bitmaps

1. Select the bitmap with the Pick tool.

2. Click the bitmap again to display the rotating and skewing handles, which appear as two-way arrows.

   The center of rotation marker appears in the middle of the box.

3. Do one or more of the following:

   - To rotate, drag one of the corner arrows in a circular motion.

   - To skew horizontally, drag one of the horizontal skew arrows (the straight vertical arrows which appear at the midpoints of the object) left or right.

   - To skew vertically, drag one of the vertical skew arrows (the straight horizontal arrows which appear at the mid-points of the object) up or down.

Tips

- Hold down CTRL while dragging to rotate the object in 15-degree increments. Release the mouse button before releasing CTRL to maintain the increments.

- Hold down CTRL while skewing to skew in 15-degree increments. Release the mouse button before releasing CTRL to maintain the increments.

_____

{button ,AL(`PRC Importing selecting and manipulating bitmaps;',0,"Defaultoverview",)} **Related Topics**

Tracing bitmaps

Tracing bitmaps

CorelDRAW provides three ways to trace imported bitmaps. OCR-TRACE is a separate program included with the CorelDRAW suite, automatic tracing uses the autotrace feature, and manual tracing uses the Freehand or Bezier tools.

OCR-TRACE lets you automatically trace bitmaps at high speeds and save them in a vector format that is suitable for CorelDRAW. For information about using Corel OCR-TRACE, see "Introduction to Corel OCR-TRACE 7.0".

CorelDRAW provides an autotracing feature that creates vector shapes from portions of a bitmap. You can autotrace an imported bitmap by clicking an area of high contrast within the bitmap using the Freehand tool. You can set autotrace to create an outline that matches the edge of contrasting colors in a bitmap tightly (producing many nodes along the path), or loosely (producing a less accurate path with fewer nodes).

You can also trace imported bitmaps manually, using the Freehand or Bezier tools. Manual tracing is faster and easier than autotracing if the imported bitmap contains multiple subjects with no abrupt changes in the brightness levels or colors from one pixel to the next. You don't have to be a superb draftsperson to trace a bitmap with precision when using CorelDRAW because you trace the bitmap as if using tracing paper. By magnifying the areas you trace and adjusting the Curve settings in the Options dialog box, you can trace swiftly and still achieve accurate results.

{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} Related Topics

Tracing bitmaps automatically

CorelDRAW's autotracing feature lets you turn bitmaps into vector graphics that you can edit, scale, and print without distortion. In most cases, traced bitmaps do not appear the same as the original bitmap. Use Corel OCR-TRACE for complex bitmap tracing.

To trace a bitmap automatically

1. Select the bitmap with the Pick tool.

   You can change the way the tracing tools respond by changing the properties in the Tool Properties dialog box. For more information see "Setting drawing options".

2. Open the Curve flyout, and click the Freehand tool or Bezier tool.

   Notice that the pointer changes to a wand-like cursor. This is called the Autotrace pointer.

3. Position the wand of the Autotrace pointer on the bitmap and click.

   A closed curve object appears, completely enclosing the contours of the bitmap.

4. Repeat step 3 until all the desired areas of the bitmap are selected.

5. With the Pick tool, click the bitmap in an area other than where you were tracing.

6. Press DELETE to remove the bitmap and view your work.

   Autotrace produces a rough approximation of your bitmap object.

{button ,AL(`PRC Tracing bitmaps;',0,"Defaultoverview",)} Related Topics

Tracing bitmaps manually

You don't have to be a superb draftsperson to manually trace a bitmap with precision in CorelDRAW. By magnifying the areas you trace using the Zoom tool, and adjusting the Curve settings in the Options dialog box (accessed by double-clicking the Freehand or Bezier tool), you can trace swiftly and still achieve accurate results. To see the paths more clearly, switch to Wireframe view or Simple Wireframe view.

To trace a bitmap manually

1. Click a white space in the window to ensure that the bitmap is not selected.

   This prevents the Freehand or Bezier tool from becoming the Autotrace pointer.

2. Open the Curve flyout, and click the Freehand tool or the Bezier tool.

3. Do one of the following:

   - With the Bezier tool, position the cursor anywhere along the outline of a closed area, then trace in a series of small joined segments, placing a node every time the angle of the curve changes. This "connect-the-dots" approach avoids jaggedness that can occur when you try to trace large areas with a single sweep of the mouse.

   - With the Freehand tool, position the cursor anywhere along the outline of a closed area, then trace using a smooth motion the way you move a pencil on paper

 Tip

   - Should you make a mistake while tracing, you can erase portions of the curve by pressing SHIFT as you drag the mouse backward. Once you release the mouse button, however, this will not work.

{button ,AL(`PRC Tracing bitmaps;',0,"Defaultoverview",)} **Related Topics**

Coloring bitmaps

Coloring bitmaps

Some bitmaps are imported into CorelDRAW as monochrome bitmaps, meaning that the pixels have only two colors: black and white. Changing the color of the pixels in a monochrome bitmap is a quick and easy way to change the appearance of bitmaps. You can also change the appearance of bitmaps by applying halftone screens to them.

Using bitmap color masks

The Bitmap Color Mask Roll-Up lets you specify which colors in a bitmap you want to hide and which colors you want to show. When you hide colors, you let objects or backgrounds show through from behind the bitmap, thereby changing the bitmap's appearance. Hiding a color can also appear to alter the bitmap's shape. For example, if you have a bitmap with the image of a person on a black background, you can use the Bitmap Color Mask Roll-Up to hide the background. As a result, the bitmap appears to take on just the shape of the person. In reality, the bitmap retains its original shape.

You can select the colors using the Color Palette, or you can select the colors directly from the bitmap using the Color Selector in the Roll-Up. You can adjust the tolerance for each color selected. When you increase the tolerance, CorelDRAW shows or hides a broader range of colors. For example, if you hide baby blue and increase the tolerance, CorelDRAW may also hide powder blue and navy blue.

{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} Related Topics

Coloring monochrome bitmaps

You can change the color of the pixels in a monochrome bitmap.

To color a monochrome bitmap

1. Select the bitmap with the Pick tool.
2. Click a color from the Color Palette with the right mouse button to change the color of the foreground (black) pixels.
3. Click a color from the Color Palette with the left mouse button to change the color of the background (white) pixels.

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{button ,AL(`PRC Coloring bitmaps;',0,"Defaultoverview",)} Related Topics

Applying a PostScript halftone screen to a bitmap

You can apply screens to bitmaps in your drawing if you're printing to a PostScript printer. The screens can create interesting special effects or ensure clearer printing. The screen's effect on the bitmap is only apparent when you print the bitmap. To remove or show multiple colors at once, see "Hiding bitmap colors" or "Displaying bitmap colors".

While you can set PostScript screens to color bitmaps, if you are printing color separations you will want to set your screen and screen angles in the Print dialog box. For more information, see "Setting the halftone screen frequency".

To apply a screen to a bitmap

1. Select the bitmap with the Pick tool.

2. Open the Fill flyout, and click Fill Color.

3. Click the Palettes button.

4. Choose PANTONE MATCHING SYSTEM from the Type list box.

5. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, and select PostScript Options.
6.   Choose one of the options from the Type list box to choose the shape you want to use for the screen.
7.   Type a value in the Frequency box to determine the number of lines (or other shape selected above) that appear in every inch of the screen.
8.   Type a value in the Angle box to set the angle of the lines (or other shapes) that appear on the screen.

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{button ,AL(`PRC Coloring bitmaps;',0,"Defaultoverview",)} Related Topics

Hiding bitmap colors

Bitmaps, especially color bitmaps, can slow down the redraw speed of your screen. Hiding the colors that are contained within a bitmap can increase the redraw speed.

To hide certain colors in a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Bitmap Color Mask.
3. Choose Hide Colors from the list box to remove a color.
4. Click the Color Selector.
5. Point to the bitmap and click the color that you want to hide. The color appears in the Bitmap Color Mask Roll-Up.
6. Enable the check box next to the color(s) that you want to hide in the bitmap.
7. Move the Tolerance slider to specify the color tolerance for each color.

   As you increase the tolerance, CorelDRAW removes or shows a broader range of colors around the color you selected. For example, if you select baby blue and increase the tolerance, CorelDRAW removes or shows pastel blue, electric blue, and so on.

8. Click the Apply button.

{button ,AL(`PRC Coloring bitmaps;',0,"Defaultoverview",)} Related Topics

Displaying bitmap colors

Displaying and hiding can change the appearance of the bitmap. When you display certain colors in a bitmap, you change the bitmap's appearance.

To display certain colors in a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Bitmap Color Mask.
3. Choose Show Colors from the list box to remove a color.
4. Click the Color Selector.
5. Point to the bitmap and click the color you want to display. The color appears in the Bitmap Color Mask Roll-Up.
6. Enable the check box next to the color(s) you want to display in the bitmap.
7. Move the tolerance slider to specify the color tolerance for each color.

   As you increase the tolerance, CorelDRAW removes or shows a broader range of colors around the color you selected. For example, if you select baby blue and increase the tolerance, CorelDRAW removes or shows pastel blue, electric blue, and so on.

8. Click the Apply button.

{button ,AL(`PRC Coloring bitmaps;',0,"Defaultoverview",)} Related Topics

Opening, saving, and editing bitmap color masks

The Bitmap Color Mask Roll-Up allows you to mask as many as 10 colors in a bitmap. Bitmap Color Masks can be saved for future use by using the Save commands listed in the Bitmap Color Mask Roll-Up's menu.

To open a bitmap color mask

1. Click Bitmaps, Bitmap Color Mask.

2. Click , Open Color Mask.

3.   In the Files of Type box, choose the file format of the bitmap you want to import.

   Bitmap color masks have the extension .INI.

4. In the Look In list box, choose the drive and folder where the file is stored.

5. Double-click the folder where the file is stored.

6. Click the filename.

7. Click the Open button.

To save a color mask

1. Click Bitmaps, Bitmap Color Mask.

2. Click , Save Color Mask.

3.   In the Look In list box, choose the drive and folder where you want to save the current color mask.

4.   Type a name for the file in the File Name box.

5.   Click the Save button.

To change the color being used by the color mask

1. Click Bitmaps, Bitmap Color Mask.

2. Choose a color from the list of colors displayed.

3. Click , Edit Color.

4.   Use the controls provided in the Select Color dialog box to edit the color.

5.   Click OK to close the Select Color dialog box.

6.   Click the Apply button.

{button ,AL(`PRC Coloring bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Resampling and converting bitmaps

Resampling and converting bitmaps

A resampled bitmap is a bitmap that has been changed either in size or resolution. You can resize the bitmap using absolute or percentage values, change the horizontal and vertical bitmap resolution (dpi), choose the processing quality of the resampled bitmap, and correct any possible bitmap distortion when resampling.

You can also choose the processing quality of the resampled bitmap. The Anti-Alias option creates a smooth, clear bitmap by removing the jagged edges from the original. The Stretch/Truncate option also corrects faults in the bitmap; it is quicker, but less effective than the Anti-Alias option. The Maintain Original Size option lets you change the bitmap resolution and processing quality of the bitmap without affecting the size.

{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} Related Topics

Resampling a bitmap

CorelDRAW allows you to resample bitmaps in two ways: by increasing or decreasing its size, and by changing its resolution.

You can resize the bitmap using absolute or percentage values. Enabling the Maintain Aspect check box before resizing the bitmap maintains its original proportions. It is best to adjust the width or the height separately because the other measurements are automatically adjusted. In fact, if you want to maintain the integrity of the bitmap, its size should never be increased. To ensure that you don't accidentally change the bitmap's size, enable the Maintain Original Size check box.

Changing the resolution of a bitmap can be done using one of three techniques. By changing the horizontal and vertical bitmap resolution (dpi), by choosing the processing quality of the resampled bitmap, or by correcting for any possible bitmap distortion when resampling.

To change the resolution of a bitmap

1. Click Bitmaps, Resample.

2. Type values in the Horizontal and Vertical boxes in the Resolution section.

3. If you have enabled the Maintain Aspect Ratio check box, type one value and the other value adjusts automatically.

4. Enable one of the buttons in the Process section:

   - Anti-Alias produces a smoother bitmap, but takes longer to process.

   - Stretch/Truncate takes less time to process, but produces a rougher bitmap.

To change the size of a bitmap

1. Click Bitmaps, Resample.

2. Type values in the Width and Height boxes in the Image Size section.

3. Choose a unit of measurement from the Units list box.

Note

- To revert the values in the boxes to their original state when opening the dialog box, click the Reset button.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting vectors to bitmaps

You can convert vector objects created in CorelDRAW into bitmaps quickly and easily.

To convert a vector object to a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To Bitmap.
3. Choose the number of colors to be saved with the bitmap from the Colors list box.
4. Enable the Dithered check box to improve the transition between colors.
5. Choose a resolution from the Resolution list box.
6. Enable one of the buttons in the Anti-Aliasing section to smooth the edges of the bitmap:
   - None disables anti-aliasing.
   - Normal filters a bitmap and removes jagged edges. Jagged pixels are filled in with intermediate colors or shades of gray, thereby smoothing transitions between colors.
   - Super-sampling increases the size of the vector image, then decreases its resolution, to smooth jagged edges. As a result, it is much more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides much better results.

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{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} Related Topics

Converting to Black and White

Converts the existing bitmap to a 1-bit black and white bitmap. There are four black and white conversion options: Line Art, Ordered, Error Diffusion, and Halftone.

To convert a bitmap to black and white

1. Click Bitmaps, Convert To, Black And White.

2. Click a conversion option in the Conversion Method section.

- Line Art produces a high contrast black and white bitmap. Type a value in the Threshold entry box. All colors below that value turn to black; all colors above that level turn to white. There are no intermediate steps between the two extremes. No halftone is applied to the bitmap.

- Error Diffusion produces a black and white bitmap with screen dithering applied. This option is used to improve the quality of the displayed bitmap for monitors with less than 256-color capabilities. Error Diffusion provides the best results by spreading color approximations over several pixels.

- Ordered produces a black and white bitmap with screen dithering applied. This option is used to improve the quality of the displayed bitmap for monitors with less than 256-color capabilities. Ordered dithering is performed at a higher rate than Error Diffusion by approximating pixel values using fixed dot patterns.

- Halftone produces a bitmap with continuous tones, similar to a photograph, for printing to a black and white laser printer. Choose the screen type, lines per inch, and angle for the halftone from the Options section of the dialog box.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} Related Topics

Converting to Grayscale

Converts the bitmap to grayscale. A grayscale bitmap is converted to a range of 0-255 shades of gray which produces a bitmap that resembles a traditional black and white photograph.

To convert a bitmap to grayscale

1. Select the bitmap with the <u>Pick tool</u>.

2. Click Bitmaps, Convert To, Grayscale.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting to a Paletted Image

Converts the bitmap to an 8-bit paletted color bitmap. There are four conversion options: Uniform, Standard VGA, Adaptive, and Optimized. You can also perform specialized bitmap conversion functions, including dithering and bitmap <u>color palette</u> conversion. Choose 256 Colors to create non-photographic bitmaps, when printing to a low-end color printer, and to maximize your system's memory.

To convert a Paletted Image

1. Select the bitmap with the <u>Pick tool</u>.

2. Click Bitmaps, Convert To, Paletted (8-bit).

3. Enable one of the following Palette Type buttons:

   - Uniform provides a range of 256 colors with equal parts of red, green, and blue even if the colors are not used by the bitmap.

   - Standard VGA provides the Standard VGA 16-color palette in the conversion

   - Adaptive samples the colors that appear most often in the bitmap and creates a palette that is based on these samples. When converting a 24-bit bitmap, the program uses only those colors that make up the background to determine the palette (e.g., if the background is completely red, the resulting palette consists of one color, red. All colors in the bitmap become red).

   - Optimized contains colors centered around the bitmap's spectrum of colors. When converting a 24-bit bitmap containing objects to Optimized 256 colors, the program uses only those colors that make up the background to determine the palette (e.g., if the background is completely red, the resulting palette consists of one color, red. All colors in the bitmap become red).

4. Enable one of the following Dither Type buttons to expand the range of colors that can be displayed:

   - None disables dithering, maintaining the edges between adjacent colors.

   - Ordered approximates color blends using fixed dot patterns. Ordered dither applies more quickly than error diffusion, but the result is not as clean.

   - Error Diffusion provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated. This setting provides the best results, but requires more time to convert a bitmap.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting to RGB Color

Converts a bitmap to 24-bit (RGB) color. The RGB color model uses percentages of three colors (red, green, and blue) to create colors. Each component has 100 levels of intensity ranging from black to the component's full intensity. RGB is the most commonly used color model. Choose RGB Color to create high-quality photographic color bitmaps, and when printing to an RGB or CMY printer.

To convert a bitmap to an RGB color format

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, Convert To, RGB Color (24-bit).

 Tip

- Use the RGB color format to create high-quality photographic color bitmaps, and when printing to an RGB or CMY printer.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} Related Topics

Converting to Lab Color

Converts files from one color mode to 24-bit L*a*b* color. Use the Lab color format to create device-independent bitmaps that encompass the color gamuts of both the CMYK and the RGB color models.

To convert a bitmap to an LAB color format

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To, LAB Color (24-bit).

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} Related Topics

Converting to CMYK

Converts the bitmap to 32-bit (CMYK) color. The CMYK model consists of four colors, based on the colors of the inks that are used in four-color printing. Combining percentages of cyan, magenta, yellow, and black, virtually any color you want can be reproduced. Use the CMYK color format to create professional-quality bitmaps, and when you are printing to prepress or to a CMYK printer.

The CMYK color model is the standard for most full-color commercial printing.

Converting to the CMYK color model is different from converting to other models. Because it is used to produce full-color separations, CMYK is a device-dependent color space. This means that it uses information from a CMYK output device to build bitmap colors suited to that device. This process is controlled by Corel Color Manager. You cannot, however, convert to CMYK unless you have activated a color profile for a separations printer.

See "Using Corel Color Manager" to learn how to calibrate your system.

To convert a bitmap to a CMYK color format

1. Ensure that a separations printer is enabled in Corel Color Manager.

2. Select the bitmap with the Pick tool.

3. Click Bitmaps, Convert To, CMYK Color (32-bit).

 Note

- Be aware that any conversion involves some loss of information because you are shifting your bitmap into another color space. This is especially true when converting to CMYK which is a smaller color space than RGB. The color of your RGB bitmap will probably change noticeably when converted to CMYK and the changes cannot be recovered.

{button ,AL(`PRC Resampling and converting bitmaps;',0,"Defaultoverview",)} Related Topics

Applying special effects to bitmaps

Applying special effects to bitmaps

CorelDRAW has a wide range of professional-quality effects you can use to enhance or customize bitmaps. These filters can completely change the look and feel of your bitmaps.

How effects filters work

Effects filters are small programs that execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of every pixel in your bitmap and then alter the pixels according to new values. For example, if you applied the Motion Blur effect to a bitmap, the effect would analyze all pixel values, then "smear" the values in a specified direction, creating the illusion of motion.

Other types of filters in CorelDRAW

Besides the special effects filters, CorelDRAW offers enhancement filters you can use to improve the quality of your image, as well as import and export filters so you can change your bitmap's file format.

Plug-in filters

CorelDRAW also supports plug-in filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect. To learn how to add and remove plug-in filters, see "Adding plug-in effects".

For more information see the following:

{button ,JI(`',`Applying twodimensional effects')} Applying two-dimensional effects

{button ,JI(`',`Applying threedimensional effects')} Applying three-dimensional effects

{button ,JI(`',`Applying Blur effects')} Applying Blur effects

{button ,JI(`',`Applying Noise effects')} Applying Noise effects

{button ,JI(`',`Applying Sharpness effects')} Applying Sharpness effects

{button ,JI(`',`Applying Artistic effects')} Applying Artistic effects

{button ,JI(`',`Applying Color Transform effects')} Applying Color Transform effects

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{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} Related Topics

Applying two-dimensional effects

Applying two-dimensional effects

CorelDRAW comes with five different two-dimensional special effects that can be applied to bitmaps. These include:

- Edge Detect which adds different outline effects to a bitmap.
- Offset which shifts the bitmap according to specific values.
- Pixelate which adds a block-like appearance to the bitmap.
- Swirl which rotates the bitmap.
- Wet Paint which causes the bitmap to appear as though it has been freshly painted.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying the Edge Detect effect

The Edge Detect effect finds the edges of elements in your bitmap, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your bitmap. For best results, use Edge Detect on high-contrast bitmaps that include text.

Click the Preview button to display the effects of the current dialog box settings before applying them to the entire bitmap.

Before/After

To highlight edges

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 2D Effects, Edge Detect.
3. Move the Sensitivity slider to determine the amount of edge enhancement.

   Higher values (moving the slider to the right) result in more enhanced edges.
4. Enable one of the buttons from the Background Color section to fill all areas of the bitmap that are not a part of the outline.
   - White applies a white fill to all areas of the bitmap that are not a part of the outlined bitmap.
   - Black applies a black fill to all areas of the bitmap that are not a part of the outlined bitmap.
   - Other Color applies a color that you specify to all areas of the bitmap that are not a part of the outlined bitmap (using a Color Palette).

{button ,AL(`PRC Applying twodimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Offset effect

The Offset effect shifts the bitmap according to the values you specify. When the bitmap is shifted, an empty area is produced where the bitmap was previously positioned. Use the dialog box options to fill the empty area, or another part of the bitmap, with another color.

Before/After

To offset your bitmap

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 2D Effects, Offset.

3. Move the Horizontal and Vertical sliders to control the amount of bitmap shifting along the horizontal and vertical plane.

4. Enable one of the following buttons from the Fill Empty Areas With section:

   • Wrap Around wraps another part of the bitmap around the edges of the window when shifted, creating a tiling effect. With this option enabled, you can check the edges of a bitmap you want to tile for use as a custom texture or wallpaper for a Web page or your Windows desktop.

   • Repeat Edges fills the space left by the shifted bitmap with the color(s) currently appearing along the edge of the bitmap, to produce a stretched effect.

   • Other Color fills the space left by the shifted bitmap with the current color.

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{button ,AL(`PRC Applying twodimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Pixelate effect

The Pixelate effect breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerate, digital appearance, or the Circular option to create a spider web effect.

Before/After

To apply a pixelated effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 2D Effects, Pixelate.
3. Enable one of the following buttons in the Pixelate Mode section to change the size and opacity of the blocks to vary the effect:
   - Square maintains equal Height and Width settings.
   - Rectangular allows you to set Height and Width individually.
   - Circular builds pixels out from the center in a radial pattern.
4. Move the Width and Height sliders to control the width and height of the pixel blocks.

   The effects of pixel-block size are dependent on the bitmap size. A value of 10 in a small bitmap produces large pixel blocks. A value of 10 in a large bitmap produces small pixel blocks.
5. Move the Opacity slider to set the transparency of the pixels.

   Higher values result in a blocky appearance; lower values result in a more transparent appearance.

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{button ,AL(`PRC Applying twodimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Swirl effect

The Swirl effect distorts your bitmap according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Number of Full Rotations box will result in a swirling effect, while a higher value will result in a concentric, reverberating effect.

Before/After

To apply a swirl effect

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 2D Effects, Swirl.

3. Enable the Clockwise or Counter-Clockwise button to set the direction of the rotation.

4. Move the Number Of Full Rotations slider to set the number of complete rotations the swirl completes.

5. Move the Additional Angle slider to set additional degrees of rotation more precisely. For example, 90 would rotate the bitmap an additional one-quarter turn.

{button ,AL(`PRC Applying twodimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Wet Paint effect

The Wet Paint effect creates the illusion that your bitmap is a painting that is still wet. It can range from subtle changes in the luminescence of colors to wet paint dripping down your bitmap. You set the percentage and degree of wetness. Try applying successive combinations of positive and negative wetness values to the same bitmap to produce some incredible effects. For example, if you apply a negative Wetness value to a bitmap, it will appear to have a drop shadow that smears down the page.

Before/After

To apply a wet paint effect

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 2D Effects, Wet Paint.

3. Move the Percent slider to set the size of the drips.

4. Move the Wetness slider to determine which colors drip.

   Negative values cause the darker colors to drip; positive values cause the light colors to drip. The value selected also determines the range of light and dark pixels which drip. If you choose a lower value (e.g., -5 or 5) fewer colors drip, but if you use a higher value, more colors drip and the effect is more pronounced.

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{button ,AL(`PRC Applying twodimensional effects;',0,"Defaultoverview",)} Related Topics

Applying three-dimensional effects

Applying three-dimensional effects

CorelDRAW comes with six different three-dimensional special effects that give your bitmaps the illusion of three-dimensional depth. These include:

- 3D Rotate which rotates the bitmap.

- Emboss which creates a three-dimensional relief effect.

- Page Curl which rolls a corner of the paper over part of the bitmap.

- Perspective which applies a three-dimensional look (Perspective) or holds the original size and shape (Shear).

- Pinch/Punch which causes the bitmap to appear as if it has been pulled out or pushed in from the center.

- Map To Object which creates the illusion of the bitmap being wrapped around the surface of an object.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying the 3D Rotate effect

The 3D Rotate effect rotates the bitmap horizontally and vertically according to the limits you set. The rotation is applied as if the bitmap were one side of a three-dimensional box.

Before/After

To rotate your bitmap in three dimensions

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 3D Effects, 3D Rotate.

3. Move the Vertical and Horizontal sliders to rotate and position the 3D model. The Preview window shows how the values affect the rotation.

   Enable the Best Fit check box to ensure that the bitmap stays within the boundary of the Drawing Page.

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{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Emboss effect

The Emboss effect creates a three-dimensional relief effect, which means that details in the bitmap become three-dimensional ridges and crevices on a flat surface. The Emboss effect has its most dramatic effect on bitmaps that have medium to high contrast.

A spherical model shows the location of the light source relative to the bitmap (theoretically located at the center of the circle) in order to determine the angle of the highlights and shadows. Several effects can be used in combination with the Emboss effect to produce photo-realistic effects.

Before/After

To apply a three-dimensional relief effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Emboss.
3. Move the Depth slider to control the depth of the embossing effect, causing areas of the bitmap to appear raised in relief.

   Move the slider to the right to increase the effect.
4. Click a point along the edge of the Direction dial to choose the location of the light source relative to the bitmap (theoretically in the center of the circle) used for the embossing effect.
5. Enable one of the buttons from the Emboss Color section to set the color of the embossed bitmap:

   - Original Color suppresses the color in the bitmap area and outlines it with the colors in the original bitmap.
   - Gray suppresses the color in the bitmap area and outlines it with gray. This produces an overall gray bitmap with moderate, embossed highlights.
   - Black suppresses the color in the bitmap area and outlines it with black. This produces an overall black bitmap with high-contrast, embossed highlights.
   - Other Color suppresses the color in the bitmap area and outlines it with a color you choose from the color picker.

{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Page Curl effect

The Page Curl effect gives the impression that a corner of your bitmap has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency level.

Before/After

To curl a corner of the page over a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Page Curl.
3. Enable one or more of the Orientation settings buttons to choose a curl orientation:
   - Vertical creates a vertically oriented page curl. This type of page curl curls the page across the bitmap (from left to right or right to left).
   - Horizontal creates a horizontally oriented page curl. This type of page curl curls the page upward or downward through the bitmap (from top to bottom or bottom to top).
   - Opaque fills the curl with a blend of gray and white simulating a highlight.
   - Transparent displays the underlying bitmap through the curled paper.
4. Click one of the Page Corner buttons to select a corner to curl.
5. Move the Curl Width % and Curl Height % sliders to increase the percentage value to increase and extend the size of the curl width and height.

   Higher values bring the curl further down and to the right.

{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Perspective effect

The Perspective effect gives your bitmap a sense of three-dimensional depth, as if it is on a flat plane receding into the distance.

There are two modes in the Perspective dialog box: Perspective and Shear. Perspective applies a three-dimensional look to the bitmap according to the movement of the four nodes in the dialog box. Shear also applies perspective, but the original size and shape of the bitmap is maintained.

Before/After

To apply a perspective effect

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 3D Effects, Perspective.

3. Enable one of the buttons in the Type section:

   - Perspective allows you to move two nodes at a time toward or away from each other.

   - Shear maintains the distance between the nodes, while allowing you to skew the bitmap.

Note

- Enable the Best Fit option to ensure that the bitmap stays within the boundary of the Drawing Page.

{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Pinch Punch effect

The Pinch Punch effect warps your bitmap by either "pinching" the bitmap away from you or "punching" it toward you.

Before/After

To apply a pinch/punch effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Pinch Punch.
3. Move the Punch/Pinch slider to set the intensity of the effect.

   Positive values (moving the slider to the right) apply a Pinch effect; negative values (moving the slider to the left) apply a Punch effect.

{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying the Map To Object effect

The Map To Object effect creates the illusion that the bitmap has been wrapped around a sphere, or a vertical or horizontal cylinder.

Before/After

To wrap your bitmap around an object

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, 3D Effects, Map To Object.

3. Enable a button in the Mapping Mode section to choose an object type:

   • Spherical wraps the bitmap around a spherical model.

   • Horizontal cylinder wraps the bitmap around a horizontal cylinder model.

   • Vertical cylinder wraps the bitmap around a vertical cylinder model.

4. Move the Percentage slider to determine the direction and amount of the effect wrapping.

   Negative values wrap the bitmap toward the back (concave); positive values wrap the bitmap toward the front (convex). For most applications, values between 15 and 30% provide the best effects.

{button ,AL(`PRC Applying threedimensional effects;',0,"Defaultoverview",)} Related Topics

Applying Blur effects

Applying Blur effects

CorelDRAW comes with three different blur effects that allow you to alter the pixels of your bitmaps to soften, smooth edges, blend, or create motion effects. The blur effects provided with CorelDRAW include:

- Gaussion Blur produces a hazy effect, blurring the bitmap according to a gaussian distribution.
- Motion Blur creates the illusion of movement in a bitmap.
- Smooth tones down differences between adjacent pixels, resulting in only a slight loss of detail.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying the Gaussian Blur effect

The Gaussion Blur effect produces a hazy effect, blurring the bitmap according to a <u>gaussian distribution</u>, which spreads the pixel information outward using bell-shaped curves. This effect can improve the quality of bitmaps with sharp edges.

<u>Before/After</u>

To apply a Gaussian Blur effect

1. Select the bitmap with the <u>Pick tool</u>.

2. Click Bitmaps, Blur, Gaussian.

3. Move the Radius slider to set the intensity of the effect.

   Higher values result in a more blurred bitmap.

{button ,AL(`PRC Applying Blur effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying the Motion Blur effect

The Motion Blur effect creates the illusion of movement in a bitmap. The direction of motion is selected using the <u>Direction dial</u>. The intensity of the effect is controlled using the Speed slider. The higher the value, the more blurring is applied.

<u>Before/After</u>

To give the appearance of speed through blurring

1. Select the bitmap with the <u>Pick tool</u>.
2. Click Bitmaps, Blur, Motion.
3. Move the <u>Direction dial</u> to indicate the direction of movement. Click on a point along the edge of the Direction dial to choose an angle or type the angle directly in the Direction box.
4. Move the Speed slider to set the intensity of the effect.

   Higher values (moving the slider to the right) increase the speed of the movement.

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{button ,AL(`PRC Applying Blur effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying the Smooth effect

The Smooth effect tones down differences between adjacent pixels, resulting in only a slight loss of detail while smoothing the bitmap. You can set the intensity of the effect. This is a very subtle effect; in fact, you may have to zoom in to see its impact. Try applying it several times to increase the intensity of the effect.

Before/After

To smooth rough edges in your bitmap

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, Blur, Smooth.

3. Move the Percentage slider to set the intensity of the smoothing effect.

   Higher values (moving the slider to the right) increase the intensity of the effect.

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{button ,AL(`PRC Applying Blur effects;',0,"Defaultoverview",)} Related Topics

Applying Noise effects

Applying Noise effects

CorelDRAW comes with two different noise effects that create, control, and eliminate noise. Noise refers to the graininess of your bitmap, when random pixels on the surface of a bitmap resemble static on a television screen. The noise effects provided with CorelDRAW include:

- Add Noise which creates a granular effect that adds a texture to a flat or overly blended bitmap.

- Remove Noise which softens the bitmap and reduces the speckled effect caused by scanning or capturing images from video.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} Related Topics

Applying the Add Noise effect

The Add Noise effect creates a granular effect that adds a texture to a flat or overly blended bitmap. There are three options available: Gaussian, Spike, and Uniform.

Before/After

To add noise to your bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Noise, Add Noise.
3. Enable a button in the Noise Type section:
    - Gaussian prioritizes colors along a Gaussian curve. Most colors added by the effect either closely resemble the original colors. The results are more light and dark pixels than the Uniform Noise option, producing a more pronounced effect.
    - Spike uses colors that are distributed around a narrow curve (spike). It produces a thinner, lighter colored grain.
    - Uniform provides an overall granular appearance. Use this option to apply noise randomly.
4. Move the Level slider to set the intensity and value range of the noise.

    Higher values (moving the slider to the right) increase the intensity of the effect.
5. Move the Density slider to set the amount of noise pixels per inch.

    Higher values (moving the slider to the right) increase the intensity of the effect.

Tip

- To add a randomly colored noise texture, enable the Color Noise check box.

{button ,AL(`PRC Applying Noise effects;',0,"Defaultoverview",)} Related Topics

Applying the Remove Noise effect

The Remove Noise effect softens the bitmap and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise effect compares each pixel to surrounding pixels, and calculates an average. Each pixel with a brightness value that exceeds the threshold you set with the slider are removed.

Before/After

To apply the Remove Noise filter

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, Noise, Remove Noise.

3. Do one of the following:

- Enable the Auto check box to automatically calculate the noise reduction level required to improve the current bitmap quality.

- Disable the Auto check box to adjust the Threshold manually. Move the Threshold slider to determine the level (the pixel value) at which noise is removed. Higher values lead to less noise removal; lower values lead to greater noise removal.

{button ,AL(`PRC Applying Noise effects;',0,"Defaultoverview",)} Related Topics

Applying Sharpness effects

Applying Sharpness effects

CorelDRAW comes with two different sharpness effects that sharpen the pixels of your bitmap to focus and enhance edges. The noise effects provided with CorelDRAW include:

- Sharpen which adjusts the edges of the bitmap by finding the edges, then allowing you to set a tolerance level for the background pixels.
- Unsharpen which accentuates edge detail and sharpens some smooth areas in the bitmap.

_____

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} **Related Topics**

Applying the Sharpen effect

The Sharpen effect accentuates the edges of the bitmap by finding the edges and increasing the contrast between adjacent — or "background" — pixels.

Before/After

To apply the Sharpen effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Sharpness, Sharpen.
3. Move the Edge level % slider to trace the edges of forms in your bitmap.

   Higher values (moving the slider to the right) increase the intensity of the effect.
4. Move the Background slider to determine how much of the bitmap remains after edge detection.

   Higher values (moving the slider to the right) produce more pronounced effects.

_____

{button ,AL(`PRC Applying Sharpness effects;',0,"Defaultoverview",)} Related Topics

Applying the Unsharpen effect

The Unsharp Mask effect accentuates edge detail and focuses some blurred areas in the bitmap.

Before/After

To apply the Unsharp Mask effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Sharpness, Unsharp Mask.
3. Move the Percentage slider to determine the degree of edge accentuation and the degree of sharpening applied to smooth areas in a bitmap.

   Higher values (moving the slider to the right) produce more pronounced effects.
4. Move the Radius slider to control the number of pixels that are successively selected and evaluated.

   Higher values (moving the slider to the right) result in a more pronounced effect than lower values.

{button ,AL(`PRC Applying Sharpness effects;',0,"Defaultoverview",)} Related Topics

Applying Artistic effects

Applying Artistic effects

CorelDRAW comes with three different artistic special effects that will allow you to add some creative touches to your bitmap. The Artistic effects provided with CorelDRAW include:

- Glass Block which mimics the effect of viewing an image through a number of blocks of glass.

- Impressionist which gives your bitmap the look of an impressionist painting by converting your bitmap to dabs of solid color.

- Vignette which creates a frame around your bitmap.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} Related Topics

Applying the Glass Block Effect

The Glass Block effect mimics the effect of viewing an image through a number of blocks of glass. You can set the dimensions of individual blocks; since Width and Height values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values in the 25 to 75 range.

Before/After

To apply a beveled glass block effect

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, Artistic, Glass Block.

3. Move the Block Width and Block Height sliders to set block dimensions.

   Higher values result in fewer, large blocks (creating a diamond-glass pattern); lower values result in an increased number of small blocks (creating a low-level pixelation effect that is hardly visible).

{button ,AL(`PRC Applying Artistic effects;',0,"Defaultoverview",)} **Related Topics**

Applying the Impressionist Effect

The Impressionist effect gives your bitmap the look of an impressionist painting by converting your bitmap to dabs of solid color.

Before/After

To apply impressionist-style brush strokes

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Artistic, Impressionist.
3. Move the Horizontal and Vertical sliders to determine the number of pixels that are displaced horizontally and vertically.

   The greater the value, the greater the blurring of the original bitmap, to the point where the bitmap can become unrecognizable. The range (between 1 and 100) is measured in pixel displacement. For example, a setting of 10 for the vertical value diffuses the bitmap over a 10 pixel vertical region.

{button ,AL(`PRC Applying Artistic effects;',0,"Defaultoverview",)} Related Topics

Applying the Vignette Effect

The Vignette effect creates a frame around your bitmap. A vignette can have a soft or hard edge, can be one of four shapes, and can be virtually any color. Use a vignette to create dreamy, nostalgic effects, or give an old photo an elliptical frame.

Before/After

To apply a frame to bitmaps

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Artistic, Vignette.
3. Enable a button from the Vignette Mode section to choose a color for the frame:
   - Black applies a black frame around the bitmap.
   - White applies a white frame around the bitmap.
   - Other Color applies a frame with the color of your choice around the bitmap.
4. Move the Offset slider to set the size of the center of the frame.

   Higher values (moving the slider to the right) decrease the size of the frame; lower values (moving the slider to the left) increase the size of the frame.
5. Move the Fade slider to create a smooth transition between the frame and the bitmap.

   Higher values result in a greater fade (or feathering) along the edges of the frame; lower values result in no fade.

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{button ,AL(`PRC Applying Artistic effects;',0,"Defaultoverview",)} Related Topics

Applying Color Transform effects

Applying Color Transform effects

CorelDRAW comes with two Color Transform effects that allow you to change the colors in your bitmap. The Color Transform effects provided with CorelDRAW include:

- Psychedelic which changes the colors in your bitmap to bright, electric colors.

- Solarize which transforms colors to appear like those of a negative photographic bitmap.

{button ,AL(`OVR Bitmap special effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying the Psychedelic effect

The Psychedelic effect changes the colors in your bitmap to bright, electric colors such as orange, hot pink, cyan, lime green, etc. Use small amounts to achieve some interesting effects.

Before/After

To apply psychedelic colors

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Color Transform, Psychedelic.
3. Move the Level slider to set the intensity of the effect.

   Higher values (moving the slider to the right) result in a more radical change; lower values (moving the slider to the left) result in more subtle changes.

 Tip

- Click Rest to restore the default settings.

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{button ,AL(`PRC Applying Color Transform effects;',0,"Defaultoverview",)} Related Topics

Applying the Solarize effect

The Solarize effect transforms colors to appear like those of a negative photographic bitmap. This effect is more pronounced when applied to color bitmaps.

In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. You can control the intensity of the effect to achieve different results.

Before/After

To create solarized (variably negative) bitmaps

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Color Transform, Solarize.
3. Move the Level slider to set the intensity of bitmap solarization.

   Higher values (moving the slider to the right) apply more light to the bitmap; lower values (moving the slider to the left) apply less light.

{button ,AL(`PRC Applying Color Transform effects;',0,"Defaultoverview",)} Related Topics

Using plug-in filters

Using plug-in filters

In addition to the dozens of filters included with CorelDRAW, there are a large number of companies that sell effects and enhancement filters that are compatible with CorelDRAW. These filters, called plug-ins because they "plug in" to the application platform, can be accessed from within CorelDRAW. When installed, they will appear at the bottom of the Bitmaps menu, below the Color Transform effect.

For more information on the plug-in filters included with CorelDRAW, please refer to the appropriate Help file included with each filter. These can be accessed by clicking the Help button that appears in the dialog box that appears when you access these plug-in filters.

{button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",)} Related Topics

Adding plug-in effects

Adding plug-in filters from other companies is done in the Options dialog box.

To add a plug-in

1. Click Tools, Options.
2. Click the Advanced tab.
3. Click the Add button.
4. Locate the system disk drives for the directory that contains the filters.
5. Choose the directory that contains the filters you want to add.

Note

- The dialog box does not show the files in the directory. You must know the directory in advance of using the Options dialog box.

{button ,AL(`PRC Using plugin filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Removing plug-in effect effects

Removing plug-in filters from CorelDRAW is as easy as adding them.

To remove a plug-in

1. Click Tools, Options.
2. Click the Advanced tab.
3. Choose the directory that contains the effects you want to remove.
4. Click the Delete button.

 Note

- The dialog box does not show the files in the directory. You must know the directory in advance of using the dialog box.

{button ,AL(`PRC Using plugin filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>
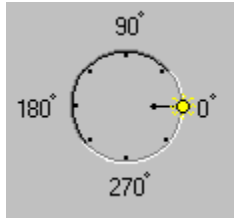
Use the Direction dial to specify the location of the light source relative to the bitmap (theoretically in the center of the circle). Click on a point along the edge of the Direction dial to choose an angle or type the angle directly in the Direction box.
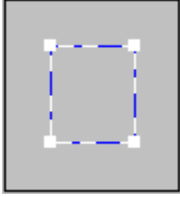
 Enabling Perspective allows you to move two nodes at a time toward or away from each other. Enabling Shear maintains the distance between two nodes at a time, while allowing you to skew the bitmap.
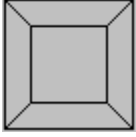
 The 3D model shows how adjustments using the Vertical and Horizontal sliders affect the rotation and position of the bitmap.

 Click a button to determine the position of the page curl. The options are: top left, bottom left, top right, and bottom right.

Working with color

Working with color in CorelDRAW

CorelDRAW offers an impressive array of tools that give you full control over the colors that appear in your image, as well as the means to select and edit new colors. Millions of colors are available at every stroke of your brush or click of your mouse.

But as the range of available color options becomes broader, it also becomes more difficult to get colors just right. Greater capabilities also mean more variables, more potential pitfalls, and a greater need for tools to help you deal with the sometimes baffling world of color.

Calibrating your color devices

Make sure that you calibrate your system using Corel Color Manager before you begin creating and editing drawings.

Corel Color Manager looks after color production, conversion, and selection of colors on your system to reduce the potential for surprises at printing time. Corel Color Manager ensures that your hardware devices — scanners, monitors, and printers — are synchronized with your Corel software to produce the colors your want. It is important to calibrate your system even if your system does not include all devices mentioned.

Color models

Color models are essentially colors that have been arranged into charts. You can use these charts to choose or identify colors for your image. Color models use mathematical representations of a color space to provide a standard against which we can measure color. There are nine available color models in CorelDRAW.

Color Palettes and color-matching systems

A Color Palette is a collection of colors. Use the Color Palettes displayed in the Color Roll-Up, the Uniform Fill dialog box, the on-screen Color Palette, and others to pick colors for your drawing.

Most of the other palettes available in CorelDRAW are from color-matching systems. Color-matching systems are collections of colors created and maintained by companies that specialize in color reproduction. They allow you to define color clearly using an internationally accepted standard. For example, if you want a specific shade of blue to appear in your final printed output, you can choose the exact color using a swatch book from a universally accepted color-matching system like PANTONE Process Colors (e.g., PANTONE S184-6).

For more information see the following:

{button ,JI(`',`Managing color in your system')} Managing color in your system

{button ,JI(`',`Using color models blends matching systems and palettes')} Using color models, blends, matching systems, and palettes

{button ,JI(`',`Creating colors')} Creating colors

{button ,JI(`',`Using custom Color Palettes')} Using custom Color Palettes

{button ,JI(`',`Correcting or adjusting colors in your image')} Correcting or adjusting colors in your image

Using color

Managing color in your system

Before you begin to alter colors in your image or to add new colors to it, you need to ensure that your system has been prepared to display and produce the correct colors. The following features help you make these preparations:

Corel Color Manager

Corel Color Manager works with CorelDRAW to manage the production of color by all the devices in your system. Devices include scanners, monitors, and printers. The user interface allows you to select profiles for your devices from Color Manager's extensive lists, or to create your own device profiles using sophisticated calibration tools. For more information, see "Using Corel Color Manager".

Color correction command

The Color Correction command, found in the View menu, activates the settings you've selected in the Color Manager, ensuring that the colors you see on your monitor match the capabilities of the other devices in your system. For more information, see "Applying color correction to your on-screen image".

Gamut alarm

The gamut alarm alerts you to the colors in your drawing that cannot be reproduced by your printer. It does this by displaying a single color in place of the out-of-gamut colors. For more information, see "Setting the gamut alarm".

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics

Using Corel Color Manager

If you plan to use a scanner or a color output device with CorelDRAW, it is important that you calibrate your system using <u>Corel Color Manager</u> to ensure that the colors you use on-screen matches the colors of the original image, and the colors that come out of your printer. Once the Color Manager application window has opened, click the Help button for further information on how to get the best possible performance from your color devices. Apart from ensuring accurate color production and managing color conversions, it can also make the printing process run more smoothly.

To open Corel Color Manager

- Click Tools, Color Manager.

   Refer to the Corel Color Manager online Help file for information on calibrating your system.

{button ,AL(`PRC Using color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying color correction to your on-screen image

Since monitors are generally capable of displaying a greater range of colors than either a scanner or a printer can produce, the image you see on your screen probably contains colors that are out of the <u>gamut</u> of the other devices in your system such as your printer. By enabling color correction, you allow <u>Corel Color Manager</u> to manage the production of color by all the devices in your system.

Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

To correct colors for display on your monitor

1. Click View, Color Correction.

2. Enable one of the following:

- Fast for previewing large and complex images
- Accurate when you need more thorough on-screen previewing
- Simulate Printer to simulate your printer's color reproduction capabilities on screen.

Note

- Simulate Printer appears grayed out until you select either Fast or Accurate.

{button ,AL(`PRC Using color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting the gamut alarm

The gamut alarm allows you to distinguish the colors that are beyond the capabilities of your printer by indicating those colors with an alarm color you choose (the default color is neon green). The gamut alarm alerts you to potential color problems before you print your documents. With the gamut alarm enabled, you can pick only colors that are within your printer's range, or use color modification tools to shift the colors into a printable range. To learn how to change this default, see "Color Manager".

There are three separate gamut alarms. One warns you of out-of-gamut colors in the drawing, and the other two warn you of out-of-gamut colors in the color models found in the Uniform Fill dialog box and the Color Roll-Up. This alarm does not work for all controls in CorelDRAW. Instead, the gamut alarm must be turned on separately in one of several locations.

To enable the on-screen gamut alarm

- Click View, Color Correction, Show Colors out of Gamut.

  On-screen objects that are out of gamut are displayed as a neon green color.

To enable the gamut alarm in color model displays

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Fill Color or Color Roll-Up.
3. In the Uniform Fill dialog box or the Color Roll-Up, click , Gamut Alarm.

  Colors that are out of gamut are displayed as a neon green color.

To change the gamut alarm color

1. Click Tools, Color Manager.
2. In the Color Manager, click the Gamut Color color picker.
3. Choose a color from the Color Palette that appears.
4. Click the Finish button.

Note

- Before you set the gamut alarm, you must calibrate your system using Corel Color Manager. For more information, see "Color Manager".

{button ,AL(`PRC Using color;',0,"Defaultoverview",)} Related Topics

Color models, blends, palettes, and matching systems

Using color models, blends, matching systems, and palettes

Since the terms color models, color blends, and color palettes are used extensively in the topics that follow, it is important that you understand the difference between them.

The following three sections provide information on each of these terms, as well as lists of the models and palettes supported by CorelDRAW.

For more information see the following:

{button ,JI(`',`Using color models')} <u>Using color models</u>

{button ,JI(`',`Blending colors')} <u>Blending colors</u>

{button ,JI(`',`Color palettes and colormatching systems')} <u>Color palettes and color-matching systems</u>

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{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>Related Topics</u>

Color models

Using color models

CorelDRAW provides a number of color models from which you can choose colors. These include RGB, CMY, CMYK, CMYK255, HSB, HLS, Lab, and YIQ. If you are printing your work, the CMYK model is recommended. If your work will be displayed solely on screen, use whichever model is most intuitive to you.

The term "color model" is used in two ways in CorelDRAW: first, you can select colors from a variety of different color models (e.g., HSB, CMYK, etc.). Second, once a color model has been selected, you can edit this color using a "visual selector" in the Uniform Fill dialog box (e.g., HSB - Wheel Based, CMYK - 3D Subtractive, etc.). This visual selector is also sometimes referred to as a color model.

CorelDRAW allows you to select and apply colors from a variety of different color models. Each model contains slightly different colors, giving you hundreds of colors to choose from. In addition, you can modify these colors by adjusting their component values. For example, if you want to use a color that appears in the CMYK color model (e.g., red), but the color is not quite dark enough, you can adjust the color manually using the controls found in the Uniform Fill dialog box.

Using a visual selector

An easy way to pick colors is to use one of the visual selectors to sample colors directly from a chart of a color model. The layout of the visual selector is based on the number of channels in the color model you choose from the Model list box. Depending upon the visual selector selected, different controls are displayed:

- The single channel visual selector, used in the grayscale color model, is a vertical slider along a gradation from black (0) to white (255).

- The three-channel visual selector (for CMY, RGB, HSB, HLS, Lab, and YIQ color models) is a square containing gradients of a color, from black along the bottom, to white in the upper left. Pure color is in the upper right with a slider to change the hue of the pure color.

- The four-channel visual selector is used for the CMYK and CMYK 255 color models. In these models, the visual selector becomes a three-dimensional colored cube. Drag the nodes of the cube to select a color using proportional amounts of cyan (at the top), magenta (to the lower left), and yellow (to the lower right) values. The slider to the right of the model controls black (K) values.

 Tip

- The conversion between color models is regulated by Corel Color Manager. Make sure that you have calibrated your system before you convert bitmaps from one model to another. Especially when you are converting to CMYK, as this color model is based on the characteristics of an output device (has a device-dependent color space). For more information, see "Color Manager".

{button ,AL(`OVR Color models blends palettes and matching systems;',0,"Defaultoverview",)} Related Topics

Selecting colors from a visual selector

Depending upon the visual selector selected, different controls are displayed. The CMYK visual selector, for example, uses a four-channel visual selector to selected colors. The HSB visual selector, on the other hand, uses a three-channel visual selector.

To pick a color using a visual selector

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Color Models button.

4. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Color Model and select a visual selector from the submenu that appears.

5.   Choose a color model from the Model list box.

6.   Depending upon the visual selector you choose, do one of the following:

- From a three-level visual selector, select a color by clicking and dragging the small square that appears inside the Preview window. Move the Vertical slider that appears along the right-hand side of the dialog box to preview the different colors that are available.

- From a four-level visual selector, select a color by clicking and dragging the small square that appears inside the Preview window. Move the Vertical slider that appears along the right-hand side of the dialog box to adjust the level of black.

{button ,AL(`PRC Color models;',0,"Defaultoverview",)} Related Topics

Applying a color from a specific color model

The method used for adjusting the component values for colors in the CMYK and CMYK255 color models is slightly different from the other color models. The CMYK and CMYK255 color models are based on four values, while the remaining color models are based on three. You can make adjustments to colors using one of the eight models available. For more information, see Selecting colors from a visual selector.

To apply a color from a specific color model

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Color Models button.

4. Choose a color model from the Model list box.

Notes

- You can also apply a color from a specific color model using the Color Roll-Up.

- The CMYK and CMYK255 color models are virtually identical. The only difference is that CMYK uses values on a percentage scale (0 to 100), while CMYK255 uses values on an absolute scale (0 to 255).

Tip

- Adding colors to your new Color Palette from a number of different color palettes or color models can substantially increase the cost of printing your file if you plan to print your file at a commercial print shop. For this reason, you should only add colors from one palette or color model. For more information, see "Preparing a print job for a commercial press" or "Creating color separations".

{button ,AL(`PRC Color models;',0,"Defaultoverview",)} Related Topics

Blending colors

Blending colors

The Color Blender lets you create a four-way blend of color, with gradations created across a two-dimensional square grid. Grid sizes range from 3 x 3 to 25 x 25 in single-unit increments. To create a more subtle gradation of color you increase the grid size; decrease the grid size for more marked gradation.

The Color Blender lets you use colors from anywhere within the application — from the drawing, the Mixing Area, a color model, a color-matching system, or from any of the custom palettes that you create.

{button ,AL(`OVR Color models blends palettes and matching systems;',0,"Defaultoverview",)} Related Topics

Adjusting the size of the Color Blender

Use the Color Blender to create a four-way blend of color. Blends are shown using grids and range in size from 3 x 3 to 25 x 25.

To adjust the size of the Color Blender in the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Color Blender button.

4. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Grid Size.

5.   Click one of the size options in the submenu that appears.

To adjust the size of the Color Blender in the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Choose Color Blend from the list box.

4. Follow steps 4 and 5 from the above procedure.

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{button ,AL(`PRC Blending colors;',0,"Defaultoverview",)} Related Topics

Applying a color from a specific color blend

CorelDRAW allows you to apply a color based on a specific color blend. This is useful if you are working with certain colors, and you want to experiment with different shades of that color. Using different shades of the same color gives texture to your drawing. Click the Auto-Blend button to have the blend update automatically as you change each color.

To apply a color using a color blend in the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Color Blender button.

4. Choose a color model from the Model list box.

5. Choose a preset color by clicking inside the Preview window.

   Changing the colors that appear inside the color picker changes the blend.

To apply a color using a color blend in the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Choose Color Blend from the list box.

4. Choose a preset color by clicking inside the Preview window.

5. Do one of the following:

   - Click the Fill button to apply the color to the object's fill.
   - Click the Outline button to apply the color to the object's outline.

{button ,AL(`PRC Blending colors;',0,"Defaultoverview",)} Related Topics

Color palettes and color-matching systems

Color palettes and color-matching systems

Color Palettes

The term "color palette" is used in two ways in CorelDRAW: first, the on-screen <u>Color Palette</u> found along the bottom of the screen is used to select individual colors. This tool is opened by clicking View, Color Palette and activating one of the color palettes (the second use of the term) found there. A color palette in this other sense refers to a "fixed" collection of colors displayed on the Color Palette, in the Color Roll-Up, and in several other locations. Some of these are the set of colors in your image, some are a custom set you have created, and some are designed to work within the limitations of third party hardware and software, but most are based on color-matching systems. Some examples of color palettes include FOCOLTONE, PANTONE, and TRUMATCH.

Color-matching systems

Using a brand-name color-matching system ensures that there are standards being used when you refer to the colors used in a project. Color-matching systems are used for printing in color and can be divided into two main categories: spot and process.

 Tip

- If you are sending files to a <u>service bureau</u> or commercial printer, it is strongly recommended that you buy a printed swatch book from the manufacturer of the color-matching system that your service bureau recommends. On-screen colors are approximations of color-matching systems and their accuracy is dependent on a number of variables, not the least of which are the effects that ambient light can have on your monitor. A swatch book provides a precisely printed patch of each color in the color-matching system. Comparing these to the on-screen colors can make the printing process run more smoothly.

{button ,AL(`OVR Color models blends palettes and matching systems;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a color from a specific color palette

CorelDRAW allows you to apply a color based on a specific brand-name color-matching system. This is useful if you are creating a logo or business card and the existing materials are created using a specific color (e.g., the color PANTONE S5-7, from the PANTONE Process Colors palette). In this case, you may be required to use a specific color to ensure that the file you create is consistent with the colors used in the organization's existing materials.

To apply a color from a specific color palette in the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Fill Color.
3. Click the Palettes button.
4. Choose a color palette from the Type list box.
5. Click a color from the palette that appears inside the dialog box.

   To find a specific color by name, type it in the Search field.

To apply a color from a specific color palette in the Color Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Color Roll-Up.
3. Choose Palette from the list box.
4. Choose a color palette from the list box that appears along the top of the Roll-Up.
5. Click a color from the palette that appears inside the Roll-Up.
6. Do one of the following:
   - Click the Fill button to apply the color to the object's fill.
   - Click the Outline button to apply the color to the object's outline.

 Note

- Each new color you add from a different color-matching system may require the addition of a new plate when you take your file to a service bureau. For more information, see "Preparing a print job for a commercial press" or "Creating color separations".

Creating colors

Creating colors

With CorelDRAW's powerful color-handling capabilities, it's easy to give your work some eye-catching appeal.

The Mixing Area (found in both the Color Roll-Up and the Uniform Fill dialog box) resembles an artist's palette on which you apply and mix colors. Colors are selected and "brushed" into the Mixing Area, or blended with other colors to create custom colors. The new colors can be added to a custom Color Palette or used as fill or outline colors in your drawing.

The Paintbrush tool mixes colors in the Mixing Area. The Eyedropper tool selects a color from the Mixing Area and displays it in the Current/New Preview window.

You can also load a bitmap into CorelDRAW and use the colors it contains to create a new color. Or, you can use a color blend to create a four-way blend of color. You can then use this blend, or you can select one from the range of color variations.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} **Related Topics**

Creating and applying a color

Use the Mixing Area of the Color Roll-Up or Uniform Fill dialog box to mix any number of colors from the color models. This is useful if you want to create your own color, or choose colors from existing files (such as bitmaps).

To create and apply a color using the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Mixing Area button.

4. Choose a color model from the Model list box.

5. Click the Eyedropper tool to choose a new color.

6. Click the Paintbrush tool, then drag the cursor in the Mixing Area until you create a color that you like.

   If you do not like the color that is assigned to the Paintbrush tool, use the Eyedropper tool to choose a new color, then click the Paintbrush again.

7. Click the Eyedropper tool when you have created a new color, then click the part of the Mixing Area that contains your new color.

   The color now appears in the swatch in the top left-hand corner of the Uniform Fill dialog box.

8. Click OK to apply your new color.

To create and apply a color using the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Choose Mixing Area from the list box.

4. Follow steps 5 to 7 from the above procedure.

5. Do one of the following:

   - Click the Fill button to apply the color to the object's fill.

   - Click the Outline button to apply the color to the object's outline.

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{button ,AL(`PRC Creating colors;',0,"Defaultoverview",)} Related Topics

Creating and applying a color based on a bitmap

You can load a bitmap into CorelDRAW and use the colors it contains to create a color.

To create and apply a color based on a bitmap using the Uniform Fill dialog box

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Fill tool flyout</u>, and click <u>Fill Color</u>.

3. Click the <u>Mixing Area button</u>.

4. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Load Bitmap.

5.   Click the <u>Eyedropper tool</u>, then click the area of the bitmap that contains the color you want.

6.   Click the <u>Paintbrush tool</u> to mix all of the colors together.

7.   Click the Eyedropper tool when you have created a new color.

    The color now appears in the swatch at the top left-hand corner of the dialog box.

To create and apply a new based on a bitmap using the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click <u>Color Roll-Up</u>.

3. Choose Mixing Area from the list box.

4. Follow steps 4 to 7 from the above procedure.

5. Do one of the following:

   - Click the Fill button to apply the color to the object's fill.

   - Click the Outline button to apply the color to the object's outline.

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{button ,AL(`PRC Creating colors;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating and applying a color blend

Use the Color Blender to create a four-way blend of color. You can then use this blend, or you can select one from the range of color variations created. Blends are shown using grids, ranging in size from 3 x 3 to 25 x 25. Smaller blends produce more distinct colors, while larger blends produce more subtle color variations. For more information on changing these settings, see "Adjusting the size of the Color Blender".

Colors are selected from the custom Color Palette and can be mapped to the CMYK, RGB, or HSB color models.

To create and apply a color blend using the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the Color Blender button.

   A preset blend appears, using the four colors shown in the color pickers.

4. Change the colors contained within each color picker by clicking the color picker, then clicking a color from the Color Palette that appears.

   Click the Auto-Blend button to have the blend update automatically as you change each color.

To create and apply a color blend using the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Choose Color Blend from the list box.

   A preset blend appears, using the four colors shown in the color pickers.

4. Change the colors contained within each color picker by clicking the color picker, then clicking a color from the Color Palette that appears.

   Click the Auto-Blend button to have the blend update automatically as you change each color.

5. Do one of the following:

   - Click the Fill button to apply the color to the object's fill.
   - Click the Outline button to apply the color to the object's outline.

{button ,AL(`PRC Creating colors;',0,"Defaultoverview",)} Related Topics

Selecting a color using the Measure From command

The Measure From command is used in conjunction with a spectrophotometer or colorimeter to measure a color. Colors can be measured using one of four different devices: a Gretag SPM S5, an XRite 918, an XRite DTP22, or a Color Tron II. Prior to using your color device for the first time, you will need to calibrate it for use with CorelDRAW.

To calibrate your color device

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click , Measure From, and select the name of your device.

4.   Choose a port from the Connection Port list box.

5.   Click Calibrate to calibrate your device for use with CorelDRAW.

To activate your color device in the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click , Measure From, and select the name of your device.

If a check mark appears next to the command name, the color device is active. If no check mark is there, the color device is not active.

4. To choose a color, refer to the documentation that comes with your color device.

The color now appears in the swatch in the top left-hand corner of the Uniform Fill dialog box.

To activate your color device in the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Follow steps 3 and 4 from the above procedure.

{button ,AL(`PRC Creating colors;',0,"Defaultoverview",)} Related Topics

Custom Color Palettes

Using custom Color Palettes

Colors can be added to a custom Color Palette from any source — the drawing, a color model, a color-matching system, the color blend, or the Mixing Area. A custom Color Palette can incorporate colors from all of these sources while retaining the color values associated with each color.

You can modify the palette and its component colors. You can add and delete colors, name and rename colors, and move color swatches around the Color Palette using drag and drop.

You can also create your own collection of colors, arrange them, and save them for future use.

You cannot add more than one color of the same name in the custom Color Palette. You do not have to name a color to add it to the custom Color Palette; you can always rename the color later. When you add a color from one of the palettes, the color name is also used in the custom Color Palette.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} Related Topics

Using Color Palettes

The Color Palette can display a wide range of colors from different <u>color palettes</u>.

To select the color palette to use in the Color Palette

1. Click View, Color Palette.
2. Choose a color palette from the flyout menu.

To load a custom palette

1. Click View, Color Palette, Load Custom Colors.
2. Choose a Custom Palette file (.CPL).

{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a custom Color Palette

You can create your own custom Color Palette that appears along the bottom of the CorelDRAW screen. This Color Palette could include the colors that you use most often.

To create a new custom Color Palette

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click New Palette.

4.   Type the name you want to assign the new Color Palette.

5.   Click the Save button.

   This creates an empty Color Palette. To add colors to this new Color Palette, see "Adding a new color to the Color Palette".

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{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} Related Topics

Adding a new color to the Color Palette

Adding the colors that you use most often to the Color Palette can help you complete tasks more quickly. Adding colors to your new Color Palette from a number of different color palettes or color models can substantially increase the cost of printing your file if you plan to print your file at a commercial print shop. For this reason, you should only add colors from one existing palette or color model in each new Color Palette. If you need a variety of colors from a number of different color palettes or color models, you should create a number of separate custom Color Palettes. For more information, see "Preparing a print job for a commercial press" or "Creating color separations".

To add a new color to the Color Palette from the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click the color you want to add to the Color Palette.

4. Click the [buttons] button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Add Color To Palette.

   The color is added to the Color Palette that appears along the bottom of the screen.

To add a new color to the Color Palette from the Color Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Color Roll-Up.

3. Follow steps 3 and 4 from the above procedure.

Tip

- You can also add a new Color Palette by right-clicking the Color Palette, and clicking New.

{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} Related Topics

Deleting and renaming colors that appear in a custom Color Palette

If you find that you use some colors less often than others, you might want to delete some colors from your custom Color Palette. You can also rename the colors that appear in your custom Color Palette if the nature of your project changes, or if this makes them easier to find.

To delete a color that appears in the Color Palette

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Fill tool flyout</u>, and click <u>Fill Color</u>.

3. Click the color you want to remove from the <u>Color Palette</u>.

4. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Delete Color.

5.   Click the Yes button to confirm that you want to delete the color from the Color Palette.

To rename a color that appears in the Color Palette

1. Select the object(s) with the Pick tool.

2. Click the color you want to rename.

3. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Rename Color.

4.   Type the name you want to assign to the color.

 Tip

- You can also delete a color by right-clicking the color you want to delete, and clicking Delete Color.

{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving a custom Color Palette

You can save customized Color Palettes for use in other files. You can also save existing Color Palettes using a different name.

Use descriptive names when naming your custom Color Palettes. Remember that file names can be descriptive labels longer than eight characters, and file extensions are not required.

To save a custom Color Palette

1. Select an object with the <u>Pick tool</u>.

2. Open the <u>Fill tool flyout</u>, and click <u>Fill Color</u>.

3. Click the button that appears in the bottom right-hand corner of the Uniform Fill dialog box, then click Save Palette.

    The Color Palette is saved using the name that you specified when you opened or created the Color Palette.

To save a custom Color Palette with a different name

1. Follow steps 1 and 2 from the above procedure.

2. Click the button that appears in the bottom right-hand corner of the Uniform Fill dialog box, then click Save As.

3.   Choose a drive and folder where you want to save your custom Color Palette in the Save In list box.

4.   Type a name in the File Name box.

5.   Click the Save button.

 Tips

- You can also save a custom Color Palette by right-clicking the Color Palette, and clicking Save.

- You can also save a custom Color Palette with a different name by right-clicking the Color Palette, and clicking Save As.

{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening a custom Color Palettes

You can open an existing Color Palette for use in a different file. This is useful if you are creating two separate files that require the use of the same colors.

To open a Color Palette

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Fill tool flyout</u>, and click <u>Fill Color</u>.

3. Click the button that appears in the top right-hand corner of the Uniform Fill dialog box, then click Open Palette.

4.   In the Look In list box, choose the drive where the file is stored.
5.   Double-click the folder where the Color Palette is stored.
6.   Double-click the Color Palette's filename.

 Tip

- You can also open a custom Color Palette by right-clicking the Color Palette, and clicking Open.

{button ,AL(`PRC Custom Color Palettes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Correcting or adjusting colors in your image

Correcting or adjusting colors in your image

CorelDRAW's Color Adjustment tools, found in the Effects menu, can be used to control the relationship between the shadows, midtones, and highlights for objects in your drawing, as well as to adjust the brightness, intensity, lightness, and darkness of your colors. Use these tools to restore detail that is lost in shadows or highlights, to correct under or over-exposure, and to generally improve the quality of your image.

Like the effects listed in the Bitmaps menu, color adjustments are carried out using filters. Filters are software applications that work within CorelDRAW to carry out conversion tasks. Note, however, these filters will not work with objects that contain colors from the PANTONE Matching System.

Color adjustment tool	What it does
Brightness-Contrast-Intensity	Adjusts the brightness, contrast, and intensity of the tones in your drawing using <u>HSB</u> values.
Color Balance	Shifts your drawing values between colors arranged in complementary pairs of the primary (RGB) and secondary (CMY) colors. This is useful for correcting color casts.
Gamma	Picks up details in a low contrast drawings without significantly affecting the shadows or highlights. It does affect all the values in your image, but is curve-based so that the changes are weighted toward the midtones.
Hue/Saturation/Lightness	Adjusts the colors in your image using <u>HLS</u> values. This is useful for changing the intensity of your colors or even for changing their hue entirely.
Invert	Makes a negative of your image by converting all color values to their opposites: blacks become white, blues become yellow, etc.
Posterize	Converts color ranges in your image to solid blocks of color.

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adjusting Brightness-Contrast-Intensity

The Brightness-Contrast-Intensity effect adjusts the brightness, contrast, and intensity of the tones in your drawing using HSB values.

To adjust brightness, contrast, and intensity

1. Click Effects, Adjust, Brightness-Contrast-Intensity.

2. Move the sliders to adjust the levels of brightness, contrast, and intensity:

  - The Brightness slider shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally.

  - The Contrast slider adjusts the distance between your lightest and darkest pixels.

  - The Intensity slider brightens the lighter areas of your drawing without washing out the dark areas.

Tip

  - Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} Related Topics

Adjusting Color Balance

The Color Balance effect allows you to shift the colors in your drawing between <u>CMY</u> and <u>RGB</u> color values. This is useful for correcting color casts and changing the hue values for the entire drawing or a selected area.

To shift the color balance of your drawing

1. Click Effects, Color Adjustment, Color Balance.

2. Enable one or more of the following check boxes:

- Shadows adds color correction to the shadow areas of the drawing. When unchecked, the color correction will not affect the shadow areas of the drawing.

- Midtones adds color correction to the midtone areas of the drawing. When unchecked, the color correction will not affect the midtone areas of the drawing.

- Highlights adds color correction to the highlight areas of the drawing. When unchecked, the color correction will not affect the highlight areas of the drawing.

- Preserve Luminance maintains the luminance level of the drawing under the effects of color correction. This ensures that the drawing retains its original brightness level when adding color correction. When unchecked, the luminance level may be affected, and the drawing darkened, when adding color correction.

3. Move the Color Channel sliders to set color levels:

- Cyan-Red adds cyan or red to the drawing to correct for any drawing color imbalance. Move the slider to the left to add cyan and to the right to add red.

- Magenta-Green adds magenta or green to the drawing to correct for any drawing color imbalance. Move the slider to the left to add magenta and to the right to add green.

- Yellow-Blue adds yellow or blue to the drawing to correct for any drawing color imbalance. Move the slider to the left to add yellow and to the right to add blue.

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{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting Gamma

Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 per cent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black appears lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

The Gamma effect lets you pick up detail in a low contrast drawing without significantly affecting the shadows or highlights. It does affect all the values in your drawing, but is curve-based so that the changes are weighted toward the midtones.

To adjust midtones using the Gamma effect

1. Click Effects, Color Adjustment, Gamma.

2. Move the Value slider to set a gamma curve value.

   Higher values brighten midtones, while lower values darken them.

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{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting Hue, Saturation, and Lightness

The Hue-Saturation-Lightness effect allows you to adjust the colors in your drawing using <u>HLS</u> values. This is useful for changing the intensity of your colors or even for changing their hue entirely.

To adjust Hue-Saturation-Lightness values

1. Click Effects, Color Adjustment, Hue-Saturation-Lightness.
2. Move the Hue Slider to redistribute the colors in your drawing.

   The way the original colors relate to their new hues can be somewhat confusing when using the Hue slider for the first time. Click the Preview button to see how the color of the original drawing compares with the adjusted values.
3. Move the Saturation slider to set the strength of the colors in your drawing.

   A setting of -100 results in a grayscale ("black and white") drawing, while a setting of 100 produces vibrant, but unnatural colors.
4. Move the Lightness slider to determine the amount of white (positive values) or black (negative values) in the drawing.

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{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Inverting colors in your drawing

The Invert effect makes a negative of your drawing by converting all color values to their opposites: blacks become white, blues become yellow, etc.

To invert colors in your drawing

- Click Effects, Color Adjustment, Invert.

{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Posterizing your image

The Posterize effect converts color ranges in your image to solid blocks of color.

To posterize your image

1. Click Effects, Color Adjustment, Posterize.
2. Move the Level slider to determine the level at which posterization begins.

   The slider values range from 1 to 32. A level of 1 results in the most drastic posterization; a level of 32 has no effect at all on most drawings.

{button ,AL(`PRC Correcting or adjusting colors in your image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing

Printing

Virtually all of the applications in the CorelDRAW Graphics Suite print in the same manner. Therefore, most of the information on printing applies to all of the applications in the suite. Where necessary, the documentation indicates when something doesn't apply to all of the applications.

If you are looking for basic printing instructions, see "Setting up your print job." This section also contains information about more advanced features such as layout styles (used to print specialized documents like greeting cards).

If you want to know how to preview and rearrange your images before you print them, see "Previewing, sizing, and positioning the printed image."

If you are using a PostScript printing device, and are having trouble printing, see "Using PostScript to optimize your print job." You can also fix certain problems by adjusting settings as explained in "Setting advanced printing options." We recommend that you do not adjust these settings unless you are having trouble.

Choosing a printing method

There are several methods for publishing your final document. When deciding which method to use, consider the desired quality of your output and the number of copies you require. These are your options:

- Print on a desktop printer.

  You can print a document using a black and white or color desktop printer (e.g., a laser printer); however, this option is impractical when printing more than a few copies. If more copies are needed, and you don't require high-quality output, consider using a photocopier to publish your document. Photocopying is ideal for publishing internal documents such as reports and newsletters, but would be less effective on high-quality color photographs or on print jobs where you plan to use special paper stock (e.g., glossy paper).

- Create camera-ready images on a laser printer and send them directly to a printing shop.

  As long as they are printed on a PostScript laser printer, and do not require complicated color work, a printing shop can photograph, make printing plates from, and print your camera-ready images. This method is useful if you are printing a large quantity of material, such as a small newspaper, but would be less effective for print jobs requiring high-quality color output.

- Send your work on disk to a service bureau or printing shop.

  Service bureaus use imagesetters to produce high-resolution film output which is then used to produce printing plates.

For more information see the following:

{button ,JI(`',`Setting up your print job')} Setting up your print job

{button ,JI(`',`Previewing sizing and positioning the printed image')} Previewing, sizing, and positioning the printed image

{button ,JI(`',`Using PostScript to optimize your print job')} Using PostScript to optimize your print job

{button ,JI(`',`Finetuning your print job')} Fine-tuning your print job

{button ,JI(`',`Using Print Merge in CorelDRAW')} Using Print Merge in CorelDRAW

{button ,JI(`',`Printing on a commercial press')} Printing on a commercial press

Setting up your print job

Setting up your print job

It is essential that you select and properly configure the appropriate printer driver. Consult the printer manufacturer 's instructions, your Windows documentation, or the service bureau or printing shop that will be printing your work to find out how best to set up the printer driver.

Paper size

When setting up your printer, it is important that you know the size of paper you are printing on. The paper size should reflect the settings in the Page Setup dialog box. If your print job is larger than the paper on which you are printing, you can "tile" your work so that it is spread across several pieces of paper. You can then assemble the separate pages to create a whole image.

Arranging images on the printed page

In CorelDRAW, you can set up your print job so that several pages of your document print on a single sheet of paper. This feature might be useful if you want to create a catalog of the images in a file, or if you are printing relatively small pages on large sheets of paper. Depending on the settings chosen in the Page Setup dialog box, and the size of the paper on which you are printing, you have different options when you come to place several pages on a single sheet of paper. For example, if the paper on which you are printing is much larger than the page size in the Page Setup dialog box, then you may be able to fit several pages on a sheet of paper. If the paper isn't large enough to fit several pages, but you still want more than one page on each sheet of paper, you can choose to shrink the pages to fit on the paper.

Specifying what is printed

When you print in CorelDRAW, you can choose to print specific pages, objects, or layers. You can also specify the number of copies you want to print, and whether you want your copies collated. Collating is useful when you are printing multi-page documents. If you enable the Collate check box, CorelDRAW prints a complete copy of each document before it prints the next copy. If collate is disabled, CorelDRAW prints all the copies of the first page before it starts printing copies of the second page, and so on.

Corel PHOTO-PAINT and CorelDREAM 3D include an option to print multiple documents.

Layout styles

In CorelDRAW, layout styles determine the way the pages of your print job are placed on the printed page. For example, if you are printing a brochure, two pages from your document may appear on a single printed page. The type of document you are printing (e.g., greeting cards, or a book) determines the layout style you choose. There are preset layout styles available in the Print Options dialog box, or you can create your own custom styles.

If you are printing a specialized type of document, it's likely you chose a layout style in the Page Setup dialog box when you created your document. If this is the case, the layout style you chose is automatically selected when you open the Print Options dialog box. If you change the layout style in the Print Options dialog box, your work might not print correctly. By default, CorelDRAW uses the Full Page layout style.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing a file

You may often find that you can print your work on your desktop printer without changing any of the default settings.

To print a file

- Click File, Print.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Selecting and configuring a printing device

Before you print, you need to select the appropriate printing device and set its properties.

The Printer Color Profile helps to ensure accurate color reproduction. You can enable or disable this feature when you print, but you must initially set it up using the Color Manager.

Because printer installation is controlled by Windows, and because every type of printer has different device properties, refer to the printer manufacturer's documentation and your Windows documentation for more information about installing and setting up your printer.

By default, if you try to print an image with an orientation different from that selected in the device properties, Corel warns you and asks if you want to adjust the printer paper orientation. You can disable this warning and Corel automatically adjusts the paper orientation without asking.

To select a printing device

1. Click File, Print.
2. Choose a printer or imagesetter from the Name list box. If the device driver you require is not listed, install it following the usual Windows procedure.

   If you're proofing or printing a job in-house, choose the driver for your local printing device.

   If you're sending a file to a service bureau, choose the device driver that's specified by the service bureau.

To set the device properties

1. Click File, Print.
2. Click the Properties button.
3. If you're printing to a PostScript device, set only the following:
   - Paper Size
   - Orientation
   - Tray
   - Resolution

   Leave all other options at their default settings and set them from the Print Options dialog box instead.

   Or

   If you're printing to a non-PostScript device, set all relevant options here.

To use a printer color profile

1. Click File, Print.
2. Enable the Printer Color Profile check box.

   If you want your print job to be processed using a different profile, return to the Color Manager and select another printer profile.

To disable the Page Orientation Warning

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Page Orientation Warning from the Special Settings list box.
4. Choose Off from the Settings list box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Printing multiple copies

You can print multiple copies of the same document. If you are printing a document with multiple pages, you might want to collate your copies.

Choosing Collate allows you to print one full set of the selected pages before printing the second full set (e.g., a set of pages 1 to 10 prints before a second set of pages 1 to 10 prints, and so on).

To print multiple copies

1. Click File, Print.

2. Type the number of copies you need in the Number Of Copies box.

3. If you want the copies collated, enable the Collate check box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying which pages to print

You can set up your print job so that all the pages print, or only some of the pages print.

To print all pages

1. Click File, Print

2. Enable the All button.

To print only the current page

1. Click File, Print

2. Enable the Current Page button.

To print specific pages

1. Click File, Print

2. Enable the Pages button.

3. Choose Even Pages, Odd Pages, or Even And Odd from the Pages list box.

4. Type the pages you want printed in the Pages box.

   - A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 prints pages 1 to 5).

   - A comma (,) between numbers defines a series of non-sequential pages (e.g., 1, 5 prints pages 1 and 5 only).

   - Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 prints the following pages: 1, 2, 3, 5, 7, 10, 11 and 12).

   - Inserting a tilde (~) between two numbers causes those two pages plus every second page in-between to print. For example,1~6 prints the following pages: 1, 3, 5, and 6. If you type 2~6, pages 2, 4 and 6 print.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Specifying which objects or layers to print in CorelDRAW

You can set up your print job so that every object in your drawing prints, or only the selected objects print. Also, you can prevent layers in your drawing from printing if you don't want them to appear in your final work. For example, the guidelines layer doesn't print by default, but you could print the guidelines by changing the appropriate setting.

To print only selected objects

1. Select the objects to print.
2. Click File, Print.
3. Enable the Selection button.

To print only vectors, bitmaps, or text

1. Click File, Print Preview
2. Click Settings, Options.
3. Enable the Vectors, Bitmaps, or Text check box (or a combination of these) from the Proofing Options section.
4. Enable the Print All Text In Black check box if you want to print text in black instead of in color.

To print only certain layers

1. Click Layout, Layers Manager.
2. Enable the or disable the <u>Printable option</u> for each layer.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing large artwork as tiles

If the image you are printing is larger than the paper on which it is being printed, you can choose to print your image as tiles. Corel prints portions of your image on separate sheets of paper that you can assemble into one large image.

To print large artwork as tiles

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Enable the Print Tiled Pages check box.

4. Indicate by how much you want the tiles to overlap. Type a value (e.g., a quarter of an inch) or a percentage of the page size in the Tile Overlap box.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Using layout styles

If you choose a layout style in the Page Setup dialog box, then the appropriate layout style is automatically selected in the Print Options dialog box. If you change the layout style in the Print Options dialog box, you may cause your work to print incorrectly.

If you didn't select a layout style before in the Page Setup dialog box, then the Full Page layout style is used by default. You can select a different printing style in the Print Options dialog box. This won't effect the original images, only the way they are printed. For example, if you have a four-page document set up as full page, but would like to print it as a top-fold or side-fold card, you can choose the appropriate card style in the Print Options dialog box.

To choose a layout style in the Print Options dialog box

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Choose a layout style from the Layout Style list box.

To edit a layout style in the Print Options dialog box

1. Follow the steps from the above procedure and click the Layout Style Edit button.

2. Type the number of pages from your document to include on each printed page in the Across and Down boxes.

3. Type the size of the gutters (space between pages) in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.

4. Click each box on the model of the printable page and choose a page number and an angle.

   The angle determines whether the page is printed top up or top down. For example, if two pages are placed on a single sheet of paper and the first page is printed top up and the second is printed topdown, then one page will always appear to be upside down.

5. If you are printing on both sides of the paper, enable the Double Sided Layout check box. Click the Edit Front Frame button or Edit Back Frame button to see each side.

   When you choose the Double Sided Layout option and you print on a non-duplex printer, a wizard automatically provides instructions on how to insert the pages .

To save a layout style in the Print Options dialog box

1. Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click ➕ .
2. Type a name for the layout style in the Layout Style box.

To delete a layout style in the Print Options dialog box

- Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click ➖ .

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Printing several pages on a single sheet of paper

You can print several pages of a document on a single sheet of paper using the rows and columns feature. When you use rows and columns, each page of your work is placed into a single frame (the intersection of one row and column). The first page is placed in the frame at the top left of the sheet of paper and each subsequent page is placed from left to right and top to bottom.

If you use rows and columns with a <u>layout style</u> that already places several pages on a single sheet of paper (for example, Tent-Card), then the images that would have been placed on an entire sheet of paper without rows and columns (for example, the entire Tent-Card), is placed in one frame.

To print several pages on a single sheet of paper

1. Click File, Print Preview.

2. Click Settings, Edit Positioning Style.

3. Type the number of rows and columns you want printed on each sheet of paper in the Rows and Columns boxes.

4. If you want to change the margins, do one of the following:

   - Disable the Auto Margins check box and type the size of the margins in the Left, Right, Top, and Bottom boxes. You can change the unit of measurement in the Units box on the right

   - Enable the Auto Margins check box.

5. If you want the left and right margins to be equal, and you want the top and bottom margins to be equal, enable the Equal Margins check box.

6. If you want to adjust the gutters (space between rows and columns), do one of the following:

   - Type the size of the gutters in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.

   - Enable the Auto Spacing check box.

7. Enable the Clone Frame check box if you want all the frames on each sheet of paper to contain the same page. For example, if there are nine frames to printed sheet of paper, then page one appears nine times on the first sheet of paper, and page two appears nine times on the second sheet, and so on. In this way you can print multiple copies of one page on a single sheet.

8. Enable the Maintain Document Page Size check box if you want each frame to be the same size as the page size specified in the document. For example, if you create a document on an 8.5 by 11 inch page, the frames are constrained to that size. Thus, if you print on an 11 by 17 inch sheet of paper, and specify 2 rows by 2 columns, some of the frames will not fit on the page.

To save the settings in the Edit Positioning dialog box

1. Follow the steps from the above procedure and click .
2.   Type a name for the settings in the Positioning box.

To delete saved settings in the Edit Positioning dialog box

1. Follow steps 1 and 2 from the "To print several pages on a single sheet of paper" procedure.

2. Choose a saved settings name from the Positioning list box.

3. Click .

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Using preset printing options

A print style is a set of saved printing options. Print styles are useful because they let you avoid setting all your printing options each time you print.

To select a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box.

To create a new print style

1. Click File, Print Preview.

2. Change the print options.

3. Click File, Save Print Style As.

4. Type a name for the style in the Print Style box.

To edit a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box (at the top left corner of the Preview window).

3. Change the print options.

4. Click File, Save Print Style As.

5. Type a name for the style in the Print Style box.

To delete a print style

- Follow steps 1 and 2 from the above procedure and click File, Delete Print Style.

Note

- When you save a print style, a dialog box opens that includes a group box called Settings To Save In Style. The settings in this box correspond to the printing options you've already selected. Unless you want to change these settings, you don't need to use the Settings To Save In Style options.

Tip

- If you close the Print dialog box before you print, all of the changes you have made to the print options are discarded. If you do not want to lose these changes and you need to close the dialog (i.e., you need to change your work before you print), save your settings as a print style.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics

Previewing, sizing, and positioning the printed image

Previewing, sizing, and positioning the printed image

Previewing

Corel's new full-screen print preview lets you see exactly how your work will appear after you send it to a printing device. The preview shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids, such as the bounding box that shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Sizing and positioning

If you are using a Full Page or Manual <u>layout style</u>, you can change the position and size of the images you are printing. If you are printing bitmaps, you should use caution when sizing your images. Enlarging bitmaps may cause your output to appear jagged or pixelated.

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{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>

Previewing your print job

Print preview lets you see what your work will look like when printed. You can see, for example, where printers' marks will appear, and how your color separations look.

To preview your print job

- Click File, Print Preview.

To preview your color separations

1. Click File, Print Preview.

2. Click View, Preview Type, Separations.

   You can only view individual color separations if you have enabled color separations in the Print Options dialog box.

3. Click the appropriate tab at the bottom of the Preview window to view each color separation.

To move from page to page in print preview

- Click one of the Page-Flipper buttons. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

To print the page being previewed

- Click File, Print This Sheet Now.

To magnify the print preview

1. Click File, Print Preview.

2. Click View, Zoom.

3. Click one of the preset zoom levels or click percent and type a value in the Percent box.

Tips

- You can zoom in on a portion of the print preview by using the Zoom tool. To do this, click on the Zoom tool and click the area you want to magnify. Right-click to zoom out.

- The Auto (Simulate Output) preview type on the View menu automatically sets your preview type to the settings that match your printer driver. For example, if you are printing to a black and white printer, the preview is grayscale. The Auto (Simulate Output) preview type is enabled by default. If you change the preview settings, then Auto (Simulate Output) is disabled. You can revert to the automatic settings by enabling Auto (Simulate Output).

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

Customizing the print preview

If you want to increase the redraw speed of your print preview, you can change the quality of the preview image. You can also specify a color or a grayscale preview, and you can choose to display several visual aids that might help you prepare your print job.

To set the preview image quality

1. Click File, Print Preview.
2. Click View, Image, and click one of the following:
   - No Image (your image is represented by a bounding box)
   - Fast (your image is represented by a low resolution image that redraws quickly)
   - High Quality

To set the default preview image quality

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Preview Image Default from the Special Settings list box.
4. Choose the image quality you want from the Setting list box.

To specify a color or grayscale print preview

1. Click File, Print Preview.
2. Click View, Preview Type, and click Color or Grayscale.

   Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow in particular can be difficult to discern against a white background. Even magenta and cyan, if sparse, can be easier to discern when displayed in grayscale.

To specify full image or marquee drag in print preview

- Right-click in the Preview window, and click Full Image Drag to keep the image visible while it is being repositioned. Disable this option to change the image to a marquee box while it is being repositioned.

To set the print preview visual aids

1. Click File, Print Preview.
2. Click View, Visual Aids, and enable the items you want to appear. You can choose from the following:
   - Printable Area — shows the area of the paper on which the printing device can print.
   - Bounding Box — shows the edges of the printed image
   - Tiled Page Boundaries — shows where a large image will be tiled when it is being printed on several sheets of paper
   - Top Right Corner Fold
   - Selection Handles — shows black squares at the corners of the image being printed that you can use to size the image

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Sizing an image when printing

Corel lets you alter the size of each page of your document for your print job, leaving the original image unaffected.

To size an image

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Type values in the Width and Height boxes.

   You can only size an image this way when you are using the Full Page layout style with no rows or columns, or when you are using the Manual layout style.

 Tip

- You can also size an image by dragging the handles in the print preview.

To fit an image to the page

1. Follow steps 1 and 2 from the above procedure and enable the Fit to Page check box.

   Your image will be distorted if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of an image

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Maintain Aspect Ratio check box.

   The height and width ratio of an image is known as its "aspect." If you are resizing or scaling an image using the print preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent image distortion.

To apply position and size settings to all pages

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Apply Settings To All Pages check box.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics

Positioning an image when printing

Corel lets you alter the position of your image for your print job, leaving the original unaffected.

If you select the Manual Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually. You can also use the Clone Page option to place several copies of the same page on a single sheet of paper.

To position an image

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Type values in the Top (distance from the top of the printable area) and Left (distance from the left side of the printable area) boxes.

 Tip

- You can also position an image by dragging it to the desired position in the preview window.

To automatically center an image

- Follow steps 1 and 2 from the above procedure and enable the Center Image check box.

To apply position and size settings to all pages

- Follow steps 1 and 2 from "To position an image" procedure and enable the Apply Settings To All Pages check box.

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} <u>Related Topics</u>

Using PostScript to optimize your print job

Using PostScript to optimize your print job

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

PostScript is not the only method for sending a printer instructions, and some printers are not compatible with PostScript. However, there are several functions that are unavailable if you are not using the PostScript printer language. For example, without PostScript, you cannot adjust color separations and halftone screens.

There are two levels of PostScript. PostScript level 1 is the first PostScript language and it has certain limitations (see below). PostScript level 2 is the most recent version of PostScript and using it will greatly reduce potential printing errors. If you are using a level 2 printing device, make sure that you enable the level 2 features in the PostScript Options dialog box.

When purchasing a printer or choosing a service bureau, find out which level of PostScript you will be using. Where you have a choice, choose level 2.

Limitations of PostScript level 1

There are certain problems that may arise when you are using PostScript level 1 that have been largely eliminated in level 2. Most of these problems are only relevant if you are using CorelDRAW.

- To create curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is a segment. Also, any straight line between two nodes is a segment. Level 1 devices can't print CorelDRAW objects with more than 1500 segments. This limits the allowable number of nodes in any CorelDRAW object to approximately 500.

- If you use a complex fill (e.g., a texture fill, a PowerClip, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.

- If you fill a text object with a texture fill, then a level 1 PostScript device may not be able to print it.

- If you use a texture fill in an object with any subpaths (e.g., a donut made from a circle within a circle), a level 1 PostScript device will not be able to print it.

There are several ways around these limitations:

- Wherever possible, break complex objects up into several less complex objects. This may not be possible if you are using complicated line attributes or complex fills.

- Avoid complex fills on objects that aren't large enough to warrant intricate detail.

- Avoid complex fills with complex outlines and complex fills in text objects.

- Keep the number of nodes per object to a minimum.

- Use the PostScript features designed to reduce complexity and warn you of potential printing problems.

{button ,AL`OVR Printing;',0,"Defaultoverview",)} Related Topics

Using PostScript Level 2

PostScript Level 2 is a more advanced PostScript language. Using it can reduce printing errors and let you use features that are unavailable if you use PostScript Level 1. If you try and use PostScript Level 2 features and you are not using a PostScript Level 2 device, then your work will not print properly. If you are not certain whether you will be printing on a Level 2 PostScript device, don't enable these options.

PostScript Level 2 lets you use JPEG compression to compress the bitmaps in your print job to make the file size smaller. Also, PostScript Level 2 uses a faster method for rendering vector curves and lines in CorelDRAW. Sometimes this method can change the appearance of your images. If this happens, you can disable the PostScript 2 Stroke Adjust option.

To enable PostScript Level 2 usage

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Use PostScript Level 2 Features check box.

To compress bitmaps in your .PRN file

1. Follow steps 1 to 3 from the above procedure and enable the Use JPEG Compression check box.

2. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To disable the Stroke Adjust option

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose PostScript 2 Stroke Adjust from the Special Settings list box.

4. Choose Off from the Setting list box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing complex objects

Complex objects can often cause a PostScript Level 1 print job to fail. You can use the following options to ensure that the print jobs you send to your printing device print properly.

To test for complex objects

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Complex Objects Warnings check box.

To reduce curve complexity by increasing flatness

1. Follow steps 1 and 2 from the above procedure and type a value in the Set Flatness To box.

   This value determines how smooth a curve will appear when printed. As the flatness increases, curves begin to appear as connected straight lines. If you are having problems with complex objects, start by leaving this value at 1.00 and enable the Auto Increase Flatness check box. If this doesn't help, increase the flatness by 2 and try again.

2. Enable the Auto Increase Flatness check box if you want the printer to increase the flatness of any object that is too complex by increments of 2.

   When Auto Increase Flatness is enabled, the maximum allowable flatness value is defined by the value in the Set Flatness To box plus 10. If an object is still too complex when the flatness value exceeds this limit, the printer skips the problematic object and goes on to the next object. If the printer skips an object then the object will not appear in the final output. You will not be informed that this has happened while you print. The problem only becomes evident when the print job is imaged to paper or film. For this reason it is important to inspect proofs before you publish your work.

To reduce curve complexity by limiting control points

- Follow steps 1 and 2 from the "To test for complex objects" procedure and type a value in the Maximum Points Per Curve box.

  Reducing this number helps alleviate printing problems caused by objects that are too complex. A lower number of points per curve will not reduce quality but it will increase printing time.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Font and spot color warnings

If your print job contains too many fonts or too many spot colors, it may not print properly. You can set your PostScript options so that Corel warns you if your print job contains more than a set number of spot colors or fonts. You can change the number of spot colors and fonts that trigger the warnings by changing the Spot Color Separations Warning and the Fonts Warning Threshold settings.

To test for too many spot colors

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Too Many Spot Colors check box.

To test for too many fonts

- Follow steps 1 and 2 from the above procedure and enable the Too Many Fonts check box.

To set the Spot Color Separations Warning

1. Click File, Print Preview.
2. Click Settings, Option.
3. Choose Spot Color Separations Warning from the Special Settings list box.
4. Choose an option from the Setting list box.

To set the Fonts Warning Threshold

1. Follow steps 1 and 2 from the above procedure.
2. Choose Fonts Warning Threshold from the Special Settings list box.
3. Choose a number from the Settings list box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Optimizing fountain fills

You can optimize the printing of fountain fills in two ways. First, you can test for, and correct, fountain fill banding. Banding is the appearance of strips across a fountain fill which occurs when a fountain fill does not contain enough steps. Second, you can reduce the complexity of fountain fills to decrease printing time.

By enabling both the Auto Increase Fountain Steps and Optimize Fountain Fills options, you can increase the number of fountain steps that require more steps and reduce the number of steps in fountain fills that are too complex.

These options are available for PostScript devices only.

To verify fountain fills for banding

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Banded Fountain Fill Warnings check box.

   This warning only applies to linear fountain fills.

To automatically increase fountain steps

- Follow steps 1 and 2 from the above procedure and enable the Auto Increase Fountain Steps check box.

  This option increases the number of steps that are used to render fountain fills. This may increase printing time, but will ensure the best possible rendering of fountain fills.

To optimize fountain fills to reduce complexity

- Follow steps 1 and 2 from the "To verify fountain fills for banding" procedure and enable the Optimize Fountain Fills check box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics

Downloading type 1 fonts

By default, the printer driver downloads Type 1 fonts to the printing device. If you disable the Download Type 1 Fonts option; however, fonts are printed as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take an unacceptably long time to download, or would fail to download because of their size. This option is available for PostScript devices only.

To download type 1 fonts

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Download Type 1 Fonts check box.

Note

- If you enable the Download Type 1 Fonts check box, by default the Convert True Type To Type 1 check box is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded. Only disable this option if your output device has difficulty interpreting Type 1 fonts.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting bitmap font options

Bitmap versions of TrueType fonts look better at small point sizes and print faster than regular fonts. Because bitmap fonts consume a large amount of PostScript memory, you may need to limit the number of bitmap fonts in your print job to avoid a PostScript printing error.

A bitmap version of a font is created in a PostScript printer's memory if the font meets the following criteria:

- The printed character size is no larger than the bitmap font size threshold. The default is 75 pixels which corresponds to 18 points at 300 dpi, 9 points at 600 dpi, and 4.5 points at 1200 dpi.

  You can change the bitmap font size threshold (see below).

- The text is not scaled or skewed.
- The text does not have an outline or a fill other than a uniform fill.
- The text does not have any envelopes (non-linear transformations) applied to it.
- The drawing is not being printed using the Sizing options or Fit To Page option in the Print Options dialog box.

To limit the number of bitmap fonts created

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Bitmap Font Limit from the Special Settings list box.
4. Type a value between 0 and 250 in the Setting box.

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the above procedure and choose Bitmap Font Size Threshold from the Special Settings list box.
2. Type a value between 0 and 1000 in the Setting box.

   This value represents the bitmap height in pixels.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing color bitmaps in RGB

PostScript output normally uses the 4-color, CMYK color model to print bitmaps. If you are printing color bitmaps to an RGB or CMY device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK. CMY devices have an easier time converting RGB to CMY (3-color model to 3-color model) than converting CMYK to CMY (4-color model to 3-color model). This option is available for PostScript devices only.

To output color bitmaps in RGB

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Output Color Bitmaps In RGB check box.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics

Fine-tuning your print job

Fine-tuning your print job

The fine tuning options only need to be adjusted if you encounter a problem. If you are having trouble printing, try and determine what part of your print job is causing the problem. For example, your fonts may not be printing properly, or a bitmap may not print at all. Then, look for a topic that relates to that type of problem.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Setting the number of fountain steps while printing

You can specify the number of steps in the fountain fills in your print job. A low number of steps prints faster but the transition between shades may be rather coarse, causing what is known as "banding." A higher value results in a smoother blend, but the printing time is longer.

You can assign a custom fountain fill to an object in CorelDRAW. A custom fountain fill overrides the settings in the Print Options dialog box.

Fountain steps set in the Options dialog box in CorelDRAW only affect the way fountain fills display on your monitor, not how they print.

To specify fountain steps in printing options

1. Click File, Print Preview

2. Click Settings, Options.

3. Type the number of steps to be used when rendering fountain fills in the Fountain Steps box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64K) called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks. If you are already printing bitmaps as chunks, you can specify the degree to which each chunk overlaps adjacent chunks. This overlap reduces the grid pattern that can appear on some printers when printing bitmaps that have been sent as chunks.

To print bitmaps in small chunks

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Bitmap Printing from the Special Settings list box.

4. Choose Output In 64K Chunks from the Setting list box.

To set Bitmap Chunk Overlap Pixels

1. Follow steps 1 to 2 from the above procedure and choose Bitmap Chunk Overlap Pixels from the Special Settings list box.

2. Type a number that represents the number of pixels by which each bitmap chunk overlaps the next in the Setting box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **<u>Related Topics</u>**

Printing color artwork in black or grayscale

When you print color work on a black and white printer, you can specify whether you want solid colors converted to solid black or a shade of gray that approximates its hue.

To print color artwork in black or grayscale

1. Click File, Print Preview.
2. Click Settings, Options.
3. Enable the All Colors As Black or All Colors check box As Grayscale check box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Controlling bitmap conversion to grayscale

By default color bitmaps are reduced to grayscale if they are sent to a grayscale device. Transmission time is much faster this way and the file size is smaller. If you choose to send bitmaps as color, the device converts the bitmaps to grayscale which results in slower transmission time and a larger file size. This option is available for PostScript devices only.

To control bitmap conversion to grayscale

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Grayscale Driver Bitmap Output from the Special Settings list box.
4. Choose Send Color Bitmaps As Grayscale or Send Color Bitmaps As Color from the Setting list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing bitmaps as RGB images

By default, Corel sends bitmap images to the printing device without converting them to 24 bit, RGB (Red, Green, Blue) images. However, some older printers can't print bitmaps that are 8 bit or less. If you are having trouble printing a bitmap that is not a 24 bit, RGB image, try setting up your print job so that all bitmaps are converted to RGB. Please note that this operation can increase the size of your print job.

To print bitmaps as RGB

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Print Bitmaps As RGB from the Special Settings list box.

4. Choose On from the Setting list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning control over printer bands

Some printers can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printer driver split the page into bands before sending it to the printer. If this proves too slow, or you encounter problems, send the page to the driver already split into bands. This option applies for non-PostScript printers only.

To assign control over printer bands

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Driver Banding from the Special Settings list box.
4. Choose Let Driver Handle Banding (the printer driver creates the bands) or Send Bands to Driver (the Corel application splits the print job into bands before sending it to the printer driver) from the Setting list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Assigning control over fill clipping

Any fill other than a uniform fill (including Lenses and PowerClips) requires clipping if the object is not rectangular because these fills are sent to printers as bitmaps, and bitmaps are always rectangular. Clipping is the process through which portions of a fill that should not be visible are removed. The default setting is clipping controlled by the driver, because that usually means faster processing. If you encounter a problem printing non-uniform fills, switch to clipping controlled by the software. This option applies to non-PostScript printers only.

To assign control over fill clipping

1. Click File, Print Preview

2. Click Settings, Options.

3. Choose Fill Clipping from the Special Settings list box.

4. Choose Use Driver Clipping For Fills or Use Software Clipping For Fills from the Settings list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying the text output method for non-PostScript devices

If you are printing to a non-PostScript printing device, Corel tries to send text to the printer as text (i.e., using the appropriate font) whenever possible. However, it may sometimes be better for Corel to send text as graphics (i.e., not using the font) because text objects might be incorrectly printed over by vector graphics and raster objects.

To set the text output method

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Text Output Method from the Special Settings list box.
4. Choose All Text As Graphics or Text As Text When Possible from the Settings list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Using Print Merge

Using Print Merge in CorelDRAW

Print Merge lets you print the same document many times using different text each time you print. For example, if you are printing invitations, you can personalize each invitation by merging in different text.

Print merge works by combining a specially formatted text file with a CorelDRAW file. The CorelDRAW file must contain text that will be replaced by words from the text file during the print merge. Each time the CorelDRAW file is printed, words from the text file are substituted in the printed version.

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{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Preparing a drawing for print merge

If you want to use a drawing in a print merge, you must insert the text that will be replaced when you perform the print merge. Each bit of text that is being replaced must be a separate text object.

To prepare a drawing for print merge

1. Create a drawing in CorelDRAW that contains at least one text object.

   Keep the following in mind:

   - Each text object to be replaced must be unique.

   - Text must be <u>Artistic text</u>, not <u>Paragraph text.</u>

   - Allow enough space for the substitute text. For instance, "Name" doesn't take up much room but when "San Francisco" is substituted, it will require more space.

   - The substituted text takes on the same attributes (typeface, point size, spacing, etc.) and alignment (left, right, center) as the original text.

   - Any transformations applied to the original text are applied to the substituted text (except Blend, Extrude, and Fit to Path).

   - The text in each text object in your drawing must be identical to the corresponding text in your .TXT file. This includes capital letters, spaces, line breaks, blank lines, etc. wherever they occur.

2. Save your drawing as you would any .CDR file.

{button ,AL(`PRC Using Print Merge;',0,"Defaultoverview",)} <u>Related Topics</u>

Preparing a text file for print merge

To perform a print merge, you must create a text file (.TXT file extension) that contains the information you want to merge with your drawing.

To prepare a text file for print merge

1. Launch your word processor and open a new file.

2. On the first line, indicate how many pieces of text will be replaced. The example in step 4 indicates that there are three pieces of text (in the drawing) that will be replaced by substitute text (from the text file).

3. Starting on the second line, type the text exactly as it appears in each text object in your drawing. This includes typing capital letters, spaces, line breaks, blank lines, etc. wherever they occur. The text must end with a character; blank spaces or lines after the text will prevent the merge from working.

4. Add back slashes (\) before and after each piece of text. The text can be entered on separate lines, such as the examples below (where "3" identifies the number of pieces of text).

   3

   \Name

   \Date

   \Instructor

   Or, you can type text back-to-back on the same line. Note that you still need one back slash to mark the beginning of each piece of text and another to mark the end, which is why there are two "\" between Name and Date, and two "\" between Date and Instructor.

   3

   \Name\\Date\\Instructor

5. Type the text to be substituted for the above text. Note that because back slashes serve as markers to indicate the beginning and end of pieces of text, you can't use back slashes in the text to be substituted. There must be an entry for each piece of text. Your text file should look like this.

   3

   \Name

   \Date

   \Instructor

   \Jon von Wolf

   \18 August 1995

   \Mr. Donald Smith

   \Katie MacBear

   \18 August 1995

   \Ms. Maria Santana

   Or like this, if you are using the linear approach.

   3

   \Name\\Date\\Instructor

   \Chris van Wolf\\18 August 1995\\Mr. Donald Smith

   \Kelly MacBear\\18 August 1995\\Ms. Maria Santana

6. Save the file as an ANSI text file (.TXT extension).

{button ,AL(`PRC Using Print Merge;',0,"Defaultoverview",)} __Related Topics__

Merging a text file with a drawing

When you're preparing to merge, remember that CorelDRAW neither saves nor displays the results of the merge. It prints them directly, in sequence. Therefore, check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.

To merge a text file with a drawing

1. Open the text file, verifying that it has been properly prepared, then close it. CorelDRAW needs to access the text file to do a Print Merge, but it cannot do so while the text file is open in your word processor.

2. Open the drawing. Verify that it has been properly prepared.

3. Click File, Print Merge.

4. Choose the text file.

5. Click OK.

{button ,AL(`PRC Using Print Merge;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing on a commercial press

Printing on a commercial press

If your job will be printed on a commercial press, you will most likely deal with a service bureau and a printing shop. These two businesses can be separate or affiliated. Some larger establishments may offer both services under one roof. The service bureau will take your file and image it onto film. The printing shop will use the film from a service bureau to make printing plates.

Film can be created using a camera or an imagesetter. Creating film with a camera usually requires camera-ready output that you've created on your own PostScript laser printer. Producing film this way may save you money, but don't try to produce complex color material using laser printed output because desktop printers are not precise enough.

An imagesetter creates film directly from a file. There are several different types of file that a service bureau may be able to use. See "Preparing a print job for a commercial press" for more details and ask your service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from your film. The type of proof you require depends on the complexity of your print job. Once you are satisfied with your proofs, the film can be sent to press.

If the service bureau and printing shop are entirely separate, you must ensure that the service bureau provides your film in the form that the printing shop requires (i.e., positive or negative film, emulsion up or down, etc.). Also, make sure that the printing shop has proofs of the final product and instructions about the print job (e.g., number of copies, type and size of paper). These proofs and your instructions serve as a contract between you and the printing shop.

The press operators will set up and adjust the press so that the printed output matches your contract proofs as closely as possible. Where color quality and accuracy are crucial you may be asked to be present at printing time to approve any color adjustments that need to be made.

For more information see the following:

{button ,JI(`',`Preparing a print job for a commercial press')} Preparing a print job for a commercial press

{button ,JI(`',`Working with bitmaps and halftone screens')} Working with bitmaps and halftone screens

{button ,JI(`',`Using Open Prepress Interface')} Using Open Prepress Interface

{button ,JI(`',`Creating color separations')} Creating color separations

{button ,JI(`',`Printing color halftones')} Printing color halftones

{button ,JI(`',`Ensuring predictable color when printing')} Ensuring predictable color when printing

{button ,JI(`',`Color trapping')} Color trapping

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Preparing a print job for a commercial press

Preparing a print job for a commercial press

When you send a print job to a commercial press, you can either send camera-ready paper output, or send your work on disk. If you are creating a file to send to an imagesetter, talk to you service bureau about the best file format and printer settings to use.

If you are printing to a file, your service bureau will need either .PRN, .CDR, or .EPS files. Always provide a final printout of your work to the service bureau, even if it's only a black and white representation. This will help them identify and assess any potential problems.

PRN file

Corel lets you exercise full control over prepress settings and save the print job in a .PRN file. This print file is sent directly to an output device by your service bureau.

Be sure to review and confirm all settings with your service bureau. They will not be able to verify or fix a .PRN file. Any problems will only be apparent on output.

Include a sheet with all the prepress settings that you have specified. This can be done automatically from the Options dialog box. Or, check with your service bureau representatives; they usually have an order form that outlines all the essential prepress settings.

CDR file

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with CorelDRAW can take your .CDR files and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves.

EPS file

Some service bureaus may accept .EPS files (as exported from CorelDRAW). These files can be imported into other applications by the service bureau and adjusted and printed from there.

Using a bleed to extend images to the edge of the page

Most printing presses are unable to print images to the edge of the paper. If you plan for certain areas of your artwork to extend to the edge of the page, you need to print on paper that is larger than the size you ultimately want. This larger paper can then be trimmed so that the image extends to the paper's edge. When you use this method for printing to the edge of the page, it is wise to allow for a "bleed." A bleed is the amount that images extend past the edge of the final page size. By bleeding your images, you allow for a margin of error during the printing and trimming process.

Printers' marks

Printers' marks provide information about how your work should be printed. You can place printers' marks in your .PRN or .EPS files, or on camera-ready paper output. The available printers' marks are crop marks, registration marks, color calibration bars, densitometer scales, page numbers, and file information.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing to a file

Printing to a file is required when you want to send a .PRN file to a service bureau to be printed on an imagesetter. Make sure you select the appropriate printer driver when you print to file. Consider the following when printing to a file:

- When you are preparing a file for printing on an imagesetter, the page size of your print job (i.e., the size of the film on which your document is imaged) will be larger than the page size of the document (i.e., the size of the document in CorelDRAW) to allow for printers' marks.
- An imagesetter produces images on film which usually need to be negatives. You can set up your print job to produce negative images, but if the service bureau's equipment also produces negatives, then you will end up with positive film.
- You need to specify emulsion up or emulsion down. Emulsion is the coating of light-sensitive material on a piece of film. Normally, images printed to a laser printer are printed with the emulsion up (button not enabled). Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backwards image.
- If you are printing to a Level 2 PostScript device, you can use make your print job smaller by compressing bitmaps using JPEG compression.
- Your service bureau may require that your .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you will need to enable the Conform To DSC setting.

If you unsure about which settings to choose, consult with your service bureau.

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Enable the For Mac check box if your print file is being printed with Macintosh equipment.

   PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent them from printing on any PostScript device controlled by Macintosh computers. Enabling the For Mac option removes the ^D characters from the files.
4. Click OK.
5. Choose a destination and type a filename in the File Name box. The appropriate extension (.PRN) is appended to your filename.

To print a negative image

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Negative check box.

   Do not choose negative film if you are printing to a desktop printer.

To specify emulsion down

- Follow step 1 and 2 from the above procedure and enable the Print Emulsion Side Down check box.

To compress bitmaps in your .PRN file

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Use PostScript Level 2 Features check box.
4. Enable the Use JPEG Compression check box.
5. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To conform to DSC

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Conform to DSC from the Special Settings list box.
4. Choose On from the Setting list box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting a bleed limit

When you use a <u>bleed</u> to extend your image to the edge of the page, set a bleed limit. A bleed limit is the extent to which an image can extend beyond the crop marks. Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that needlessly uses up memory and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

Remember, a bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the printed image must extend beyond the edge of the final paper size.

Consult your service bureau or printing shop to determine the appropriate bleed limit for your job.

To set a bleed limit

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Enable the Bleed Limit check box.

4. Type a bleed limit in the Bleed Limit box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing crop marks and registration marks

Crop marks are printed at the corners of the printed image and represent the size of the paper. Crop marks can be used as guides for trimming the paper.

If you are printing multiple pages per sheet (e.g., 2 rows by 2 columns), and you are not cutting these pages into individual sheets, you might want to enable the Exterior Crop Marks Only check box. If you disable this option, crop marks will be placed around each row and column.

Also, if you are printing process color separations, and you are printing to a PostScript device, you can set up your crop marks on every separation rather than on the black separation only. This may be useful if you want to trim individual separations.

Registration marks print on each sheet of a color separation. Registration marks are required to line up the printing plates on a color press (see "Creating color separations"). If you are printing to a PostScript device, you can select from several different registration mark styles.

To see crop marks and registration marks the paper you are printing on must be larger than the page size of the document you are printing.

To print crop marks

1. Click File, Print Preview.

2. Click Settings, Marks and Prepress.

3. Enable the Print Crop Marks check box.

4. Enable the Exterior Crop Marks Only check box if only want crop marks to print at the corners of the paper.

To print composite crop marks

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Composite Crop Marks from the Special Settings list box.

4. Choose Output In CMYK from the Setting list box.

To print registration marks

1. Follow steps 1 and 2 from the "To print crop marks" procedure and enable the Print Registration Marks check box.

2. Choose a registration mark style from the Style preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color calibration bars and densitometer scales

Color calibration bars are color scales that print on each sheet of a color separation. Calibration bars are required to ensure accurate color reproduction (see "Creating color separations"). To see calibration bars the page size of your print job must be larger than the page size of the work you are printing.

A densitometer scale is a series of gray boxes, ranging from light to dark. These boxes are required to test the density of halftone images (see Printing bitmaps and Halftones). You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.

To print color calibration bars

1. Click File, Print Preview.

2. Click Settings, Marks and Prepress.

3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the above procedure and enable the Print Registration Marks check box.

2. If you want to customize the levels of gray in one of the densitometer scale squares, click the appropriate number in the Densities list box (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print Preview.

2. Click and drag the densitometer scale to its new position.

   In most circumstances it is best to position the densitometer scale outside of the printed image.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing page numbers and file information

Page numbers are useful when collating material that does not include page numbers in the printed image.

File information includes the color profile you used, your halftone settings, the name of the file, the date and time the work was created, and the plate number (useful when printing color separations). When you enable the Print File Information check box, you can specify a job name (also called a slug line) that will be included with the file information.

To see page numbers and file information the paper on which you are printing must be larger than the page size of the document you are printing. However, you can print file information inside the document's page by enabling the Position Within Page option.

To print page numbers

1. Click File, Print Preview.

2. Click Settings, Marks and Prepress.

3. Enable the Print Page Numbers check box.

To print a file information

1. Follow steps 1 and 2 from the above procedure and enable the Print File Information check box.

2. Enable the Position Within Page check box if you want the file information to appear on the document's page.

3. Type text in the Job Name/Slug Line box if you want the Job Name/Slug Line to be different.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Positioning printers' marks

You can change the position of all the printers' marks by changing the position of the bounding box in the print preview.

To change the position of printers' marks

1. Click File, Print Preview.
2. Click Settings, Marks And Prepress.
3. Type values in the Top, Bottom, Left, and Right boxes.

Tip

- You can also change the position of printers' marks by dragging the bounding box in the print preview.

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{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Printing a job information sheet

Including a job information sheet with your print job will help your service bureau or print shop to more effectively deal with any problems that arise.

To print a job information sheet

1. Click File, Print Preview.

2. Click Settings, Options.

3. Enable the Print Job Information Sheet check box.

4. To customize this report, click the Info Settings button and indicate which categories of information are to be included. Also specify whether the job information is to be saved to a file, printed, or both.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with bitmaps and halftone screens

Working with bitmaps and halftone screens

If the document you are sending to the service bureau or print shop contains bitmaps (e.g., scanned images or photographs), you will need to set up halftone screens for your bitmaps.

Halftones

Commercial printing presses are unable to produce true shading, but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading into images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image would consist entirely of dots. This image could then be used to create printing plates.

Now, however, Corel lets you create halftoned images without using screens or cameras. You can use software to simulate the effect of a halftone screen on a bitmap. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (lpi). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the screen frequency, the sharper the image. However, there are limits to screen frequency which are determined by the type of printing press on which you are printing, and the type of paper you are using. In general, a screen frequency of 85 lpi works on newsprint, and a frequency of 100 lpi works on bond and glossy paper. If possible, consult your service bureau or printing shop to find out the screen frequency you should use.

Bitmap resolution

When creating a halftone, the bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency. For example, if you are using a 150 lpi screen, the bitmap should have a resolution of at least 300 dpi.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Using Open Prepress Interface

Corel now offers Open Prepress Interface (OPI) support. OPI is a way for you to include high resolution scanned images in your work without dramatically increasing your file size. To accomplish this, your service bureau professionally scans your images on a high-end scanner. They keep the high-resolution version of the scans and give you low-resolution equivalents. You import the low resolution images into your documents, using them for position only (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your print job back to the service bureau for final imaging to film, your high resolution files are automatically substituted.

Notes

- You must import FPO images correctly or they will not be replaced at print time.

- You can only scale, crop, and rotate FPO images. You can not use any other effects on the image.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Setting the halftone screen frequency

If you are printing halftone images, you need to set the screen frequency properly. Consult your service bureau to determine the appropriate screen settings.

This option is available for PostScript devices only.

To set the screen frequency

1. Click File, Print Preview.

2. Click Settings, Options.

3. Type a screen frequency in the Screen Frequency box, expressed in lines per inch (lpi). Consult your service bureau for the optimum setting for your job.

 Note

- When the screen frequency is set to Default, the image is printed using the default screen frequency of the output device.

{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} Related Topics

Maintaining OPI links

Open Prepress Interface (OPI) lets you use low resolution images as placeholders for the high resolution images that appear in your final work. To use OPI links, you must enable the Link To High Resolution File For Output Using OPI check box when importing your TIFF (or CT) files. These TIFF (or CT) images become known as OPI images. When your service bureau receives your print file, the OPI server substitutes the high-resolution images for the low-resolution images. If there are no OPI images in your file, the Maintain OPI Links option will not be available at print time.

If you import your bitmaps correctly, the Maintain OPI Links option is enabled automatically. To proof a file that contains OPI images on a device that doesn't have the high-resolution files (e.g., your desktop printer), disable the Maintain OPI Links option.

Your service bureau may also send you a Desktop Color Separation (DCS) file to act as the low resolution placeholder. If they do this, make sure you find out whether the service bureau wants you to let them resolve the DCS links. If they want to resolve the links themselves, then you will have to change the Resolve DCS Links setting.

This option is available for PostScript devices only.

To maintain OPI links

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Maintain OPI Links check box.

To let your Service bureau resolve DCS links

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Resolve DCS Links from the Special Settings list box.

4. Choose Leave DCS Links Unresolved from the Setting list box.

{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} Related Topics

Creating color separations

Creating color separations

If you are sending color work to a service bureau or printing shop, either you or the service bureau will need to create color separations.

Color separations are necessary because a printing press applies only one color of ink to a sheet of paper at a time. A color separation is created by first isolating each color element in an image. Each color element is then used to create a sheet of film. Each sheet of film is used to apply one color of ink to the sheet of paper.

Printing presses produce color using either process color or spot colors. The number of colors you plan to use will be the main factor in deciding which method to use.

Process color

If your project requires full color (e.g., it contain scans of color photographs), then you will need to use process color. Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (known as CMYK). The final colors are produced by mixing percentages of these four inks. Process color only requires four color separations.

Corel now supports a new type of process color, called hexachrome. Hexachrome color uses six different ink colors (cyan, magenta, yellow, black, orange and green) to produce full color images. Talk to your service bureau about whether you should use hexachrome color.

Spot color

If your project makes use of only one, two or three colors (including black) then you'll probably use spot colors, such as those offered by Pantone. Spot color uses a different ink for each color and each color requires its own color separation. If your budget is limited, consider:

- obtaining a two-color look by printing on colored paper and using only one spot color
- using tints (percentages) of spot colors to create shadows or highlights, thus giving the impression of a broader color range

Both process and spot color

Some projects require both spot and process colors. For example, a marketing brochure may require the use of a spot color to faithfully render the corporate color and the use of process color to reproduce scans of photographs. Remember, though, that each additional spot color requires extra film, plates and ink, adding to the cost of printing.

A word about palettes

CorelDRAW allows you to work on different elements of your document from different palettes and different color models. Ultimately however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process) values. As for spot colors, CorelDRAW allows you to convert them to CMYK at printing time.

Note

- Pay close attention to the number of colors used, especially if you are importing clipart. Make sure you only use the colors you have chosen (i.e., process color or spot color).

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{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color halftones

If you are printing process color halftones, you need to use a halftone screen for each different color separation (see "Working with bitmaps and halftone screens" for more information).

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect called a moiré pattern.

Moiré patterns are eliminated by changing the screen angle of each color separation. If you were using an actual screen and a camera, you would rotate the screen 15 degrees for each separation by hand. However, since you are using software to create halftone screens, you have to change certain print options to change the screen angle.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, your image might not print properly.

Screen technology

The screen technology should be set to match the type of imagesetter your service bureau will be using. Talk to your service bureau to determine the correct setting. If you are not using an imagesetter, or you are unable to speak to your service bureau, use the standard defaults.

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced, round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines to create an image, instead of dots. You can experiment with different halftone types to create interesting effects.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics

Ensuring predictable color when printing

Color management

Accurate and consistent color rendition from device to device is essential when printing in color. All components of your computer system (scanner, monitor, and printer) must exchange color information in a manner that ensures a predictable result. This is accomplished by calibrating the various devices in your computer and establishing a system profile using the Color Manager.

Color correction

For the colors on your screen to approximate the colors on the printed page as closely as possible, enable the Color Correction feature. This option will use the chosen system profile to ensure predictable color rendering.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing color separations

When printing color separations to file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the image.

Generally, you should be able to save all the color separation information in one .PRN file. However, if the image contains special effects and several color separations (e.g., CMYK plus a number of spot colors), saving all color separation information in one .PRN file might result in an unacceptably large file. In this case, create a .PRN file for each separation. Include the separation name in the filename for easier file identification.

When printing color separations, you can produce a sheet of paper or film even when there is nothing on it (e.g., there may be only yellow and black on a page but the cyan and magenta plates will be printed anyway). Normally, you would leave this option disabled to avoid wasting costly film. However, there may be instances when you want to force plates that are blank to print.

To print color separations

1. Click File, Print Preview.

2. Click Settings, Separations.

3. Enable the Print Separations check box.

To use Hexachrome process color

1. Follow the above procedure and enable the Hexachrome plates check box.

2. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box. Consult your service bureau to determine whether you need to enable this option.

To select specific color separations

- Follow steps 1 to 3 from the "To print color separations" procedure and choose the color separations to be printed from the color separations list box.

To print empty plates

- Follow the steps from the "To print color separations" procedure and enable the Print Empty Plates check box.

 Tip

- To print separations in color, enable the In Color check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} Related Topics

Converting spot colors to process colors

If your document contains spot colors, but you want to print using process color, you can convert your spot colors to process colors. If you don't convert, each spot color is printed on a different color separation. Changing the spot colors to process colors when you print does not affect the document itself, only the way it is printed.

To convert spot colors to process colors

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Convert Spot Colors To CMYK check box.

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{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing a halftone screen

Setting the halftone screens correctly is critical when printing color separations. Screens that are improperly set can result in undesirable moiré patterns and poor color reproduction. Consult your service bureau before you change any of these settings. If you are uncertain, use the default settings.

To customize a halftone screen

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click Advanced.
6. Change any of the following settings:
   - Screening technology
   - Halftone type (e.g., Line or Diamond)
   - printer or imagesetter resolution
   - the screen frequency and angle of any or all of the color separations.

Tip

- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can now set one to print at 45 degrees and the other at 90 degrees.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} Related Topics

Color trapping

Color trapping

Color trapping is necessary to compensate for poor color registration. Poor color registration occurs when the printing plates used to print each color, called color separations, are not aligned perfectly. Poor registration causes unintentional white slivers to appear between adjoining colors. Trapping is accomplished by intentionally overlapping colors so that minor problems with alignment will not be noticed.

Your work needs color trapping if two colors touch. Many service bureaus prefer to create color trapping themselves by using a specialized trapping program. Consult your service bureau about trapping if you are unfamiliar with the process.

Color trapping in Corel applications is achieved by overprinting. Normally, portions of an object that are obscured by another object are not printed. However, if the top object is set to overprint, the obscured portions of any underlying objects print anyway, causing an overlap. This makes white gaps between different colors impossible. Overprinting works best when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (e.g., red over yellow might result in an orange object).

Depending on the color trapping options you choose, overprinting might only affect an object's outline or its fill. This means that if an object with a red outline is set to overprint its outline only, then any portions of another object that are obscured by the first object's outline are printed. This overlap creates a color trap.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Color trapping by overprinting selected objects

You can set specific objects to overprint before you open the Print dialog box. You can overprint each object's fill, outline, or both.

The Overprint Fill option causes obscured portions of objects to print when they are under the overprinted object's fill. The Overprint Outline option causes obscured portions of objects to print when they are under the overprinted object's outline. When setting the outline thickness, keep in mind that the outline straddles the path that defines the object's shape. Therefore, an outline of 0.30 points actually creates a trap of 0.15 points.

To trap by overprinting selected objects

1. Right click the object that requires color trapping with the Pick tool and click Overprint.

2. Click Fill or Outline or both.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} Related Topics

Color trapping by overprinting selected color separations

Corel lets you overprint specific color separations. You can specify whether you want to overprint graphics, text, or both. Remember that if you set a light color to overprint, dark colors that would normally be obscured by the lighter color are printed and show through. Therefore, it is best not to overprint a light color separation.

To trap by overprinting selected color separations

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click the Advanced button.
6. Click the color separation to overprint in the Color List.
7. Enable the Overprint Color check box.
8. Enable the Graphics check box, Text check box, or both.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} <u>Related Topics</u>

Color trapping automatically

Corel offers two methods for automatically creating color trapping: always overprint black and auto-spreading.

Always overprint black creates a color trap by causing any object that contains 95% black or more to overprint any underlying objects. It is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. If your service bureau recommends a black threshold value other than 95%, click the Options tab, choose Overprint Black Threshold from the Special Settings Option list box, and change the setting as required.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as its fill, and having it overprint underlying objects. Auto-spreading is created for all objects in your file that meet these three conditions:

- They don't already have an outline.
- They are filled with a uniform fill.
- They haven't already been designated to overprint.

To trap by always overprinting black

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Always Overprint Black check box.

To set the Overprint Black Threshold

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Overprint Black Threshold from the Special Settings list box.
4. Type a number in the Setting box. The number you type represents the percentage of black above which black objects overprint.

To trap by auto-spreading

1. Follow steps 1 to 3 from the "To trap by always overprinting black" procedure and Enable the Auto-Spreading check box.
2. Type a value in the Maximum box.

   The amount of spread assigned to an object depends on the maximum trap value and the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

2. If you want the spread width to be fixed, then enable the Fixed Width check box.

   The Maximum Value box changes to the Width box when you enable the Fixed Width check box. The value in this box determines the fixed width of the color spread.

3. Type a value for Text Above (i.e., the minimum size to which auto-spreading is applied).

   If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} <u>Related Topics</u>

Importing, exporting, and OLE

Importing, exporting, and OLE

Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your system for each different file format. When you use OLE, you do not need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

For more information see the following:

{button ,JI(`',`Importing and exporting files and images')} Importing and exporting files and images

{button ,JI(`',`Object Linking and Embedding page 1 of 2')} Object Linking and Embedding

Importing and exporting files

Importing and exporting files and images

Import and export filters are essentially translators that stand between applications, ensuring that they can speak to each other in ways that both can understand. Without them, importing and exporting files to and from Corel applications would be virtually impossible.

 Note

· In any case where you are exchanging information with another application, ensure that you have the correct filter installed. This can be done by carrying out a custom install and adding the filter you need to the list of active filters.

For more information see the following:

{button ,JI(`',`The filter manager')} The filter manager

{button ,JI(`',`File formats')} File formats

{button ,JI(`',`Sharing files with other Corel applications')} Sharing files with other Corel applications

{button ,JI(`',`From Corel DRAW to Corel PHOTOPAINT transforming vector graphics into bitmaps')} From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

The filter manager

The filter manager

Corel's filter manager contains filters for the file formats that are supported by all Corel applications. If you're working in CorelDRAW and you wish to open a file that has been saved in a format other than .CDR (the native format for CorelDRAW files), the filter manager translates the file so that the program can open it. If you want to save an image in a format other than .CDR, the filter manager translates the file into the other format before saving it.

Corel applications have their own native file formats that they use to store document information. The Open and Save/Save As commands are used to load and save this information.

Importing files

Corel applications support various file formats, but only some of them are native to the application. If you want to read a file that has a non-native format, you must import that file.

The Import command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is stored. If you know the format of the file you want, you can choose it from the File As Type list box to display only the files with that extension. To choose the file to import, double-click the filename in the display window.

Exporting files

Corel applications can save files in various file formats, but only some of them are native to the application. If you want to save a file in a non-native format, you must export that file.

The Export command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is to be saved. You can type in a name for your file and choose a file type from the File As Type list box; the format's extension appears in the File Name box. You can give the file a name by double-clicking the filename in the display window.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} Related Topics

File formats

Data in a computer file can be stored using several systems. The system that any one file uses is known as its file format. Different types of files, such as bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .CMX, .BMP, .DOC, .AVI, .TIF, etc. In Windows 95 applications, different formats use different icons when listed in file managers and dialog boxes, such as the Open dialog box in Corel PHOTO-PAINT.

File formats are often created for use by a specific application. For example, images created in CorelDRAW are stored as .CDR files. Some formats are more generic, such as the .TXT format, which is an ASCII file and not associated with any specific application.

File compression

Computer files are often stored in a compressed format to save space on your hard disk. Generally, the more compressed a file is, the slower it is to read from and/or to.

There are two types of file compression: lossless and lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. RLE, LZW, and CCITT are lossless compression techniques. Lossy compression can compress your original files to a much greater extent than lossless compression, and therefore it may be a good choice when disk space is at a premium. Lossy compression involves the loss of some of the original data, but depending on your requirements, this loss may not make a difference in the final result of your work. JPEG is a lossy technique and is used mainly to compress color and grayscale continuous-tone images. The information that is discarded during compression does not seriously affect the image quality.

Color depth

Color depth (also called bit-depth) refers to the number of colors that can be supported in a file. A 1-bit file supports two colors (usually black and white), a 2-bit file supports four colors, a 4-bit file supports 16 colors, an 8-bit file supports 256 colors, and a 24-bit file supports 16 million colors. A grayscale image is an 8-bit file, with 256 increments between black and white. The higher the color depth supported by a file, the more space the file takes up on your hard drive.

When you save or export a file, you can often specify the image's color depth. If you have only a few colors in your original image, saving to a higher color depth (e.g., 16 color to 256 color) should produce an image whose colors are very similar to the original image. However, if your original image has many colors, and you convert it to a lower color depth (e.g., 24 bit color to 256 color), the file creates a palette of colors and uses combinations of these colors to simulate the original color in the image. The colors in the palette depend on the colors in the original image.

Different applications support different color depths. As well, some file formats support only certain numbers of colors. When deciding the file format to use when saving a file, you should consider any color limitations of the file format and the application you'll be using with the file.

Note

· For more information on specific file formats, including technical notes on their use, see the Technical Support online Help. Click Help, Technical Support.

· A file format that supports a large number of colors may not necessarily support all color depths that are below its   maximum bit depth. For example, a format may support 24-bit color, but not black and white.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving files within the CorelDRAW suite

Sharing files with other Corel applications

Before you begin moving image files from CorelDRAW to Corel PHOTO-PAINT to Corel DREAM, it is important for you to have an understanding of how these programs create and manage images. Moving files from one bitmap (or raster) editing program like Corel PHOTO-PAINT to another is very different from trying to import a bitmap image into a vector graphics program like CorelDRAW.

Note

· If vector and bitmap transfer issues are new to you, or if you'd benefit from a full discussion of how these file formats work and differ from each other, see "Understanding vector and bitmap images."

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

In order to move the vector drawing you created in CorelDRAW into the photo you scanned and retouched in Corel PHOTO-PAINT, you must first convert the <u>vector</u> file into a <u>bitmap</u> file format.

Although transforming vector information into bitmap information can be done in either application, the following procedures describe the process in terms of the DRAW user interface. However, the filter manager is independent of either application: the Import To Bitmap (Corel PHOTO-PAINT) and Export Bitmap (CorelDRAW) dialog boxes and procedures are identical.

 Note

· Information in this section describes procedures for moving images and information from CorelDRAW to Corel PHOTO-PAINT. But, while the details are specific to these applications, the general information is applicable to the process of moving images from any vector-based graphics program to any bitmap-based image editing application.

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{button ,AL(`OVR Moving files within the CorelDRAW suite;OVR Importing and exporting files;',0,"Defaultoverview",)}
<u>Related Topics</u>

Exporting files from CorelDRAW as bitmaps

You can convert files from CorelDRAW's vector format to Corel PHOTO-PAINT's bitmap format.

To convert your drawing to a bitmap:

1. Click File, Export.
2. Type a name in the File Name box.
3. Choose .CPT (or another bitmap file format) from the Save As Type list box.
4. Click Export. The Bitmap Export dialog box opens.
5. Choose a color mode from the Color list box.

   Enable the Dithered check box if you wish to dither the colors in the final image to compensate for a limited palette (this option is only available for Black and White, 16, and 256-color images).
6. Type image dimensions into the boxes in the Size area.
7. Type image resolution in the boxes in the Resolution area.
8. Enable one of the Anti-aliasing buttons.

   · None disables anti-aliasing.

   · Normal slightly blurs the edges and curves of your image giving it a more smooth appearance.

   · Super-Sampling increases then decreases the resolution of your image to smooth jagged edges. As a result, it is more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides better results.

 Notes

· If you do not see the file format you wish to use in the Save As Type list box, see "Adding, removing, and arranging filters in the Export dialog box."

{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} Related Topics

Adding, removing, and arranging filters in the Export dialog box

Activate, deactivate, and arrange filters in the File Types dialog box.

Arranging your filters allows you to move the ones you use most to the top of the list box and move the less useful ones farther down.

To add new filters to the list of active filters

1. Click the File Types button (found in Import, Export, Save, and Save As dialog boxes).
2. Choose the correct category and filter from the Available File Types box.
3. Click the Add button.

To remove filters from the list of active filters

1. In the File Types dialog box choose a filter from the List of Active Filters box.
2. Click the Remove button.

To arrange filters in the list of active filters

1. In the File Types dialog box, choose the filter or filters you wish to arrange from the List of active filters.
2. Click the Move Up or Move Down buttons to shift the filters up or down on the list.

Note

· This procedure assumes that the file types have been installed.

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{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting graphic files

Exporting graphics for use in other programs

You can export graphics from CorelDRAW and Corel PHOTO-PAINT using the Export/Save As feature.

To export files

1. Open the file you want to export.

2. Do one of the following:

   · In CorelDRAW, click File, Export.

   · In Corel PHOTO-PAINT, click File, Save As.

   The Export/Save An Image To Disk dialog box opens.

3. Choose an export format from the Save As Type box.

4. Type a file name in the File Name box. The file extension for the format you've chosen is appended to your file name automatically.

5. Depending on the format you've chosen, another dialog box may open. Choose any options, then click OK.

To export selected objects only (from CorelDRAW)

· In the Export dialog box, enable the Selected Only check box.

 Tip

· If you are exporting to a format that displays another dialog box after the Export/Save An Image To Disk dialog box (i.e. .JPEG or .GIF), but you don't need to see the second dialog box because you always choose the same options, enable the Suppress Filter Dialog box check box.

 Notes

· To use your CorelDRAW graphic in an application that supports object linking, consider linking the graphic to that application instead of exporting it. This way, if you change the graphic, CorelDRAW automatically updates the graphic in the other application.

· In a multi-page document, only objects on the active page (or facing pages if View Facing Pages is enabled in the Page Setup dialog box) are exported. There are two exceptions to this: the CMX 5 and CMX 6 file formats support multi-page export.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} Related Topics

Exporting as a Desktop Color Separation (.DCS) from Corel PHOTO-PAINT

Desktop Color Separation (DCS) is a method of producing color separations of photographic images from your desktop which are ready to be printed on a PostScript printer or Image setter.

When you export CMYK and Duotone image files in the Desktop Color Separation (DCS) mode, your image file is calculated and split into color separations [image] one for each ink that will appear in the final copy. You have the option to create a header file for your separations. This can be placed in a document the same way you would place any bitmap image, scaled, positioned, and cropped as much as you like. But, because the header's file size can be much smaller than the original file, it takes up much less disk space in your document.

To create DCS files

1. In Corel PHOTO-PAINT, convert your image to CMYK or Duotone color mode.

2. Click File, Save As.

3. Choose the DCS file format from the Save As Type list box.

4. Click Save. The EPS Export dialog box opens.

5. Enable the Include Header check box to include a low-resolution header file with the final DCS file and set Format, Type, and Resolution for the header file.

6. Click OK, The Desktop Color Separation Export dialog box opens.

5. Choose a version of DCS:

   · Enable the DCS1.0 button when working with CMYK images only. This option creates five separate PostScript files: cyan, magenta, yellow, black, and main. The main file does not contain a composite image; instead, it points to the separation files.

   · Enable the DCS2.0 button when working with CMYK or Duotone images. This gives you the option to save as multiple or single files.

6. Choose a file type:

   · Single File type creates a single DCS file that contains all the channel information.

   · Multiple File type creates one file for each CMYK channel (as well as a header file in DCS format if you have selected this option). The separation files are a series of Encapsulated PostScript (EPS) files labeled with the filename and the number of the separation but without a file extension.

[image] **Note**

· The DCS main file can be opened in CorelDRAW.

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{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} Related Topics

Exporting an image to .GIF format

An image's color mode must be 8-bit (256 colors) or less when converting to a .GIF file format.

To check the image's color mode

· Click Image, Info.

  The image's color mode information appears in the Type section.

To save an image as a .GIF file

1. Click File, Save As.

2. Choose CompuServe Bitmap (GIF) from the Save As Type list box.

3. Choose a folder in which to save the image in the Save In list box.

4. Type a name for the file in the File Name box and click OK.

5. In the Transparent Color dialog box, enable either the 89a Format or the 87a Format check box (the Transparent Color <u>check box</u> is disabled when using 87a Format).

6. Enable the <u>Interlaced</u> button, if desired.

7. Enable the Transparent Color button to make the image's background color invisible.

8. Click a color from the palette.

  Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise, that color displays as a transparent area).

![toolbar icons] **Note**

· If you don't see the .GIF option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

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{button ,AL(`PRC Choosing a file format;PRC Exporting graphic files;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting an image to .JPEG format in Corel PHOTO-PAINT

An image's color mode should be 24-bit RGB when converting to .JPEG format.

To convert an image to 24-bit

·   Click Image, Convert To, RGB Color (24-bit).

To save an image as a .JPEG file

1. Click File, Save As.
2. Choose .JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to in the Save In list box.
4. Type a name for the image in the File Name box.
5. Click OK.
6. In the JPEG Export dialog box, enable the Progressive check box, if desired.
7. Move the Quality Factor slider to the left to choose a high quality image resolution, or to the right to lower the image resolution quality.

 Note

·   The lower the image quality, the smaller the file size.

 Note

·   If you don't see the .JPG option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} Related Topics

Importing graphic files

Importing graphics in other formats

You can import graphics to CorelDRAW and Corel PHOTO-PAINT using the Import/Open feature

To import files

1. Do one of the following:

    · In CorelDRAW, click File, Import.

    · In Corel PHOTO-PAINT, click File, Open.

    The Import/Open an Image dialog box opens.

2. Choose an import format from the Files Of Type box,.

    The File Name box shows files in the current folder with the chosen format's extension. If the file you want is in another <u>drive</u> or <u>folder</u>, choose the drive from the Look In box and the folder from the Folders box.

3. If you want to preview the file you are importing, enable the Preview check box. A thumbnail of the image appears in the Preview window.

4. In the File Name box, type the name of the file you want to import.

Note

· If you are importing a low resolution TIFF (.TIF) or .CT file created using <u>OPI (Open Prepress Interface)</u>, you must enable the Link to High Resolution File For Output Using OPI check box.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding Clipart

CorelDRAW comes with a large selection of ready-to-use clipart images and symbols that can be added to your drawing. Because the Clipart files found on the CD are in .CMX format, you need to import them into your drawing.

If you want to browse through the Clipart included with CorelDRAW first, you can either look through the Clipart manual included with CorelDRAW, or use the Scrapbook. For more information, see Using the Scrapbook.

To add clipart from the CD-ROM

1. Place the CD-ROM disk # 4 in your CD-ROM drive.

2. Click File, Import.

3. In the Files Of Type box, choose Corel Presentation Exchange 6.0 (CMX).

4. In the Look In list box, choose the drive and folder where the file is stored.

5. Double-click the folder where the file is stored.

   The clipart categories appear as sub-directories of the Clipart directory.

6. Double-click the category in which the clipart you want to import is stored.

   The category name appears at the top of each page in the Clipart manual.

7. Choose a filename and click the Import button.

   The clipart image is imported into your current drawing.

 Note

· Clipart can also be used in your Corel PHOTO-PAINT image, but it must be converted to a bitmap first.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} Related Topics

Opening Photo CD Images (.PCD)

The Photo CD dialog box automatically displays when you open or import a PCD image. This dialog box lets you specify image size and color mode, as well as apply color correction to a Photo CD-ROM image before importing it into your Corel application. There are two color correction methods you can choose from: Gamut CD and Kodak.

· Gamut CD uses gamut mapping to enhance the color fidelity and tonal ranges of the image, which ensures that the colors in a computer image can be reproduced by a printer.

· Kodak Color Correction lets you alter color tints, adjust brightness and color saturation, and adjust the contrast in your image.

To apply Gamut CD color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. On the Enhancement tab, click the Gamut CD button.

3. Click a preview button at the right side of the dialog box. Best Preview displays an accurate color preview, but requires more processing time. Fast Preview displays a quick preview of the image.

4. Click the Set Active Area button and marquee select the area on the preview image that you want to be considered for the image enhancement calculations.

5. If there is white in the image, enable the Adjust White In Image button and type a value in the Absolute White box to indicate how pure the whitest white should be (255 is pure white).

6. If there is black in the image, enable the Adjust Black In Image button and type a value in the Absolute Black box to indicate how pure the blackest black should be (0 is pure black).

7. If there are neutral areas (black, gray, or white) in the image, click the Set Neutral Colors button and click the Neutral Colors on the preview image. The color casts will be removed from the image. To obtain the best results, specify colors that span as much of the lightness range of the image as possible.

8. Click the Preview button to evaluate your settings.

 Tips

· Disable the Adjust White In Image option or Adjust Black In Image check box if your image does not contain these elements. Otherwise, the resulting image may either be too dark or too bright.

· To darken an image containing no black, enable the Adjust Black In Image check box and type a value greater than 0 in the box.

· To lighten an image containing no white, enable the Adjust White In Image check box and type a value less than 255 in the box.

To apply Kodak color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. On the Enhancement tab, click the Kodak Color Correction button.

3. Adjust the tint by typing values in the Red, Green, and Blue boxes.

4. Adjust the brightness level by typing a value in the Brightness number box.

5. Adjust the degree of saturation by typing a value in the Saturation box.

6. In the Color Metric list box, choose No Gamma Adjustment or a Contrast Level, as appropriate.

7. Enable the Show Colors Out Of Screen Gamut check box and click the Preview button to verify that the adjustments made in steps 3 to 6 are not too extreme. If they are, out-of-gamut pixels are rendered as pure red or pure blue so that you can identify out-of-gamut areas of the image and adjust accordingly.

 Notes

· The Scene Balance Adjustment is made by the photo finisher at the time the original image is scanned and placed on the Photo CD disk. Enable the appropriate check box to preserve the adjustments.

Object Linking and Embedding (OLE)

Object Linking and Embedding (page 1 of 2)

What is OLE?

Object Linking and Embedding (OLE) is a method of exchanging information between applications. OLE allows you to create objects (e.g., pictures, charts, and text) in one application and then display these objects in various other applications. For example, using OLE technology, you can create a chart in your favorite spreadsheet program, and display it in CorelDRAW. Objects that are placed into an application using OLE are called OLE objects.

For OLE to work, the application used to create the OLE object and the application in which you want to place this OLE object must both support OLE functionality. CorelDRAW supports all OLE features, but certain applications support only some of the features of OLE. If you are uncertain about whether another application is completely OLE compatible, check its documentation.

Server and client applications

Whenever you use OLE, two applications are involved: a server application and a client application. A server application is used to create and edit an OLE object (e.g., picture, chart, text). A client application is the application in which you place an OLE object once you have created it. For example, if you create a chart in a spreadsheet program and use OLE to place it into CorelDRAW, then the spreadsheet program is the server application and CorelDRAW is the client. Many applications can act as either server or client applications, but some can't. For example, CorelDRAW can be a server or a client, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server or a client, check its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is connected to a separate file. The appearance of the OLE object in the client application is controlled by the information stored in this external file. When the external file is changed in the server application, the OLE object updates to reflect these changes.

An embedded OLE object is completely contained in the client application file; therefore, there isn't a link to an external file.

The clipboard

The clipboard is a temporary storage area used to hold information. You can cut or copy an item onto the clipboard from a server application and then paste it into a client application. This item becomes an OLE object. If you simply copy and paste information, the item becomes an embedded OLE object. You must use the Paste Special command to create a linked OLE object using the clipboard.

When you use the clipboard, the item that you paste will not always become an OLE object. For example, plain text from an ASCII text editor will become CorelDRAW text when you paste it. If you want complete control of the items that you paste, use the Paste Special command.

Drag and drop

Dragging and dropping is the easiest way to create OLE objects. You can choose an item with the mouse in a server application, drag it to a client application, and it automatically becomes an OLE object. If you simply drag and drop a selection, it becomes an embedded OLE object. If you hold down the CTRL and SHIFT keys while you drag and drop a selection, it becomes a linked OLE object.

If you drag and drop files from the Windows 95 desktop into CorelDRAW, CorelDRAW will try to import the files before it tries to create an OLE object. If you want more control, use the right mouse button to drag and drop which causes a menu to open when you drop the items. This menu lets you specify how the items are to be placed in the document.

{button ,Next()} <u>Click here to see the next page.</u>

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{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Object Linking and Embedding (page 2 of 2)

Limitations when using OLE objects in CorelDRAW

In most cases you can only edit OLE objects using the <u>server application.</u> If you attempt to change an OLE object using CorelDRAW itself, you should be aware of the following limitations:

OLE objects cannot

· be rotated

If the OLE object is placed in a group or a PowerClip, then it will rotate, but this may produce unexpected results and is not recommended.

· be skewed

· be cloned

· have any of the effects in the Effects menu applied to them, except for PowerClips

· be combined, welded, intersected or trimmed with other objects

There are a limited number of ways that you can change an OLE object without actually editing it using the server application.

OLE objects can

· be sized and moved

· be copied

Copies of linked objects are linked to the same file as the original object.

· be placed into PowerClip containers

For more information see the following:

{button ,JI(`',`Linking OLE')} <u>Linking (OLE)</u>

{button ,JI(`',`Embedding OLE')} <u>Embedding (OLE)</u>

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Linking (OLE)

Linking (OLE)

Linking is one of two ways of placing OLE objects in <u>client applications;</u> the other way is <u>embedding</u>. When you link an OLE object to a client application file, you create a connection between the OLE object (the item that appears in the client application) and a source file (the file you created in the <u>server application).</u> When the source file is altered, the object in the client application updates to reflect this change. The object updates automatically unless you specifically choose to manually update the OLE link. If you want to change the content or appearance of a linked OLE object, you must make the changes in the source file. Consequently, when you give a file containing linked OLE objects to someone else, it is important to include the source files.

Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

Editing linked objects

When you want to edit a linked OLE object, you must edit the source file in the server application. You can launch the server application and open the source file directly from the client application, or you can launch the server application from the desktop and then open the source file. The source file must be saved for any changes to appear in the client application.

Linking portions of files

A linked OLE object can be a portion of a file. For example, if you link a red circle from a CorelDRAW file containing a circle, a square, and a triangle, only the red circle is the linked OLE object. But, when you update this link, be aware that changes to the source file may not produce the results you expect in the client application.

When CorelDRAW acts as a server application, it can only track OLE objects based on the page they are on in the source file (i.e, the .CDR file). So, if the red circle from the previous example is on page two of a CoreDRAW document, CorelDRAW knows to update the OLE object when page two changes. If there is also a square and a triangle on page two and the OLE object is updated, CorelDRAW won't be able to tell what portion of the page you originally used as the OLE object. As a result, CorelDRAW displays the entire page in the client application. Instead of a red circle, your OLE object becomes a circle, a square, and a rectangle.

For the most part, using a portion of a file as a linked OLE object should not present any problems. However, different applications use different methods for determining which changes should be reflected in an update. For more information about an application's OLE functionality, consult its documentation.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Linking OLE objects

Linking is a way of placing OLE objects in client applications. Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

To link an OLE object file to a CorelDRAW file

1. Click Edit, Insert New Object.

2. Click the Create From File button.

3. Click the Browse button and choose the file you want to link.

4. Enable the Link check box.

5. If you want the OLE object to appear as an icon instead of as it appears in the source file, enable Display As Icon.

   You might use an icon if you want to let people open the source file from the client application without actually displaying the source file.

To link an object using the clipboard

1. In the server application, select the items you want to link.

2. Click Edit, Copy.

3. In the client application, open the file that is to contain the linked items.

4. Click Edit, Paste Special.

5. Enable the Paste Link button.

To link an object using drag and drop

1. In the client application, open the file that is to contain the linked items.

   Make sure the server application and client application windows are visible at the same time.

2. In the server application, select the items you want to link.

3. Hold down CTRL + SHIFT, then click and drag the selected items into the open file's window in the client application.

Tip

· If you drag using the right mouse button, a menu offering several options appears before the object is placed.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Editing linked OLE objects

When you want to edit a linked OLE object, you must edit the source file in the server application.

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit a linked object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Edit.

   The Server application is automatically activated and the linked file is opened.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.

3. Edit the object as required.

 Tip

· Double-clicking an OLE object also launches the server application.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Click Activate As.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the actual object type, only the way the object is edited.

5. Edit the object as required.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.

2. Ensure that Activate As is disabled.

3. Choose an object type from the Object Type list box.

4. Edit the object as required.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Breaking an OLE link

If you never want a linked OLE object to be updated again, you can break the OLE link. Once an OLE link is broken, it cannot be restored and you will not be able to edit the OLE object.

To break an OLE link

1. Select the OLE object with the <u>Pick tool.</u>

2. Click Edit, Links.

3. Click Break Link.

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{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the source for a linked file

One way to change the content of a linked OLE object is to change its source file. If the new source file is the same file type as the original source file, then changing the source might be a simple way to change the content of the OLE object without changing its position. For example, you could substitute one image for another. However, if the selected OLE object is only a portion of a file, or if the new source file is a different type of file, changing the source file may have unpredictable results.

To change the source for a linked file

1. Select the OLE object with the Pick tool.

2. Click Edit, Links.

3. Click Change Source.

4. Select the file you want to use as the new source file.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Manually updating OLE links

If you do not want a linked OLE object to update when the source file is updated, you can set it to update manually. Once an object is set for manual updating, it will not update automatically unless you set it to do so.

To update linked files manually

1. Click Edit, Links.

2. Select the OLE objects from the list box that you want to manually update.

   If you only want to update one object, select it before clicking Edit, Links and it will automatically be highlighted.

3. If the selected objects are set to update automatically, enable the Manual button.

4. Click Update Now.

To update linked files manually

· Follow steps 1and 2 from the above procedure and click Automatic.

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{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways of placing OLE objects in <u>client applications;</u> the other way is <u>linking.</u> When you embed an OLE object in a client application file, that file contains all the information required to edit and display the OLE object. No source file is required.

Editing embedded objects

When you edit an embedded OLE object, you use "in-place" editing. In-place editing means that you edit an embedded OLE object without switching to the server application. Instead, all of the controls of the server application appear in the client application. You must have the server application on your system to use in-place editing.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Embedding OLE objects

Embedding is a way of placing OLE objects in <u>client applications.</u>

To embed a file in CorelDRAW

1. Click Edit, Insert New Object.
2. Enable the Create from File button.
3. Click the Browse button and select the file you want to embed.
4. Ensure that the Link check box is disabled.

To embed an object using the Clipboard

1. In the <u>server application,</u> select the item you want to embed.
2. Click Edit, Copy.
3. In the client application, open the file in which you want to embed the item.
4. Click Edit, Paste.

To embed an object using drag and drop

1. In the client application, open the file that is to contain the embedded items.

   Make sure the server application and client application windows are visible at the same time.
2. In the server application, select the items you want to embed.
3. Click and drag the selected items into the client application file.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing embedded OLE objects

To edit an embedded OLE object, you must use in-place editing (the controls of the <u>server application</u> become available in the <u>client application).</u>

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit an embedded object

1. Select the OLE object with the <u>Pick tool.</u>

2. Click Edit, Object, Edit.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.

3. Edit the objects as required.

Tip

· Double-clicking an OLE object also displays the server applications editing controls.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Click Activate as.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the object type, only the way the object is edited.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.

2. Ensure that Activate As is disabled.

3. Choose an object type from the Object Type list box.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with text

Working with text

Corel's powerful text-handling capabilities let you apply both special graphical effects and sophisticated word-processing features to text. With the <u>Text tool</u>, you can add <u>Artistic text</u> for short lines of text to which you might plan on applying graphical effects and add <u>Paragraph text</u> for larger bodies of text with greater formatting requirements.

In CorelDRAW 7, you can also do the following:

- add drop caps with ease
- fit text to a path directly and edit the text directly
- align Paragraph text vertically
- wrap Paragraph text inside objects directly

Editing text

In CorelDRAW, you have two options for editing text: editing in the Drawing Window and editing in the Text Edit window. Other text editing features include extracting text from a document, editing it in a word processor, then merging it back into the document.

Creating effects with text

Like other objects in CorelDRAW, you can apply special effects to Artistic text like creating 3D effects (extrusions), blending, adding perspective, and applying lenses.

With Paragraph text, you can type directly inside objects by clicking and typing right in the Drawing Window. You can also wrap columns of Paragraph text around objects.

If you design your own fonts, you can create your own Adobe Type 1 and TrueType-compatible fonts and symbols in CorelDRAW.

For more information see the following:

{button ,JI(`',`Adding text')} <u>Adding text</u>

{button ,JI(`',`Selecting text')} <u>Selecting text</u>

{button ,JI(`',`Formatting Text')} <u>Formatting Text</u>

{button ,JI(`',`Working with Paragraph text frames')} <u>Working with Paragraph text frames</u>

{button ,JI(`',`Editing text')} <u>Editing text</u>

{button ,JI(`',`Using writing editing and typing aids')} <u>Using writing, editing, and typing aids</u>

{button ,JI(`',`Creating graphical effects with Paragraph text frames')} <u>Creating graphical effects with Paragraph text frames</u>

{button ,JI(`',`Creating graphical effects with Artistic text')} <u>Creating graphical effects with Artistic text</u>

{button ,JI(`',`Customizing Artistic text characters')} <u>Customizing Artistic text characters</u>

{button ,JI(`',`Creating and Modifying Typefaces')} <u>Creating and Modifying Typefaces</u>

{button ,JI(`',`Substituting unavailable fonts')} <u>Substituting unavailable fonts</u>

{button ,JI(`',`Adding symbols as graphics')} <u>Adding symbols as graphics</u>

Adding text

Adding text

In CorelDRAW 7, you can create both Paragraph text and Artistic text with the Text tool. If you click in the Drawing Window and start typing, you create Artistic text. If you draw a frame first and then type in text, you create Paragraph text.

In documents where you plan to add a large amount of text such as newspapers, brochures, and flyers, create Paragraph text. In documents where you plan to add single lines or phrases, such as titles or short descriptions, add Artistic text. You have more formatting options with Paragraph text such as the ability to add bullets, indents, tabs, and columns. With Artistic text, you have more options for applying graphical effects such as blends, extrudes, and PowerClips, to name a few.

Another way to add text in your drawing is to import it and copy/paste it via the Windows clipboard. When you paste text using the clipboard, CorelDRAW treats it as an OLE object if the originating application is OLE compliant and it is open. If the originating application is not OLE compliant or it is closed, the text will paste as Paragraph text.

For more information about importing, see "Importing and exporting files and images."

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Adding Paragraph text

Use Paragraph text in the following cases: when you're adding large amounts of text, when you want to format text in columns, or if you plan to apply other paragraph formatting such as adding tabs and indents. Keep in mind that in CorelDRAW 7, one Text tool creates both Artistic and Paragraph text.

To create Paragraph text, you need to draw a Paragraph text frame first either a frame of a fixed size or one that automatically increases or decreases vertically to accommodate the amount of text. For information about creating Paragraph text frames that size automatically, see ''Adding Paragraph text frames that size automatically.''

To add Paragraph text in frames of fixed sizes

1. Click the Text tool.

2. Click anywhere in the Drawing Window and drag away (in any direction) from the initial point you clicked to size the Paragraph text frame.

   The frame is created when you release the mouse button. The text cursor appears at the top left corner of the frame if your default alignment is set to left or none.

3. Type in the frame.

{button ,AL(`PRC Adding text;',0,"Defaultoverview",)} Related Topics

Adding Paragraph text frames that size automatically

To create Paragraph text, you need to create a <u>Paragraph text frame</u> first either a frame of a fixed size or one that automatically increases or decreases vertically to accommodate the amount of text. For information about creating Paragraph text frames of fixed sizes, see "<u>Adding Paragraph text</u>."

To add Paragraph text in frames that shrink and expand as you type

1. Click Tools, Options.
2. Click the Text tab.
3. Enable the Expand and Shrink Paragraph Text Frames When Typing check box.
4. Click the <u>Text tool</u>.
5. Click anywhere in the Drawing Window and drag to size the frame horizontally.
6. Type in the Paragraph text frame.

   The frame increases in height as you type.

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{button ,AL(`PRC Adding text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding Artistic text

To add Artistic text, you can click anywhere in the Drawing Page or non-printable areas of your drawing with the Text tool selected, and start typing. Use Artistic text to add short lines of text to your document, especially if you plan to work with special effects. Artistic text can be manipulated like other graphical objects. For example, you can apply 3D effects using the Extrude Roll-Up.

To add Artistic text

1. Click anywhere in the Drawing Window with the Text tool and type.

2. Do one of the following:

   - Click somewhere else in the Drawing Window to add more Artistic text.

   - Click in another line of Artistic text to edit it.

   - Click another tool.

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{button ,AL(`PRC Adding text;',0,"Defaultoverview",)} Related Topics

Selecting Text

Selecting text

In CorelDRAW, you need to select text before you perform any operation to it including formatting, editing, moving, and resizing. The tool you use to select the character, line of Artistic text, or Paragraph text frame varies with the operation you want to perform:

To ...	Select with this tool ...
Apply formatting properties to text and change individual characters	Text tool
Apply a change that affects the whole text object or multiple text objects	Pick tool
Move individual characters and reshape characters that have been converted to curves	Shape tool

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Selecting text to edit with the Text tool

If you wish to edit selected <u>Artistic text</u> characters, use the Text tool to highlight the characters you wish to change. Likewise, when you select <u>Paragraph text</u> with the <u>Text tool</u>, select only those characters or paragraphs you wish to change; the unselected paragraphs in the frame remain unchanged.

To select text with the Text tool

- With the Text tool, click anywhere in the Artistic text or Paragraph text frame and drag to highlight the characters you want to change.

{button ,AL(`PRC Selecting Text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting text objects with the Pick tool

When you select a text object (either line of <u>Artistic text</u> or <u>Paragraph text</u>) with the <u>Pick tool</u>, you can move, rotate, skew, and apply formatting changes to it.

When you select both text types with the Pick tool, CorelDRAW treats them as graphical objects to which you can apply transformations, special effects, and global formatting changes. Special effects you can apply to Artistic text are as follows: perspective, envelopes, blends, extrudes, contours, lenses, and PowerClips. To Paragraph text, you can apply envelopes which only affect the shape of the frame and not the text contained inside it.

To select Artistic text with the Pick tool

- With the Pick tool, click any Artistic text character to select the entire line.

To select Paragraph text with the Pick tool

- With the Pick tool, click anywhere inside or on the Paragraph text frame to select the frame and its contents.

 Note

- If you are in Wireframe view or you have a layer with color override enabled, only the frame is selectable.

{button ,AL(`PRC Selecting Text;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting individual text characters with the Shape tool

When you select a text object (either a line of <u>Artistic text</u> or a <u>Paragraph text</u> frame) with the <u>Shape tool</u>, you can manipulate individual characters separately.

To select with the Shape tool

1. Click anywhere in the text with the Shape tool.

   Character nodes appear next to each character along with a pair of <u>handles</u> at the bottom of the text for adjusting spacing.

2. Click the node to the left of a character to select it.

To select multiple character nodes with the Shape tool

Do one of the following:

- Hold down SHIFT and click the nodes of each character you want to select.
- <u>Marquee-select</u> the character nodes.

Tip

- To constrain characters to the baseline as you move them, hold down CTRL.

{button ,AL(`PRC Selecting Text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Formatting Text

Formatting Text

Formatting options for specifying the font type, weight, size, spacing, and other character properties are available for both <u>Artistic text</u> and <u>Paragraph text</u>. For Paragraph text, you also have options for adding tabs, indents, bullets, and automatic hyphenation.

CorelDRAW provides several ways to format text:

- change the default settings of the <u>Text tool</u> to specify formatting options before you begin typing
- change formatting characteristics to text already in your document
- use text <u>styles</u> and templates if you're working in a document with a large amount of text and you want to format quickly and consistently

You can format text using the Property Bar, the Text toolbar, the Format Text dialog box. Many of the formatting options you use most often are available on the Property Bar. For more advanced options, use the Format Text command in the Text menu or the Format Text button on the Property Bar.

Note

- You can customize toolbars to add buttons for commands and options you use frequently. For more information, see "<u>Customizing toolbars</u>."

For more information see the following:

{button ,JI(`',`Applying character properties')} <u>Applying character properties</u>

{button ,JI(`',`Specifying text spacing')} <u>Specifying text spacing</u>

{button ,JI(`',`Specifying options for font and symbol lists')} <u>Specifying options for font and symbol lists</u>

{button ,JI(`',`Changing default formatting')} <u>Changing default formatting</u>

{button ,JI(`',`Applying paragraph formatting')} <u>Applying paragraph formatting</u>

{button ,JI(`',`Working with text styles')} <u>Working with text styles</u>

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying character properties

Applying character properties

For both <u>Artistic text</u> and <u>Paragraph text</u>, you can specify the following character properties:

- font type, weight, size, and other font properties including applying underlining, overlining, and strikeout
- change preset line thickness
- character, line, and word spacing
- horizontal justification

The easiest way to change basic character properties is to use the buttons in the Property Bar. Use the Format Text dialog box for more advanced options.

{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Specifying font, size, and weight

The easiest way to specify the font, type, weight, and size of text is to use the Property Bar or the Text toolbar. Options for specifying formatting properties are also available in the Text toolbar and the Format Text dialog box.

To specify formatting properties using the Property Bar or the Text toolbar

1. Select the <u>Paragraph Text frame text</u> you want to format with the <u>Pick tool</u> or the <u>Text tool</u>.

   Use the Pick tool if you want to format the whole text object a line of Artistic text or all paragraphs in the <u>Paragraph text frame</u>. Use the Text tool to select specific characters.

2. In the Property Bar or the Text toolbar,

To...	Do this...
Specify the font	Choose a font type from the Fonts list box.
Specify the font size	Type a value in the Font Size List list box or click the down arrow and choose a size.
Apply bolding	Click the <u>Bold</u> button.
Apply italics	Click the <u>Italic</u> button.

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

- If the Text toolbar isn't displayed, click View, Toolbars. Enable the Text check box.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and modifying underline, overline, and strikeout text formats

You can apply underlines, overlines, and strikeouts, and change any of the line styles in the Format Text dialog box. You can also use the Property Bar or the Text toolbar to underline text quickly.

To underline using the Property Bar or the Text toolbar

1. Select the text with the Pick tool, or the Text tool.

   Use the Pick tool if you want to format the whole text object a line of Artistic text or all paragraphs in the Paragraph text frame. Use the Text tool to select specific characters.

2. In the Property Bar or the Text toolbar, click the Underline button.

To overline and strikeout

1. Select the text with the Pick tool or the Text tool.

   Use the Pick tool if you want to format the whole text object a line of Artistic text or all paragraphs in the Paragraph text frame. Use the Text tool to select specific characters.

2. Do one of the following:
   - Click Format Text in the Property Bar.
   - Click Text, Format Text.

3. In the Font tab, specify one or all of the following:

To ...	Do this ...
Apply overline	Choose a line style from the Overline list box.
Apply strikeout	Choose a line style from the Strikeout list box.

To change a preset line thickness

1. Select the text with the Pick tool with the Text tool.
2. Click Text, Format Text.
3. Click the Edit button next to the line type (Underline, Overline, or Strikeout) you wish to change.
4. Type a value for the new thickness.
5. Type values in the following boxes, if necessary:
   - Thickness to specify the line thickness
   - Baseline shift to specify the amount of space between the line and text

   You can also specify the units.

To remove underline, overline, or strikeout

1. Select the text with the Pick tool or the Text tool.
2. Click Text, Format Text.
3. Choose None in the Underline, Overline, or Strikeout list box.

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars. Enable the Text check box.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} Related Topics

Making text superscript or subscript

You can make text appear in <u>supercript</u> or <u>subscript</u> for scientific notation and other purposes.

To make text superscript or subscript

1. Select the text with the <u>Pick tool</u>, or the <u>Text tool</u>.

   Use the Pick tool if you want to format the whole text object a line of Artistic text or all paragraphs in the <u>Paragraph text frame</u>. Use the Text tool to select specific characters.

2. Click Text, Format Text.

3. Click the <u>Superscript</u> or <u>Subscript</u> buttons as desired.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing text to small caps or all caps

You can format text as small caps or all caps as required.

To make text small caps or all caps

1. Select the text with the <u>Pick tool</u>, or the <u>Text tool</u>.

    Use the Pick tool if you want to format the whole text object a line of Artistic text or all paragraphs in the <u>Paragraph text frame</u>. Use the Text tool to select specific characters.

2. Click Text, Format Text.

3. In the Font tab, click the <u>Small Caps</u> button or the <u>All Caps</u> button.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding drop caps

You might want to add a drop cap for an eye-catching initial paragraph in a document.

To add a drop cap using the Property Bar

1. Select the <u>Paragraph text frame</u> with the <u>Pick tool</u>, or select specific characters or paragraphs with the <u>Text tool</u>.
2. Click the <u>Drop Cap</u> button in the Property Bar.

To create customized drop caps

1. Select the <u>Paragraph text frame</u> with the <u>Pick tool</u>, or select specific characters or paragraphs with the <u>Text tool</u>.
2. Click Text, Format Text.
3. Click the Effects tab.
4. Click Drop Cap.
5. Click one of the following in the Placement section:
   - Dropped in the Placement section to wrap text around the dropped letter
   - Hanging Indent to offset the initial letter away from the body of text
6. Type a value to specify the number of lines to appear beside the dropped letter in the Dropped Lines box.
7. Type a value for the amount of space you want between the dropped letter and the body of text in the Distance From Text box.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Aligning Artistic text horizontally

Aligning Artistic text is different from aligning Paragraph text. When you align Paragraph text, you align text with respect to the frame that contains it. However, when you align Artistic text, it is aligned with the point you first clicked when you entered the text. No alignment is the same as left alignment if no characters have been shifted horizontally.

The easiest way to align Artistic text is to use the Property Bar.

To align Artistic text using the Property Bar

1. Select Artistic text with the Text tool.

2. Click one of the following buttons:

   - No Alignment
   - Left Alignment
   - Center Alignment
   - Right Alignment
   - Full Alignment
   - Forced Alignment

 Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

To align Artistic text in the Format Text dialog box

1. Select Artistic text with the Pick tool.

2. Click Text, Format Text.

3. Click the Spacing tab.

4. Enable a button in the Alignment section.

{button ,AL(`PRC Applying character properties;',0,"Defaultoverview",)} Related Topics

to go in glossary

Text you align with the NONE and LEFT options appear the same, unless that text contains characters that you've shifted horizontally (either by dragging the characters with the Shape tool, or by assigning shifts to selected text using the controls on the Spacing page of the Format Text dialog box.)

If the text contains shifted characters that appear at the beginning of a line, the line containing those characters is moved left or right so that the first character of that line will appear at the left margin.

eg:

NONE-Aligned text with shifted characters:

margin

|

| This is some unshifted text

This | line has some characters shifted left

| Thise has some characters shifted right

^^^

note: characters overlap

LEFT-Aligned text with shifted characters:

margin

|

|This is some unshifted text

|This line has some characters shifted left

|Thise has some characters shifted right

^^^

note: characters overlap

 Notes

- The second line gets shifted to the right as a result of the LEFT-alginment, so that it begins at the left margin.
- The third line gets shifted to the left as a result of the LEFT-alignment, so that it begins at the left margin.
- In Paragraph text, the right-shifting of the second line might cause the paragraph to wrap at the right margin differently, forcing more text onto the next line. In certain cases (large characters shifts to the left, or very narrow frames, this change in line break can actually leave the line, and the rest of the frame, empty.

Specifying text spacing

Specifying text spacing

For both Artistic text and Paragraph text, you can specify spacing between characters, words, and lines with precise values using the Format Text dialog box or interactively in the Drawing Window. For Paragraph text, you can also specify spacing between paragraphs.

CorelDRAW offers different options for specifying text spacing depending on the tool you use to select the text. Selecting with the Text tool or the Pick tool enables you to adjust spacing between characters, words, lines, and paragraphs. Selecting with the Text tool also enables you to adjust the spacing between a range of characters. Selecting with the Shape tool allows you to specify spacing horizontally and vertically with precise values using the Property Bar.

{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying character, word, and line spacing with precision

You can change the spacing between characters, words, and paragraphs with precision for both Artistic text and Paragraph text.

When you change line spacing for Artistic text, the spacing applies to lines of text with a carriage return in between. For Paragraph text, the space applies to lines of text within the same paragraph.

When you select a Paragraph text frame and change character spacing, the changes you make apply to all paragraphs in the frame. If you want to change only some paragraphs, select the paragraphs you want to change with the Text tool.

To change the spacing between characters with precision

1. Select text with the Pick tool or the Text tool.

   Use the Pick tool to select a text object either a line of Artistic text or a Paragraph text frame. Use the Text tool to select specific characters or paragraphs.

2. Click Text, Format Text.

3. Click the Spacing tab.

4. In the Character box, type a value for the amount of space, as a percentage of the Space character that you want to place between individual characters.

To change spacing between words with precision

1. Follow steps 1 to 3 from the previous procedure.

2. In the Word box, type a value for the amount of space, as a percentage of the Space character, that you want to place between words.

To change spacing between lines with precision

1. Follow steps 1 to 3 from the "To change the spacing between characters with precision" procedure.

2. In the Line box, type a value for the amount of space you want between the lines of text as a percentage of character height.

   If necessary, change the units to Points or a Percentage of Point Size in the list box beside the Line box.

{button ,AL(`PRC Specifying text spacing;',0,"Defaultoverview",)} Related Topics

Using range kerning

Range kerning adjusts spacing between a selected series of Artistic text and Paragraph text characters.

To kern text

1. Select two or more characters of Paragraph text or Artistic text with the Text tool.
2. Click Text, Format Text.
3. On the Font tab, type the percentage of space you want between text characters in the Range Kerning box.

   The value is a percentage of the space character.

_____

{button ,AL(`PRC Specifying text spacing;',0,"Defaultoverview",)} Related Topics

Specifying character, word, line, and paragraph spacing interactively

You can adjust the amount of space before and after text characters, words, lines of text, and paragraphs interactively directly in the Drawing Window.

To adjust character spacing interactively

1. Select a text object with the Shape tool either a line of Artistic text or Paragraph text frame.
2. Drag the Kerning Arrow right to increase or drag it left to decrease the spacing between all characters in the text object.

To adjust spacing between words interactively

1. Select a text object with the Shape tool either a line of Artistic text or Paragraph text frame.
2. Hold down CTRL and drag the Kerning Arrow right to increase or drag it left to decrease the spacing between all words in the text object.

To adjust spacing between lines interactively

1. Select a text object with the Shape tool either a line of Artistic text or Paragraph text frame.
2. Drag the Inter-line Spacing Arrow up to decrease or drag down to increase the interline spacing.

To adjust spacing before paragraphs interactively

1. Select the Paragraph text frame with the Shape tool.
2. Hold down CTRL and drag the Inter-line Spacing Arrow down to increase the spacing before paragraphs or drag up to decrease the spacing before paragraphs.

{button ,AL(`PRC Specifying text spacing;',0,"Defaultoverview",)} Related Topics

Adjusting spacing and shifting characters with precision

Using the Property Bar, you can adjust the space between Artistic and Paragraph text characters horizontally and vertically.

To shift characters horizontally

1. Select the text with Shape tool.
2. Select the node(s) of the characters you want to shift.
3. Type the horizontal shift as a percentage of the point size in the Horizontal shift box.

   Negative values move the characters left; positive values move the characters right.

To shift characters vertically

1. Select the text with Shape tool.
2. Select the node(s) of the characters you want to shift.
3. Type the vertical shift as a percentage of the point size in the Vertical shift box.

   Negative values move the character up; positive values move the characters down.

{button ,AL(`PRC Specifying text spacing;',0,"Defaultoverview",)} Related Topics

Specifying spacing before and after paragraphs with precision

A new paragraph is created each time you press ENTER. The result is a hard return.

If you press SHIFT + ENTER, the cursor moves to the following line without creating a new paragraph. The result is a soft return.

You can identify the end of a paragraph by turning the Non-printing Characters option on. To change the amount of space between paragraphs, you can edit the amount of space before and after paragraphs. You can specify spacing for all paragraphs in a frame or select only those paragraphs you wish to change.

To change the amount of space before or after a paragraph with precision

1. Select the text with the Pick tool or the Text tool.

   Use the Pick tool if you want to format the whole text object the line of Artistic text or all paragraphs in the Paragraph text frame. Use the Text tool to select specific characters or paragraphs.

2. Click Format Text in the Property Bar.

3. Click the Spacing tab.

4. Specify the amount of space you want before or after a paragraph, or both:
   - Type a value in the Before Paragraph box for the amount of space you want before each paragraph. This value represents a percentage of character height for the chosen font.
   - Type a value in the After Paragraph box for the amount of space you want after each paragraph. This value represents a percentage of character height for the chosen font.

Tip

- To display non-printing characters, click the Non-printing Characters button in the Property Bar.

{button ,AL(`PRC Specifying text spacing;',0,"Defaultoverview",)} Related Topics

Specifying options for font and symbol lists

Specifying options for font and symbol lists

In CorelDRAW 7, you can specify how you want the lists of fonts and symbols in the Text toolbar to appear.

{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} Related Topics

Choosing font and symbol display options

In CorelDRAW 7, options for displaying fonts and symbols lists include: displaying the contents of fonts and symbols lists, displaying fonts samples, specifying the number of fonts to display in the list, and displaying current fonts only.

To specify the contents of the font list

1. Click Tools, Options.

2. Click the Font tab.

3. In the Font List Contents section, enable one or all of the following check boxes for the font groupings you want to appear in the font list in the Text toolbar:

   - Show TrueType Fonts

   - Show Type 1 Fonts

To specify the contents of the symbols list

1. Click Tools, Options.

2. Click the Font tab.

3. In the Symbol List Contents section, enable one or all of the following check boxes for the font groupings you want to appear in the symbol list in the Text toolbar:

   - Show TrueType Symbols

   - Show Type 1 Symbols

To show samples in the fonts list

1. Click Tools, Options.

2. Click the Font tab.

3. In the Font List Contents section, enable the Show Font Sample In Drop Down Fonts Lists check box.

To show only fonts used in the current document

1. Click Tools, Options.

2. Click the Font tab.

3. In the Font List Contents section, enable the Show Document Fonts Only check box.

To specify the number of recently used fonts displayed in the fonts list

1. Click Tools, Options.

2. Click the Font tab.

3. In the Font List Contents section, type a new value in Display The Most Recently Used Fonts box.

Changing default text settings

Changing default formatting

Text you add to your documents have a specific set of formatting properties by default. For example, the default formatting for Artistic text is Avante Garde BK BT, Normal weight, 24 point. You can change any of these properties to change the default formats for text you enter into the current document.

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{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} **Related Topics**

Changing default formatting properties for the current document

You can change the default formatting properties of Artistic and Paragraph text for the current document.

To change default formats for Artistic text for the current document

1. With no object selected, click Text, Format Text.

   The Artistic text check box is enabled by default.

2. Click OK.

3. Choose the properties (such as the font, size, weight) that you want to assign as the new defaults.

To change default formats for Paragraph text for the current document

1. With no object selected, click Text, Format Text.

   The Artistic text check box is enabled by default.

2. Disable the Artistic text check box. Enable the Paragraph text check box.

3. Click OK.

4. Choose the properties (such as the font, size, weight) that you want to assign as the new defaults.

To change default formats for Artistic and Paragraph text at once

1. With no object selected, click Text, Format Text.

   The Artistic text check box is enabled by default.

2. Enable the Paragraph text check box and keep the Artistic text check box enabled.

3. Click OK.

4. Choose the properties (such as the font, size, weight) that you want to assign as the new defaults.

{button ,AL(`PRC Changing default text settings;',0,"Defaultoverview",)} Related Topics

Changing default formatting properties for new documents

You can change the default formatting properties for all subsequent documents you create in CorelDRAW using the Styles Roll-Up.

To change text formatting defaults for all new documents

1. With no object selected click Text, Format Text.

2. To specify the text type for which you wish to change default formatting properties, enable one or both of the following:

   - the Artistic text check box
   - the Paragraph text check box

3. Choose the <u>Font</u> , Alignment properties, and other properties you want to assign as the new settings.

4. Click OK.

5. Click Layout, Graphics and Text Styles.

6. Click ▶, Template, Save As Default for New Documents.

{button ,AL(`PRC Changing default text settings;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing default text units

By default, the controls in the Format Text dialog box display measurement units in <u>points</u>. You can change this setting for the current and all subsequent documents you create in CorelDRAW.

To specify default text units

1. Click Tools, Options.

2. Click the Text tab.

3. From the Default Text Units list box, choose the units you want to work with when formatting text. You can choose one of the following:

   - inches
   - millimeters
   - picas, points
   - points
   - ciceros, didots
   - didots

{button ,AL(`PRC Changing default text settings;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying paragraph formatting

Applying paragraph formatting

With Paragraph text, you can specify all character properties and paragraph formatting options. Paragraph properties include:

- columns in frames
- tabs and indents
- horizontal and vertical alignment
- bullets
- drop caps
- automatic hyphenation
- spacing before and after paragraphs
- additional options for the full and force justify horizontal alignment settings

For more information about applying character properties to Paragraph text, see "Applying character properties."

{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} Related Topics

Adding and editing columns of equal widths

Columns effectively lay out text-intensive documents in a highly accessible format especially in newspapers, magazines, and newsletters.

With Paragraph text, you can create columns of equal or varying widths and spacing. This section explains how to create columns of equal widths.

After you add columns, you can change their width interactively in the Drawing Window.

For information about creating columns of varying widths, see "Adding columns of varying widths and gutters."

To add columns of equal widths

1. Select the Paragraph text frame to which you want to add columns with the Pick tool.
2. Click Text, Format Text.
3. Click the Frames and Columns tab.
4. Type a value in the Number Of Columns box.
5. Enable the Equal Column Width check box to create columns of equal widths and gutters.

To fix the current frame width while adding or deleting columns

1. Follow the "To add columns of equal widths" procedure.
2. Enable the Maintain Current Frame Width check box.

   When you add or delete columns, the column widths adjust to fit the width of the frame.

To maintain the current column width while adding or deleting columns

1. Follow the "To add columns of equal widths" procedure.
2. Click the Automatically Adjust Frame Width button.

   When you add or delete the number of columns, the current column width remains fixed while the width of the frame adjusts automatically.

To edit columns of equal widths interactively

1. Click inside the Paragraph text with the Text tool.

   The ruler displays the widths of the columns and gutters in the selected frame.
2. Place the mouse cursor over a column gutter.

   The cursor changes to a double-sided arrow.
3. Drag along the ruler until the columns are at the desired size.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Adding columns of varying widths and gutters

You can create columns of equal or varying widths and spacing in Paragraph text frames. This section explains how to create columns of varying widths.

For information about creating columns of equal widths, see "Adding and editing columns of equal widths."

To add columns of varying widths and gutters

1. Select the Paragraph text frame to which you want to add columns with the Pick tool.
2. Click Text, Format Text.
3. Click the Frames and Columns tab.
4. Type a value in the Number Of Columns check box.
5. Disable the Equal Column Width check box.
6. Type a value in the Width box beside each column # (number).
7. Type a value in the Gutter box to indicate the amount of space you want between it and the next one.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Aligning Paragraph text

You can align all paragraphs or a select few within a <u>Paragraph text frame</u> horizontally. In CorelDRAW 7, you can also align all paragraphs in a selected Paragraph text frame vertically.

Note

- You can't align Artistic text vertically.

To align Paragraph text horizontally using the Property Bar

1. Select the <u>Paragraph text</u> with the <u>Pick tool</u> or the <u>Text tool</u>.

   Use the Pick tool if you want to format all paragraphs in the <u>Paragraph text frame</u>. Use the Text tool to select specific paragraphs.

2. Click one of the following buttons:
   - <u>No Alignment</u>
   - <u>Left Alignment</u>
   - <u>Center Alignment</u>
   - <u>Right Alignment</u>
   - <u>Full Alignment</u>
   - <u>Forced Alignment</u>

To align Paragraph text vertically

1. Select the frame with the <u>Pick tool</u>.
2. Click Text, Format Text.
3. Click the Frames and Columns tab.
4. Choose one of the following in the Vertical Justification list box:
   - Top
   - Center
   - Bottom
   - Full

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.
- You can also align Paragraph text using the Spacing tab in the Format Text dialog box.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing tabs

Tabs are left-aligned by default. You can change the alignment type in the Alignment column to add center, right, or decimal tabs stops. You can also add tabs interactively by clicking in the ruler to add tabs at the points you click.

To add tabs

1. Select the Paragraph text frame with the Pick tool or the Text tool.

   Use the Pick tool if you want to format all paragraphs in the Paragraph text frame. Use the Text tool to select specific paragraphs.

2. Click Format Text in the Property Bar.

3. Click the Tabs and Indents tab.

4. Do one of the following:
   - Click in the ruler to place a tab at the point you click.
   - Click the New button and type a value.

To set tabs at regular intervals

1. Follow steps 1 to 3 from the "To add tabs" procedure.

2. Type a value in the box beside Apply Tabs Every and change the units if necessary.

3. Click the Apply Tabs Every button to add tabs at the interval you specified.

 Tip

- You might want to click the Delete All button to delete all default tab stops first.

To remove tabs

1. Follow steps 1 to 3 from the "To add tabs" procedure.

2. In the tabs list, click the tab(s) you want to remove.

3. Do one of the following:
   - Click the Delete button.
   - Click the Delete All button to delete all tab stops in the selected paragraphs.

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{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Specifying tab alignment and leader tabs

You can set up tabs to ensure straight margins for Paragraph text in your document. By default, tabs are left aligned and are not leadered. You can change the alignment to right, center, decimal and specify the leader character. Leadered tabs are often used for tables and lists such as a Table of Contents.

To change the alignment of tabs

1. Select the Paragraph text frame with the Pick tool or the Text tool.

   Use the Pick tool if you want to format all paragraphs in the Paragraph text frame. Use the Text tool to select specific paragraphs.

2. Click Text, Format Text.

3. Click the Tabs and Indents tab.

4. Click the button under Alignment that corresponds to the tab you want to change.

5. Click the down arrow button that appears and choose one of the following options from the list box:

   - left
   - right
   - center
   - decimal

To add tabs with leader characters

1. Follow steps 1 to 3 from the previous procedure.

2. Enable the Leader check box beside the tab(s) to which you want to add leaders.

3. Optionally, click Leaders, and click the Up and Down arrows beside the Leader Character box, to choose the desired character.

To decrease or increase space between leader tab characters

Do one of the following:

- In the Leader Properties dialog box, drag the Leader spacing slider left to decrease or right to increase the spacing.

- Type a number from 0 to 10 in the Leader Spacing box.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Adding and removing indents

You can indent the first line of a paragraph or an entire paragraph to offset it from the remainder of the text body.

Using the Property Bar is the easiest way to indent an entire paragraph. If you want to indent the first line of the paragraph only, use the Format Text dialog box.

To indent the first line of a paragraph

1. Select the Paragraph text frame with the Pick tool or select specific paragraphs with the Text tool.

   Use the Pick tool if you want to format all paragraphs in the frame. Use the Text tool to select specific paragraphs.

2. Click Text, Format Text.

3. Click the Tabs and Indents tab.

4. Type a value in the First Line box.

5. Type 0 in the Rest Of Lines box.

To indent the entire paragraph using the Format Text dialog box

1. Follow steps 1 to 3 from the "To indent the first line of a paragraph" procedure.

2. Type the same value in the First Line Box and the Rest Of Lines box to indent the entire paragraph.

To indent the entire paragraph using the Property Bar or the Text toolbar

1. Select the Paragraph text frame with the Pick tool or select specific paragraphs with the Text tool.

2. Click the Increase Indent button.

3. Keep clicking Increase Indent you are satisfied with the position of the paragraph.

Tips

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars. Enable the Text check box.

To decrease the indent

1. Select the Paragraph text frame with the Pick tool or select specific paragraphs with the Text tool.

2. Click the Decrease Indent button until you are satisfied with the position of the paragraph.

To remove indents

1. Follow steps 1 to 3 from the "To indent the first line of a paragraph" procedure.

2. Type 0 in the First Line box.

3. Type 0 in the Rest of Lines box.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Adding and removing bullets

Bulleted lists are effective for presenting non-sequential, parallel nuggets of information in a consistent format. If you are creating several bulleted lists, you might want to use one of the predefined Paragraph text bullet styles to format them consistently. If you want to create a unique effect, you might want to create your own styles and then apply them.

The easiest way to create a bulleted list is to select the paragraphs you want to format and click the Bullet button in the Property Bar. If you want to change the bullet formatting, use the Format Text dialog box. For more information, see "Customizing bullets."

For more information about creating styles, see "Creating a style."

To create a bulleted list using the Property Bar

1. Select the Paragraph text frame with the Pick tool or select specific paragraphs with the Text tool.

   Use the Pick tool if you want to format all paragraphs in the frame. Use the Text tool to select specific paragraphs.

2. Click the Bullet button in the Property Bar.

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

To add a bullet using the Format Text dialog box

1. Select the Paragraph text frame with the Pick tool or select specific paragraphs with the Text tool.

2. Click Text, Format Text.

3. Click the Effects tab.

4. Click the Bullet button.

5. Choose a bullet category from the Bullet Category list box.

6. Click a symbol in the preview window.

To remove a bullet

1. Follow steps 1 to 3 from the previous procedure.

2. Click the No Effect button.

Note

- You can't add bullets to Artistic text.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} Related Topics

Customizing bullets

Once you add bullets to paragraphs, you might want to customize their appearance by changing one or more of the following properties:

- size
- style
- position
- spacing

A bullet's size, style, and position relative to the other text characters are determined by the font of the paragraph. You can change any of these settings to suit your purposes.

To customize bullets, follow these steps first

1. Select the Paragraph text frame with the Pick tool or the Text tool.

   Use the Pick tool if you want to format all paragraphs in the Paragraph text frame. Use the Text tool to select specific paragraphs.

2. Click Text, Format Text.
3. Click the Effects tab.
4. Click the Bullet button.
5. Change any of the options listed in this section.

To change the bullet size

1. Follow steps 1 to 4 from the "To customize bullets, follow these steps first" procedure.
2. Type a value in the Bullet Size box.

To change the bullet style

1. Follow steps 1 to 4 from the "To customize bullets, follow these steps first" procedure.
2. Choose a Bullet Category from the list box.
3. Choose a symbol in the preview window.

   You can also choose a bullet by entering its index number in the Symbol # box. Index numbers are listed in the Symbol and Clipart Libraries Catalog.

To raise or lower the position of a bullet

1. Follow steps 1 to 4 from the "To customize bullets, follow these steps first" procedure.
2. In the Baseline shift box, type a negative value to lower the bullet's position or type a positive value to raise it.

To create a bulleted list with a hanging indent

1. Follow steps 1 to 4 from the "To customize bullets, follow these steps first" procedure.
2. In the Placement section, click Hanging Indent.
3. Type a value in the Bullet Indent box.

To change the space between the bullet and text

1. Click Text, Format Text.
2. Click the Tabs and Indents tab.
3. In the Indents section, type a value for the amount of space you want between the bullet and the text in the First Line box.
4. In the Rest Of Lines box, type the same value as the one in the First Line box.

Note

- This procedure changes the space between the frame and the text, resulting in changes to spacing between the bullet and text.

Hyphenating text

You can turn automatic hyphenation on for selected paragraphs or all paragraphs in a <u>Paragraph text frame</u>. Automatic hyphenation automatically places hyphens in words that can be hyphenated and are forced to wrap to the next line.

To set automatic hyphenation for the document

1. With no text tool selected, click Text, Format Text.

2. Enable the Paragraph text check box.

3. Disable the Artistic text check box.

4. Click OK.

5. Click the Spacing tab in the Format Text dialog box that appears.

6. Enable the Use Automatic Hyphenation check box.

 Note

- The existing text in your document remains unaffected. Only subsequent frames you create will use automatic hyphenation.

To set automatic hyphenation for selected Paragraph text

1. Select the <u>Paragraph text frame</u> with the <u>Pick tool</u> or specific paragraphs with the <u>Text tool</u>.

   Use the Pick tool if you want to format all paragraphs in the <u>Paragraph text frame</u>. Use the Text tool to select specific paragraphs in a frame.

2. Click Text, Format Text.

3. Click the Spacing tab.

4. Enable the Use Automatic Hyphenation check box.

To enable the hyphenation of words containing capital letters

1. Follow steps 1 to 4 from the previous procedure.

2. Click the Hyphenation Settings button in the Hyphenation section.

3. Enable the Break Capitalized check box to hyphenate words with initial or all capital letters.

To specify the minimum word and character lengths for hyphenation

1. Follow steps 1 to 5 from the "To set automatic hyphenation for the document" procedure.

2. Click the Hyphenation Settings button in the Hyphenation section.

3. Type a value in the Minimum Word Length box to set the minimal number of characters in a word for hyphenation.

4. Type a value in the Minimum Characters Before box to set the minimal number of characters before a hyphen.

5. Type a value in the Minimum Characters After box to set the minimal number of characters after a hyphen.

To specify the hot zone for hyphenation

1. Follow steps 1 to 5 from the "To set automatic hyphenation for the document" procedure.

2. Click the Hyphenation Settings button in the Hyphenation section.

3. Type a value in the Hot Zone box to specify the distance from the right margin that you want CorelDRAW to start hyphenating words.

{button ,AL(`PRC Applying paragraph formatting;',0,"Defaultoverview",)} <u>Related Topics</u>

Formatting with text styles

Working with text styles

Like many popular word-processing applications, you can create documents with consistent and professional formats using the text styles in CorelDRAW. Text styles store formatting characteristics such as the font type and size to enable you to format faster and incorporate design changes easier than formatting text objects individually.

A text style is attached automatically to any Artistic text or Paragraph text you add to your document. If you add Artistic text, the text has the style, Default Artistic text attached to it. If you add Paragraph text, each paragraph in the frame will have the style, Default Paragraph text attached to it. Each time you add text (either Paragraph or Artistic), it displays the formatting properties defined by the default styles until you apply new styles or change the default settings.

For more information about using styles see "Working with styles."

 Note

- Each paragraph in a Paragraph text frame can have its own style.

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{button ,AL(`OVR Formatting Text;',0,"Defaultoverview",)} Related Topics

Applying text styles

The procedure for applying text styles is the same as that for applying graphic styles. You first select the object and then choose a style for it. The procedures that follow explain applying styles using the Property Bar and the Styles Roll-Up. You can also apply styles from the Text toolbar.

To apply a text style using the Property Bar

1. Select text with the Text tool.

   The Property Bar displays tools for the text type you choose. For example if you select Artistic text, the Property Bar displays commands and controls for Artistic text and if you select Paragraph text, it displays commands and controls for Paragraph text.

2. Choose a style from the Styles list that's appropriate to the selected text.

   For example, choose an Artistic text style for selected Artistic text or choose a Paragraph text style for selected Paragraph text.

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

To apply a style to text using the Styles Roll-Up

1. Select text with the Text tool or the Pick tool.

2. Click Layout, Graphics and Text Styles.

3. Double-click a style that is appropriate to the selected text.

Working with Paragraph text frames

Working with Paragraph text frames

You can think of <u>Paragraph text frames</u> as containers that hold Paragraph text. By selecting the frame, you can manipulate its contents and apply formatting properties to all paragraphs in the frame at once.

You can also change the frame itself by applying transformations such as rotating and skewing. When you apply transformations, you can choose to wrap the lines of text to accommodate the frame's interior shape or resize the text along with the frame.

 Note

- Paragraph text frames are also referred to simply as "frames."

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating Paragraph text frames

To add Paragraph text to your document, you need to create a <u>Paragraph text frame</u> with the <u>Text tool</u> first. Keep in mind that a frame is invisible when it isn't selected and it contains no text.

To create a Paragraph text frame

1. Click the Text tool.
2. Click in the Drawing Window and drag the frame outline that appears in any direction in the <u>Drawing Window</u>.
3. Release the mouse button to create the frame.

{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Sizing Paragraph text frames

Paragraph text frames are objects that CorelDRAW treats similarly to other objects in a drawing. For example, you can size them like other objects. You can either size a frame independently of its contents or size the frame and the text it contains proportionately.

To increase or decrease the frame size

1. Click anywhere in or on the border of a Paragraph text frame with the Pick tool.
2. Click any handle and drag in an outward direction to increase the size or in an inward direction to decrease the size of the frame but not the text inside.

To size Paragraph text and its frame together

1. Click anywhere in or on the border of a Paragraph text frame with the Pick tool.
2. Hold down ALT and drag one of the corner handles to resize the frame and the text inside at the same time.

   The text maintains the shape of the original font.

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{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} Related Topics

Moving Paragraph text frames

Paragraph text frames are objects that CorelDRAW treats similarly to other objects in a drawing. For example, you can move them like other objects.

To move a frame

1. Click anywhere in the Paragraph text frame or the frame borders with the Pick tool.
2. Drag the Paragraph text frame outline to a new location and release the mouse button.

{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} Related Topics

Linking Paragraph text frames to specify text flow

If your document has more than one Paragraph text frame, you can link them together to direct the flow of text. When two frames are linked, text flows from one frame into the other if the amount of text is greater than the size of the originating frame.

The text flow tab in the top or middle bottom handles indicate the direction of text flow in linked frames. To select the starting frame, click the bottom-middle tab and then click the frame into which you want the text to flow. The Paragraph text icon that appears at the top of the second frame indicates that text overflows into it.

The two frames are now linked so that if you shrink or enlarge one frame or change the size of the text, the amount of text in the next frame adjusts automatically. You can always remove links or change the direction of flow if you change your mind at a later point.

When you select one of the linked frames with the Text tool a blue arrow appears between the two frames indicating the direction of text flow. If the linked frame is on a different page, the page number appears beside the blue arrow.

When you import text files longer than a single page, CorelDRAW creates new pages automatically to hold the text.

To link frames together

1. Select the starting frame with the Pick tool.

2. Click the text flow tab 🖹 at the bottom middle of the frame.

   The cursor changes to an arrow.

3. Click the outline of the frame to which you want to create a link.

To link frames on different pages

1. Select the starting frame with the Pick tool.

2. Click the text flow tab at the bottom middle of the frame.

3. Click the Navigator, and type a page number.

4. Select the frame into which you want to continue the text flow with the Pick tool.

To change text flow to another frame

1. With the Pick tool, click the text flow tab at the bottom of the frame whose link you want to change.

2. Select the new frame into which you want to continue the text flow with the Pick tool.

{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} Related Topics

Removing links between frames

You can remove links between <u>Paragraph text frames</u> if you make changes in the layout of your document. When you break a link, text flows back into the originating frame if it is linked to one frame only. If the frame is linked to additional frames, the text flows into the next linked frame.

To remove links between frames

1. Select the Paragraph text frame you wish to separate.
2. Click Arrange, Separate to remove the link.

   If you The contents flow back into the frame that originally contained the text.

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{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Specifying options for frames

The Options dialog box contains options two options for <u>Paragraph text frames</u>.

When you apply formatting to a frame, the formatting applies to the paragraphs contained in that frame and subsequent frames you create unless you specify otherwise in the Options dialog box.

The Show Linking Of Text Frame check box enables you to choose whether or not you want to display the direction of text flow between linked frames.

To choose Paragraph text frame formatting options

1. Click Tools, Options.
2. Click the Text tab.
3. In the Apply Paragraph Formatting section, click one of the following:
   - To All Linked Frames
   - To Selected Frames
   - To Selected And Subsequent Frames

To show links between text frames

1. Follow steps 1 to 2 from the previous procedure.
2. Enable the Show Linking Of Text Frame check box.

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{button ,AL(`PRC Working with Paragraph text frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing text

Editing text

Artistic text and Paragraph text can be edited directly in the Drawing Window or in another window. You might want to edit in the Drawing Window to display how the text fits into the document's overall design and use the Edit Text window to apply textual changes quickly. You may need to use the Edit Text window to edit Artistic text that has been rotated, skewed, or otherwise transformed. You must use the Edit Text window to edit Artistic text with the following special effects applied to it: Perspective, Envelope, Extrude.

If you have a large amount of text you want to edit, you might want to use the Extract and Merge Back commands. The Extract command allows you to take text out of your drawing, while preserving its placement. The Merge Back command allows you to insert the text edited in a text editor outside of CorelDRAW, while maintaining its properties (as long as you don't change any of CorelDRAW's formatting codes in the text editor).

In CorelDRAW 7, the new proofreading tools (including the Thesaurus, Grammar Checker, Spell Checker, and Type Assist) help you proofread and type with greater ease and speed.

For more information see the following:

{button ,JI(`',`Editing in the Edit Text window vs editing in a Drawing Window')} Editing in the Edit Text window vs. editing in a Drawing Window

{button ,JI(`',`Converting text')} Converting text

{button ,JI(`',`Changing text case')} Changing text case

{button ,JI(`',`Straightening text')} Straightening text

{button ,JI(`',`Working with text in another text editor')} Working with text in another text editor

{button ,JI(`',`Checking statistics')} Checking statistics

{button ,JI(`',`Setting editing options')} Setting editing options

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Editing in the Edit Text window vs. editing in a Drawing Window

Editing in the Edit Text window vs. editing in a Drawing Window

For small bodies of text, you might find typing, editing, and formatting directly in the Drawing Window the easiest route. If you have large bodies of Paragraph text, you might find using the Edit Text window more convenient.

You can choose whichever way is more comfortable for you. However, with Artistic text, you must use the Edit Text window to edit Artistic text with the following special effects applied to them: Perspective, Envelope, Extrude.

The Edit Text window also has options for editing character properties such as the font, size, and style for Artistic text and includes other formatting options such as indents, tabs, and bullets for Paragraph text. From the Edit Text window, you can also import text, change text case, and access the following writing tools:

- Spell Checker
- Grammar Checker
- Thesaurus
- Type Assist

Note

- Artistic text remains editable in the Text Edit dialog box after transformations are applied to it as long as it isn't converted to curves.

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{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing in the Edit Text window

You can edit text directly in the Drawing Window or in the Edit Text window in CorelDRAW. You must use the Edit Text window to edit Artistic text with the following special effects applied to them: Perspective, Envelope, Extrude.

To type or edit text in the Edit Text window

1. Select the text with the Pick tool, the Text tool tool, or the Shape tool.

2. Do one of the following:
   - Click Edit Text in the Property Bar.
   - Click Text, Edit Text.

3. Type your changes as required.

4. Click OK.

   You are returned to the Drawing Window.

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{button ,AL(`PRC Editing in the Edit Text window vs editing in a Drawing Window;',0,"Defaultoverview",)} Related Topics

Displaying and specifying options for non-printing characters

You can display non-printing characters in the Drawing Window and the Text Edit window. In the Options dialog box, you can choose which non-printing characters you want to display.

To display non-printing characters while editing in the Edit Text window

1. With the <u>Pick tool</u>, select a text object a line of Artistic text or <u>Paragraph text</u> frame.
2.   Do one of the following:
   - Click <u>Edit Text</u> in the Property Bar.
   - Click Text, Edit Text.
3. Click the <u>Non-printing Characters</u> button to display soft returns, hard returns, tabs, and spaces in the Edit Text window.

To display or hide the non-printing characters in the Drawing Window

1. Click the <u>Text tool</u>.
2. Select the text.
3. Do one of the following:
   - To display non-printing characters, click the <u>Non-printing Characters</u> button in the Property Bar, if it isn't already pressed down.
   - To hide non-printing characters, click the Non-printing Characters button if it's pressed down.

To specify the non-printing characters to display

1. Click Tools, Options.
2. Click the Text tab.
3. In the Non-printing characters box, enable or disable the following check boxes:
   - Soft Returns
   - Hard Returns
   - Tabs
   - Spaces

 Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

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{button ,AL(`PRC Editing in the Edit Text window vs editing in a Drawing Window;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing in the Drawing Window

You can edit Artistic text shaped to a path directly in the Drawing Window but you must use the Edit Text window to make changes to Artistic text with the Perspective, Envelope, and Extrude special effects applied to it. You can make changes directly in blended text and text fit to a path.

To type or edit text in the Drawing Window

- Select the text you want to edit with the Text tool and make the required changes.

{button ,AL(`PRC Editing in the Edit Text window vs editing in a Drawing Window;',0,"Defaultoverview",)} Related Topics

Converting text

Converting text

Artistic text and Paragraph text each have unique features. For example, you can apply certain effects to Artistic text that you can't apply to Paragraph text and vice versa.

For example, if you have Paragraph text in your document and you decide you want to add a Lens effect to it, you can convert it to Artistic text, and then apply the special effect. This eliminates the need to delete it first and then add new Artistic text.

Likewise, you can convert Artistic text that is already in your document to Paragraph text if you need to apply paragraph formatting such as indents and columns.

{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Converting Artistic text to Paragraph text and vice versa

You can convert one text type to the other after you create it, as required. The fastest way to convert text types is using the Property Bar. You can also convert using the Convert command in the Text menu.

You can't convert Paragraph text to Artistic text in the following cases: when the frame that contains the Paragraph text is linked to other frame(s), the Paragraph text has special effects applied to it, the Paragraph text overflows the frame that contains it.

To convert Artistic text to Paragraph text and vice versa

1. Select the line of <u>Artistic text</u> or the <u>Paragraph text frame</u> with the <u>Pick tool</u>.

2. Click the <u>Convert Text</u> button in the Property Bar.

Tip

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.

Changing text case

Changing text case

You can change text case from lowercase to uppercase and vice versa, or variations which include, sentence case, title case, or toggle case without having to re-type with the Change Case command.

{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} **Related Topics**

Changing case

Using the Change Case command, you can change text case from lowercase to uppercase and vice versa, or variations which include, sentence case, title case, or toggle case without having to re-type.

To change text case with the Change Case command

1. Select the text you want to change with the <u>Text tool</u>.
2. Click Text, Change Case.
3. Click one of the following text case buttons:
   - Sentence Case to capitalize the initial letter of the first word in each sentence
   - Lowercase to place all letters in small letters
   - Uppercase to capitalize all letters
   - Title Case to capitalize the initial letter of every word
   - Toggle Case to reverse the case; all capital letters change to lowercase and all lowercase letters change to uppercase

Straightening text

Straightening text

You can revert text characters that you've angled and straighten text fit to a curved path with the Straighten Text command.

{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} Related Topics

Straightening shifted, angled, or curved text

You can revert text that you've shifted, angled, or fit to a curved path with the Straighten command.

To straighten shifted or angled text

1. Select the text you want to change with the <u>Pick tool</u>.
2. Click Text, Straighten Text.

To straighten text fit to a path

1. Select the text/path group (Artistic text fit to a path) with the <u>Pick tool</u>.
2. Click Arrange, Separate.
3. Click Text, Straighten.

Editing text in another text editor

Working with text in another text editor

If you have large amounts of text that you want to edit in another text editor, you can use the Extract command to save Artistic text or Paragraph text in a text file to edit it. Extracting text from a document can be useful if you need to edit large document files with high system demands.

After you make the changes, you can use the Merge Back command to insert the revised text into the appropriate place in your document automatically. The merged text maintains the original formatting and placement in your drawing as long as you don't delete any of CorelDRAW's formatting codes in the text editor.

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{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} Related Topics

Extracting and merging text

The Extract and Merge Back commands allow you to edit text in a text editor outside of CorelDRAW and then place it back into its original place in your document. The merged text appears just as the original text did provided:

- You don't change the properties of individual characters or apply any of the following before extracting the text: Extrude, Blend, Contour, PowerLine, or Fit Text to Path.

- You don't make any changes to your drawing after you extract the text if you want to merge it back in.

When you extract text, all text in the document is extracted.

Note

- Remember that you need to use a text editor and not a word processor that inserts codes that are not recognized by Merge Back.

To extract text from a document

1. Click Text, Extract.

   All text contained in your document is extracted.

2. Type a new name.

3. Click Save to create a text file.

To edit extracted text

1. In Windows Notepad or another text editor, open the text file that was created when you extracted the text.

2. Edit the text, making sure not to change the file name at the top and the codes before and after each line of Artistic text or Paragraph text.

3. Save the file as an ASCII text file.

To merge extracted text back into a document

1. In CorelDRAW, open the file from which you extracted the text.

2. Click Text, Merge Back.

3. In the File Name box, type the name of the extracted text file.

4. Click Open.

Checking statistics

Checking statistics

With text statistics, you can count text elements including the number of lines, words, characters, and the names of the fonts and styles used. You can either display statistics for selected text objects or for the entire document. If no text objects are selected, all text elements in the document, including tab and space characters are counted.

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{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Checking text statistics

If you want to count the number of words and display information about the styles and fonts in your document, you can check the text statistics.

To count text elements for selected objects

1. With the Pick tool, select a text object either a line of Artistic text or Paragraph text frame.
2. Click Text, Statistics.
3. Enable Show Style Statistics to display information about the styles used.

To count text elements for your entire document

- With no text object selected, click Text, Text Statistics.

Setting editing options

Setting editing options

Editing options include enabling drag and drop text editing and disallowing editing directly in the Drawing Window. With the Edit Text On Screen check box disabled, the Edit Text window appears when you try to edit text onscreen.

{button ,AL(`OVR Editing text;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Specifying editing options

Options for editing include cutting and pasting text by <u>dragging and dropping</u> and allowing editing in the Text Edit dialog box only.

To enable drag and drop editing

1. Click Tools, Options.
2. Click the Text tab.
3. Enable the Drag and Drop Text Editing check box.

To disallow editing directly in the Drawing Window

1. Click Tools, Options.
2. Click the Text tab.
3. By default, the Edit Text On Screen check box is enabled. Disable it to allow editing in the Edit Text window only.

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{button ,AL(`PRC Setting editing options;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Specifying text display options

You can specify the following options for working with text:

Minimum line width

Sets the minimum number of characters permitted in lines of Paragraph Text shaped to fit into odd-shaped envelopes. When set to the default value of three, lines must have at least three characters to appear.

Greeking

Greeking text simplifies the appearance of text below a certain size to increase screen redraw speed. This option does not affect the appearance of printed text. You can make greeked text readable again by choosing a higher Greeking level or using Zoom.

Manual kerning

Sets the threshold determining when CorelDRAW shows the outlines of characters kerned using the mouse. If the number of characters selected is less than or equal to the value specified here, CorelDRAW displays their outlines as they are being kerned. The default is 25 characters.

Calligraphic text

Specifies whether calligraphic pen outlines are transferred to the Clipboard or exported using any of the vector graphics export filters. If your file contains many calligraphic outlines, excluding them during cut and paste operations reduces the size of the exported file and time required to transfer the file through the Clipboard.

Some export filters retain calligraphic outlines regardless of the setting chosen.

Text in metafile

Specifies whether text cut or copied to the Clipboard should be pasted as text or curves. When enabled, text is pasted as text; when disabled, text is pasted as curve objects. When text is pasted as text, font, point size and other text attributes are copied along with the text string.

To smooth edges of screen fonts

1. Click Tools, Options.
2. Click the Text tab.
3. Enable the Smooth Edges Of Screen Fonts check box.

To specify the minimum line width (characters)

1. Follow steps 1 and 2 from the previous procedure.
2. Type a value in the Minimum Line Width box.

To specify the size of text that will be Greeked

1. Follow steps 1 and 2 from the "To smooth edges of screen fonts" procedure.
2. Type a value to specify the number of pixels at which you want to start greeking text in the Greek Text Below box.

To specify the number of characters to display during manual kerning

1. Follow steps 1 and 2 from the "To smooth edges of screen fonts" procedure.
2. Type a value in the Display Characters During Manual Kerning box.

To paste text from the Clipboard as Calligraphic text

1. Follow steps 1 and 2 from the "To smooth edges of screen fonts" procedure.
2. Do one of the following:
   - Enable the Calligraphic Text check box.
   - Text In Metafile.

{button ,AL(`PRC Setting editing options;',0,"Defaultoverview",)} <u>Related Topics</u>

Using writing, editing, and typing aids

Using writing, editing, and typing aids

The sophisticated writing tools enable you to correct errors in spelling and grammar, correct mistakes automatically, and help you refine your writing style. You`ll find these writing tools in CorelDRAW 7:

- Automatic Spell Checker
- Spell Checker
- Grammar Checker
- Thesaurus
- Type Assist

For more information see the following:

{button ,JI(`',`Checking spelling')} Checking spelling

{button ,JI(`',`Using the Grammar Checker')} Using the Grammar Checker

{button ,JI(`',`Using the Thesaurus')} Using the Thesaurus

{button ,JI(`',`Making automatic text corrections and changes Type Assist')} Making automatic text corrections and changes (Type Assist)

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Checking spelling

Checking spelling

In CorelDRAW, you can use the Automatic Spell Checker to verify spelling as you type and use the Spell Checker to check your whole document at one time.

Using the Spell Checker, you can set various options for verifying spelling, such as whether or not you want to check for words with numbers, duplicate words, and irregular capitalization.

{button ,AL(`OVR Using writing editing and typing aids;',0,"Defaultoverview",)} Related Topics

Using automatic spell checking

When you right-click a word that the Automatic Spell Checker doesn't find, a pop window opens, displaying a list of alternatives from which you can choose.

You can choose one of the alternatives or ignore the message to keep the original spelling. Words flagged by the Automatic Spell Checker are underlined with a red squiggly line in the Drawing Window. You have the option of enabling or disabling automatic Spell Checking on the Spelling tab in the Options dialog box.

To turn on/off automatic spell checking

1. Click Tools, Options.

2. Click the Spelling tab.

3. Do one of the following:

   - Enable the Perform Automatic Spell Checking check box (if it's disabled).
   - Disable the Perform Automatic Spell Checking check box (if it's enabled).

To show errors in all or selected text frames

1. Follow steps 1 and 2 from the previous procedure.

2. Enable one of the following:

   - Show Errors In All Text Frames
   - Show Selected Errors In Selected Text Frame Only button

To show errors you ignore during the spell check

1. Follow steps 1 and 2 from "To turn on/off automatic spell checking."

2. Enable the Show Errors Which Have Been Ignored check box.

To specify the maximum number of automatic spell checking suggestions

1. Follow steps 1 and 2 from the "To turn on/off automatic spell checking" procedure.

2. Type a value in the Display Spelling Suggestions box.

To add your corrections to Type Assist automatically

1. Follow steps 1 and 2 from the "To turn on/off automatic spell checking" procedure.

2. Enable the Add Corrections To Type Assist check box.

{button ,AL(`PRC Checking spelling;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Spell Checker

Use the Spell Checker to check documents and text entry boxes for misspelled words, duplicate words, and irregular capitalization. When you use the Spell Checker, keep in mind that the Spell Checker can't correct words used in the wrong context. For example, if you type "she had too apples" instead of "she had two apples," the Spell Checker doesn't flag the word "too" as an error.

You can also add words to a dictionary so that the Spell Checker recognizes them in future spell checks.

When nothing in your document is selected, the Spell Checker checks the whole document. Select text with the Pick tool or the Text tool to check the selected text.

To check spelling for the whole document

1. Make sure no text in your document is selected.

2. Click Text, Writing Tools, Spell Check.

   The Spell Checking dialog box appears if it finds any errors. The misspelled word appears in the Error box.

   The most likely correction appears in the Replace With box. A list of other possible replacements appear in the Replacements box.

3. Click one of the following buttons:

   - Replace to replace the word highlighted in your document with the word in the Replace With box.
   - Auto Replace to replace all instances of the same error in the current document.
   - Skip Once to have the Spell Checker overlook this word during this spelling check and move on to the next word.
   - Skip All to have the Spell Checker overlook all occurrences of this word during this spelling check.

 Tip

- Click the Undo button to go back to the last correction made during the spell check.

To type your own correction for a misspelled word

1. Follow steps 1 and 2 from the previous procedure.

2. Type the correct word in the Replace With box when the Spell Checker displays the word you want to change in the Error box.

3. Press ENTER.

To check spelling for selected text

1. Select the text with the Pick tool.

2. Click Text, Writing Tools, Spell Check.

3. Follow steps 2 and 3 from the "To check spelling for the whole document" procedure.

 Tip

- To check the whole document after a selection is verified, choose Document from the Check list box.

To add a word to a dictionary during a spell check

- When the Spell Checker stops on a misspelled word, click the Add button in the Spell Checker dialog box.

{button ,AL(`PRC Checking spelling;',0,"Defaultoverview",)} Related Topics

Specifying options for the Spell Checker

In CorelDRAW 7, you have several options for how the spell check verifies and corrects mispelled words. By default, Spell Checker starts automatically when you open it. You can change this setting by turning Auto Start off.

The Spell Checker rechecks only new or changed text from the previous Spell Check. When you enable Recheck All Text, the Spell Checker flags a word as an error even if you clicked Skip Always for that word.

To specify spell checking options

1. Click Text, Writing Tools, Spell Checker.

2. Click the Options button.

3. Enable any of the following options:

   A check mark appears beside options that are turned on.

Click this...	To...
Auto Start	Turn Auto Start on
Spell Checker Beep	To have Spell Checker Beep on misspelled words
Recheck All Text	Recheck all text
Check Words With Numbers	Check any text containing numbers
Check Irregular Capitalization	Check any irregular capitalization
Prompt Before Auto Replacement	Ask you before the Spell Checker automatically replaces text
Show Phonetic Suggestions	See a list of words that sound like the word in the Replace With (or Insert Word) box. For example, Spell Checker suggests words such as "trail," "trial," or "trill" to replace "traail."

{button ,AL(`PRC Checking spelling;',0,"Defaultoverview",)} <u>Related Topics</u>

Checking grammar

Using the Grammar Checker

Use the Grammar Checker to check your document for spelling, grammar, punctuation errors, and style issues. Because different occasions demand different formality levels, you can choose the appropriate checking style that the Grammar Checker uses to verify your documents.

When the Grammar Checker finds a grammatical error, you can replace the sentence with an alternative that the Grammar Checker suggests, skip the error for this time only, or for the rest of the current proofreading session. You can also turn off the rule associated with the error, so that the Grammar Checker ignores all errors of the same type.

{button ,AL(`OVR Using writing editing and typing aids;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Checking grammar, spelling, and style

The Grammar checker allows you to gear your grammar check to suit the purpose of your document.

To check grammar

1. Click Text, Writing Tools, Grammar Check.

   The Grammatik dialog box appears if it finds any errors. Suggestions for corrections appear in the Replacements box. The sentence with the suggested correction appears in the New Sentence box.

2. Click one of the following buttons:

   - Replace to replace the highlighted text in your document with the highlighted correction in the Replacements box
   - Skip Once to have the Grammar Checker overlook the highlighted text during this grammar check and move on to the next error
   - Skip All to have the Grammar Checker overlook all occurrences of the highlighted text during this grammar check

Tips

   - Click the Undo button to reverse changes you make in the Grammatik dialog box.
   - Click the Add button to add the flagged text to the user word list.

{button ,AL(`PRC Checking grammar;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the rules for grammar checking

As you use the Grammar Checker, you might want to change the rules that the Grammar Checker uses if you find that they are too strict or too relaxed. You can change the grammar checking style to suit the type of document you are creating.

As the Grammar Checker proofreads your document, you can turn off rules that it's using. The Grammar Checker ignores all the errors associated with that rule for the current proofreading session.

You can save a set of rules as a new checking style only if you turn a rule off for the checking style.

To change the grammar checking style

1. Click Text, Writing Tools, Grammar Check.
2. Choose one of the following from the Checking Style list box:
   - Spelling Plus
   - Quick Check
   - Very Strict
   - Formal Memo or Letter
   - Informal Memo or Letter
   - Technical or Scientific
   - Documentation or Speech
   - Student Composition
   - Advertising
   - Fiction

To customize the rules of a checking style

1. Follow the previous procedure.
2. Click the Options button, and enable Checking Styles.
3. Choose the checking style you want to modify from the list box.
4. Click the Edit button.
5. Enable the check boxes beside the rules you want to turn on in the Rule Classes box.

   A rule is off when the check box is empty.
6. Change any of the other settings as necessary.
7. Click Save.

Tips

- Click Save to save the changes to the checking style.
- To save the checking style under a new name, click Save As and specify a name. This option is only available for grammar issues, not for misspelled words.

To turn off a rule during proofreading

1. Click Text, Writing Tools, Grammar Check.
2. During proofreading, when the Grammar Checker displays an error message you don't want the Grammar Checker to flag, click the Turn Off button.

To turn on rule classes

1. Click Text, Writing Tools, Grammar Check.
2. Click the Options button, and enable Turn On Rules.
3. Enable the rules you want.

Tip

- Turn On Rules is available only when you turned off a rule during proofreading.

To save a set of rules as a new checking style

1. Click Text, Writing Tools, Grammar Check.

2. Click the Options button, and enable Save Rules.

3. Click Save As, type a name for the new checking style.

4. Click OK.

Tip

- When you save an edited default checking style, an asterisk (*) appears beside the style name.

{button ,AL(`PRC Checking grammar;',0,"Defaultoverview",)} Related Topics

Specifying options for the Grammar Checker

You can choose options for how you want the Grammar Checker to work.

Note

- A check mark appears beside enabled options.

To specify options for Grammar Checker

1. Click Text, Writing Tools, Grammar Checker.

2. Click the Options button, and enable one of the following:

Click this ...	To ...
Auto Start	To begin proofreading as soon as you open the Grammar Checker or not.
Auto-replacement	Turn on/off prompting before Auto-replacement
Suggest Spelling Replacements	Turn on/off suggestions for replacements

{button ,AL(`PRC Checking grammar;',0,"Defaultoverview",)} **Related Topics**

Changing the grammar checking language

Every language has specific ways of formatting dates, time, currency symbols, and other text. You can check the formatting conventions of another language. For example, you can have the Spell Checker or the Grammar Checker format all the dates in your document in the language you select (such as 12 avril 1996 for French).

To change the language

1. Click Text, Writing Tools, Grammar Check.

2. Click the Options button, and click Language.

3. Enable a language in the Current Language box.

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{button ,AL(`PRC Checking grammar;',0,"Defaultoverview",)} Related Topics

Working with user word lists

Working with user word lists

A user word list is a personal vocabulary list that you can create and add words to. When the Spell Checker or the Grammar Checker detects an unknown word or phrase, it treats it like an error. You can add such words or phrases to your user word list so that these writing tools will recognize them as being correct.

The Spell Checker scans two types of word lists: user word lists and main word lists. You can have ten lists of each type active when you use the writing tools. CorelDRAW first scans the active user word lists. If the word or phrase is not found there, CorelDRAW scans the active main word lists.

Alternative words appear in the Replacements or Suggestions list box in the Spell Checker and the Grammar Checker.

To create a user word list

1. Click Text, Writing Tools, Grammar Check or Spell Check.
2. Click the Options button, and click User Word Lists.
3. Click the Add List button.
4. Choose a location you want to store the file and type a name in the File Name box.
5. Click Open.

To add a word to a user word list

1. Click Text, Writing Tools, Grammar Check or Spell Check.
2. Choose the user word list you want to add to in the Add To list box.
3. Click the Add button when the Grammar Checker stops on a word you want to add.

To activate a user word list

1. In the Spell Checker or Grammar Checker, click the Options button, and click User Word Lists.
2. Enable the check box next to the word list you want to activate.

To add a list of alternative words to a user word list

1. In the Spell Checker or the Grammar Checker, click the Options button, and click User Word Lists.
2. Click the word list you want to edit.
3. Type a word or phrase you want replaced in the Word/Phrase box, then type its replacement in the Replace with box.
4. Click the Add Entry button.
5. Repeat steps 3 and 4 for each additional alternative.

To add a replacement word to a user word list

1. In the Spell Checker or the Grammar Checker, click the Options button, and click User Word Lists.
2. Select the user word list you want to edit in the Word lists box.
3. Type the word or phrase you want to replace in the Word/Phrase box, then type its replacement in the Replace with box.
4. Click the Add Entry button.

To add a word you want skipped to a user word list

1. In the Spell Checker or the Grammar Checker, click the Options button, and click User Word Lists.
2. Select the word list to which you want to add the word or phrase.
3. Type the word or phrase you want skipped in the Word/Phrase box.
4. Click the Add Entry button.

To delete a word from a user word list

1. In the Spell Checker or the Grammar Checker, click the Options button, and click the User Word Lists button.
2. Select the word list you want to edit.
3. Select the word or phrase you want to delete.
4. Click the Delete Entry button.

To edit a word or phrase in a user word list

1. In the Spell Checker or the Grammar Checker, click the Options button, and click the User Word Lists button.
2. Select the word list containing the word or phrase you want to edit.

3. Select the word or phrase you want to edit.

4. Edit the word or phrase in the Replace with box.

5. Click the Replace Entry button.

To select a user word list for another language

1. In the Spell Checker or the Grammar Checker, click the Options button, and click the User Word Lists button.

2. Select a language in the Language list box.

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{button ,AL(`PRC Working with user word lists;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the Grammar Checker to analyze writing style

The Grammar Checker can analyze the grammatical structure of your writing and your writing style to determine the level of readability. You can use this information to decide how to correct possible errors and refine your writing style.

The Grammar Checker assigns a part of speech to each word or group of words in a sentence (e.g., subject, verbs, subordinate clause) and displays it in a Parse tree. You can also analyze the parts of speech (e.g., conjunction, abbreviation, preposition) of a selected sentence.

Using the Grammar Checker, you can also view three statistical summaries: Basic Counts, Flagged List, and Readability Report.

To analyze text

1. Place the <u>insertion point</u> in the sentence you want to analyze with the <u>Text tool</u>.

2. Click Text, Writing Tools, Grammar Check.

3. Click Analysis, and click one of the following:

Click this ...	To ...
Parse Tree	Analyze the parts of sentence
Parts Of Speech	Identify parts of speech
Basic Counts	Count text elements
Flagged	Display the number and types of flagged grammar issues
Readability	To analyze readability

{button ,AL(`PRC Working with user word lists;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the Thesaurus

Using the Thesaurus

The Thesaurus displays a list of synonyms, antonyms, definitions, and examples of usage for words you request alternatives. If you select a word first and then use the Thesaurus command, a synonym and its definition appear for the selected word. If you use the Thesaurus command with no text selected, you can type in a word for which you want to find definitions and alternatives.

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{button ,AL(`OVR Using writing editing and typing aids;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Looking for alternative phrasing

The Thesaurus displays alternatives for the selected word in the Replacements box. If you want to verify a word's meaning further, you can double-click it to display a list of synonyms.

Definitions and examples of selected words are displayed in the Definitions box, including different definitions for when the word is used as a different part of speech e.g. noun and verb.

To use the Thesaurus

1. Select the text object with the <u>Pick tool</u> or select the word with the <u>Text tool</u>.

2. Click Text, Writing Tools, Thesaurus.

   The selected word and its part of speech appears in the Replacements box. The definitions appear in the Definitions box.

3. Double-click a word in the Replacements box to display the list of its definitions in the Definitions box.

4. Click the word you to use as the replacement text.

5. Click the Replace button.

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{button ,AL(`PRC Using the Thesaurus;',0,"Defaultoverview",)} <u>Related Topics</u>

Specifying the Thesaurus language

To look up a word in another language, you must have a language module installed for that language.

To specify the Thesaurus language

1. Click Text, Thesaurus.

2. Click the Options button, and click Language.

3. Select a language from the list box.

4. Click OK.

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{button ,AL(`PRC Using the Thesaurus;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing Thesaurus settings

Use Customize to automate Thesaurus and to specify look-up options. By default, Auto Look Up and Auto Close are selected. When you open the Thesaurus, it automatically looks up the word at the insertion point, and it closes automatically when you click Replace or Insert. Use Customize to select or deselect these options.

You can also specify whether the Thesaurus looks up synonyms, antonyms, or other related words, and whether it displays spelling suggestions when you type a word it doesn't recognize.

To turn on/off automatic look up

1. Click Text, Writing Tools, Thesaurus.

   By default, Auto Look Up is selected. When you open the Thesaurus, it automatically looks up the word at the insertion point.

2. Click the Options button, the Auto Look Up button.

To close the Thesaurus automatically

1. Click Text, Writing Tools, Thesaurus.

   By default, Auto Close is enabled and the Thesaurus closes automatically when you click the Replace button or the Insert button.

2. Click the Options button, the Auto Close button.

To display definitions for words

1. Click Text, Writing Tools, Thesaurus.

2. Click the Options button, and make sure Show Definitions is enabled.

To display spelling suggestions

1. Click Tools, Thesaurus.

2. Click the Options button, and make sure Spelling Assist is enabled.

   When Spelling Assist is enabled, the Thesaurus displays spelling suggestions when you type a word it doesn't recognize in the Replace With (or Insert) box.

To display words for one definition of a word at a time

1. Click Tools, Thesaurus.

2. Click the Options button, and make sure Words For One Definition is enabled.

{button ,AL(`PRC Using the Thesaurus;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing Thesaurus look-up options

You can change the look-up options for the Thesaurus.

To look up synonyms

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Synonyms is enabled.
3. Select a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   Synonyms are words with the same meaning. For example, if you look ''up happy,'' the Thesaurus lists words such as ''glad,'' ''carefree,'' and ''lighthearted.''

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up related words

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Related Words is enabled.
3. Select a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   Related words have a similar meaning. For example, if you look up ''old,'' the Thesaurus lists words such as ''senior,'' ''original,'' and ''outdated.''

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up antonyms

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Antonyms is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   Antonyms are words with opposite meanings. For example, if you look up ''ugly,'' the Thesaurus lists words such as ''attractive,'' ''beautiful,'' and ''pretty.''

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up coordinate terms

1. Click Tools, Thesaurus.
2. Click the Options button, and make sure Coordinates is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button to list the word's coordinates.

   If the word is a type of another more general word (as ''oak'' is a type of ''tree''), its coordinates are other words that are also types of that more general word. For example, ''bike'' is a type of vehicle, so some of its coordinates are ''car,'' ''truck,'' and ''golf cart.''

You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up what a word is a part of (Is a Part)

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Is a Part is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up ''leg'' the Thesaurus lists words such as ''chair,'' ''poultry,'' and ''journey,'' because a leg is a part of each of these things.

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up words for parts that make up a whole (Has Parts)

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Has Parts is enabled.

3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up "car," the Thesaurus lists parts of a car, such as "accelerator," "throttle," and "gas."

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up more general words (Is a Type of)

1. Click Tools, Thesaurus.
2. Click the Options button, and make sure Is a Type of is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up "oak," the Thesaurus lists more general words such as "tree" and "wood."

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up more specific words (Has Types)

1. Click Tools, Thesaurus.
2. Click the Options button, and make sure Has Types is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up "flower," the Thesaurus lists specific flower names such as "daisy" and "sunflower." The Thesaurus also lists specific terms for the verb "to flower," such as "burst forth" and "effloresce."

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up examples for a word

1. Click Tools, Thesaurus.
2. Click the Options button, and make sure Examples is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up "city," the Thesaurus lists examples of cities, such as "New York City," "Tokyo," and "Paris."

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

To look up descriptive categories for proper nouns

1. Click Tools, Thesaurus.
2. Click the Options button, then make sure Descriptive is enabled.
3. Click a word or type a word in the Replace With (or Insert) box.
4. Click the Look Up button.

   For example, if you look up "Germany," the Thesaurus lists categories Germany belongs to, such as "country," "nation," and "land."

   You can also look up a word by double-clicking it in a list box in the Thesaurus window.

{button ,AL(`PRC Using the Thesaurus;',0,"Defaultoverview",)} Related Topics

Making automatic text corrections and changes (Type Assist)

Making automatic text corrections and changes (Type Assist)

With Type Assist, you can correct capitalization errors automatically and create shortcuts to frequently used words and phrases. For example, you can store the phrase "for your information" under the abbreviation "FYI" so that each time you type "FYI" followed by a space, it is replaced with the phrase in full.

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{button ,AL(`OVR Using writing editing and typing aids;',0,"Defaultoverview",)} **Related Topics**

Using Type Assist

Type Assist allows you to replace text, punctuation marks, and change letter case automatically.

To correct consecutive capital letters automatically

1. Click Text, Writing Tools, Type Assist.

2. Enable the Correct Two Initial, Consecutive Capitals check box.

Note

- No change is made if the capitals are followed by a space or period, or if the word contains other capital letters.

To change straight quotes to typographic quotes automatically

1. Click Text, Writing Tools, Type Assist.

2. Enable the Change Straight Quotes To Typographic Quotes check box.

To capitalize the first letter of sentences automatically

1. Click Text, Writing Tools, Type Assist.

2. Enable the Capitalize First Letter Of Sentences check box.

Note

- You can also use the Change Case command to change selected text to Sentence case.

To capitalize the names of days automatically

1. Click Text, Writing Tools, Type Assist.

2. Enable the Capitalize Names of Days check box.

To replace abbreviations automatically

1. Click Text, Writing Tools, Type Assist.

2. Enable the Replace Text While Typing check box.

3. In the Replace box, type the abbreviation.

4. In the With box, type the replacement text for the abbreviation.

5. Click the Add button.

Creating graphical effects with Paragraph text frames

Creating graphical effects with Paragraph text frames

Graphical effects that you can apply to Paragraph text frame including the following: applying envelopes, wrapping text around graphical objects, and placing Paragraph text inside objects directly.

By applying an envelope to a Paragraph text frame, you can create neat shapes filled with text.

When you apply envelopes to Paragraph text frames, the shape of the Paragraph text frame changes while the shape of the text characters remains unaltered.

In CorelDRAW 7, you can add Paragraph text inside objects directly. When you add Paragraph text inside an object directly, the object's outline becomes its frame.

For more information about creating envelopes, see "Applying envelopes to objects."

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Using envelopes

You can apply an envelope in one of the following three ways to create graphical effects with Paragraph text:

- create a custom envelope by manipulating the nodes of the Paragraph text frame
- choose one of the sample envelopes
- create an envelope by copying the shape of another object

After you apply an envelope, you can modify the frame further by manipulating the frame's nodes.

For more detailed information, see "Applying envelopes to objects." and "Shaping lines, curves, and curve objects."

To change the shape of a Paragraph text frame

1. Select the Paragraph text frame with the Pick tool.
2. Click Effects, Envelope.
3. Click the Add New button.
4. Click an editing mode (one of the four buttons under the Add Preset button).
5. Drag the handles until the envelope is shaped the way you want.

To shape a frame with a preset shape

1. Select the Paragraph text frame with the Pick tool.
2. Click Effects, Envelope.
3. Click the Add Preset button.
4. Click the desired shape.

   The Paragraph text flows to fit the margins of the envelope while the individual characters do not change shape.
5. Drag the handles until the envelope is shaped the way you want.

To change the shape of a frame using another object

1. Select the Paragraph text frame with the Pick tool.
2. Click Effects, Envelope.
3. Click the Create From button (Eyedropper).

   The cursor changes to an arrow.
4. Click the object with the shape you want to copy.
5. Drag the handles until the envelope is shaped the way you want.

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{button ,AL(`PRC Creating graphical effects with Paragraph text frames;',0,"Defaultoverview",)} Related Topics

Flowing Paragraph text around objects

You'll probably find flowing text around objects an interesting effect especially if your design closely integrates Paragraph text and graphics.

To flow new Paragraph text around an object

1. Right-click the object with the <u>Pick tool</u>, and click Properties.
2. Click the General tab.
3. Enable the Wrap Paragraph text check box.
4. Click OK.
5. Click the <u>Text tool</u> and create a Paragraph text frame on top of the object.
6. Type in the Paragraph text frame.

   The text flows around the object, leaving the space occupied by the object blank.

To flow existing Paragraph text around an object

1. Follow steps 1 to 4 from the previous procedure.
2. Drag the Paragraph text frame to the object and position it.

To change the amount of space between the text and object

1. Right-click the object with the <u>Pick tool</u>, and click Properties.
2. Click the General tab.
3. Enable Wrap Paragraph text if it isn't already enabled.
4. Type a value in Text Wrap Offset and change the units if necessary.

{button ,AL(`PRC Creating graphical effects with Paragraph text frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Fitting text inside objects

In CorelDRAW 7, you can use graphical objects in your drawing as containers to hold text by fitting text inside them directly.

To fit text inside an object

1. Click the Text tool.
2. Hold down SHIFT and move the mouse cursor to the object's outline. When the cursor changes to an insertion point, click the object's outline.

   A Paragraph text frame appears inside the object.
3. Type inside the frame.

{button ,AL(`PRC Creating graphical effects with Paragraph text frames;',0,"Defaultoverview",)} Related Topics

Creating graphical effects with Artistic text

Creating graphical effects with Artistic text

You can apply special effects to Artistic text like you do to other objects in CorelDRAW. Special effects include the following: extruding, blending, contouring, and applying envelopes, lenses, PowerClips, and perspective.

In addition to the special effects, you can merge Artistic text and graphical objects with the Fit Text to Path command.

For more information see the following:

{button ,JI(`',`Placing text along the curve of graphical objects')} <u>Placing text along the curve of graphical objects</u>

{button ,JI(`',`Working with Artistic text and special effects')} <u>Working with Artistic text and special effects</u>

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} <u>Related Topics</u>

Placing text along the curve of graphical objects

Placing text along the curve of graphical objects

In CorelDRAW 7, you can position Artistic text along the path of a graphical object directly or use the controls in the Fit Text To Path Roll-Up. After Artistic text is fitted to a path, you have several options for changing the position of text using the Property Bar or the Fit Text to Path Roll-Up.

The easiest way to fit Artistic text along a path is typing directly along the path using the Text tool. For more options and flexibility, use the Property Bar or the Fit Text To Path Roll-Up.

Using the Property Bar or the Fit Text To Path Roll-Up you can:

- specify the orientation of characters relative to the path to create effects such as creating the impression that letters are standing upright, and rotating individual characters to follow the contours of the path in the first list.

- specify the vertical position and vertical orientation of the text using the characters' baseline, ascender, descender, or center point in the second list.

- specify the horizontal position of text along the path

Once fitted together, CorelDRAW treats a text/path group as one object. You can separate the grouping and the text retains the shape of the graphical object to which it was fitted. However, if you want to undo the shape, you can straighten it to revert the text to its original state.

For more information, see "Straightening text."

 Note:

- You can't fit text to the path of another text object.

 Tips

- You can edit Artistic text directly in a text/path group.

{button ,AL(`OVR Creating graphical effects with Artistic text;',0,"Defaultoverview",)} Related Topics

Fitting text to a path directly

The easiest way to place Artistic text along the curve of a graphical object is to type directly along the object's path. If you need to specify values such as the distance between text and object or change the placement of text along the object's path, use the Fit Text To Path Roll-Up. You can fit Artistic text to the path of objects with open and closed paths.

To fit text to a path directly

1. Click the Text tool.
2. Using the mouse, move the Text cursor near the object.
3. When the cursor changes to the insertion point cursor, click in your drawing.
4. Type the text along the object's path.

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{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} **Related Topics**

Fitting text to an open path using the Fit Text To Path Roll-Up

If you need to specify values such as the distance between the text and the object or change the placement of text along the object, you might find it useful to use the Fit Text to Path Roll-Up to fit text to a path and customize its appearance at the same time.

To fit text to an open path object using the Fit Text to Path Roll-Up

1. Select the object with an open path (such as a line or spiral) with the Pick tool.
2. Hold down SHIFT and click the Artistic text.
3. Click Text, Fit Text to Path.
4. In the first list box, choose an option for the orientation of letters on the path.
5. In the second list box, choose the vertical position of the Artistic text on the object.
6. In the third list box, choose the horizontal position of the Artistic text on the object.
7. Click Apply.

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{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} Related Topics

Fitting text to a closed path using the Fit Text To Path Roll-Up

If you need to specify values such as the distance between text and object or change the placement of text along the object, you might find it useful to use the Fit Text to Path Roll-Up to fit text to a path and customize its appearance at the same time.

For objects with closed paths (ones in which the two endpoints meet) you have the option of choosing the quadrant in which you wish the text to appear.

To fit text to an object with a closed path using the Fit Text To Path Roll-Up

1. Select the closed path object (ellipse, box etc.) with the Pick tool.

2. Click Text, Fit Text to Path.

3. In the first list box, choose an option for the orientation of characters on the path.

4. In the second list box, choose the vertical position of the Artistic text relative to the object.

5. Click the quadrant in which you want to place the Artistic text.

6. Click Apply.

Tips

- You can edit Artistic text directly on paths. Hold down CTRL and click the text with the Pick tool.

- To flip the Artistic text to the opposite side of the path, enable the Place On Other Side check box in the Fit Text to Path Roll-Up or click the Place Text On Other Side button in the Property Bar.

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{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} Related Topics

Adjusting the orientation of characters in a text/path group

After text is fitted to a path, you have several options for changing the orientation of characters on the path to create interesting effects. You can change text orientation using the Property Bar or the Fit Text to Path Roll-Up.

To adjust the orientation of characters in a text/path group

1. Select the text/path group with the Pick tool.

2. Choose an option from the orientation list box (first list box) in the Property Bar or the Fit Text to Path Roll-Up.

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{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} Related Topics

Adjusting spacing and position in a text/path group

Once you've fitted text to a path, you can experiment with modifying the position of the text relative to the path. You can change the spacing between a text and path group interactively or with precision using the Property Bar or the Fit Text To Path Roll-Up.

To access the Fit Text To Path Roll-Up

- Click Text, Fit Text to Path.

To display the Property Bar

1. Click View, Toolbars.
2. Enable the Property Bar check box.

To specify the space between the text and the path with precision using the Property Bar

1. Select the text/path group with the Pick tool.
2. In the Property Bar, in the fourth box from the left, do one of the following:
   - Type a value for the amount of space you want between the text and the path.
   - Click the Up and Down Arrows to choose a value.

To specify the space between the text and path group interactively using the Fit Text to Path Roll-Up

1. Hold down CTRL and select only the text in the text/path group with the Pick tool.
2. Choose Variable Placement in the Vertical Placement list box in the Fit Text to Path Roll-Up.
3. Click the Apply button.
4. Click the text and drag the line to the desired position.
5. Release the mouse button when you're satisfied with the new placement.

{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} Related Topics

Specifying the vertical alignment of text fitted to a path

Once you've fitted text to a path, you can experiment with modifying the vertical alignment of the text relative to the path using the Property Bar or the Fit Text To Path Roll-Up.

You can choose to align the baseline, ascender line, or descender line with the path of the graphical object.

To change the vertical alignment of text

1. Select the text/path group with the Pick tool.

2. Do one of the following:

To align ...	In the Vertical Position list box in the Property Bar or the Fit Text to Path Roll-Up, do this ...
Baseline with the path	Choose Baseline to align the body of the text with the path to which it is fitted.
Ascender line with the path	Choose Ascender to align the top of the text characters with the path to which it is fitted.
Descender line with the path	Choose Descender to align the bottom of the text characters with the path to which it is fitted.
Mid-point of text through a path	Choose Center to place the center of the text on the path to which it is fitted.

Tips

- To display the Property Bar, click View, Toolbars. Enable the Property Bar check box.
- You can edit Artistic text fitted to paths directly in the Drawing Window.

{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} Related Topics

Changing the position of text fitted to a path

Once you've fitted text to a path, you can experiment with modifying the <u>horizontal position</u> of the text relative to the path using the Property Bar, the <u>Shape tool</u>, or the Fit Text To Path Roll-Up.

You can also flip text to the opposite side of the path.

To specify the horizontal position with precision using the Property Bar

1. Select the text/path group with the Pick tool.
2. In the Property Bar, in the Horizontal Position box (fifth box from the left), do one of the following:
   - Type a value for the distance you want to move the text horizontally on the path.
   - Click the Up and Down Arrows to choose a value.

To change the horizontal position of text along the path interactively

1. Select the <u>Artistic text</u> in a text/path group with the <u>Shape tool</u>.
2. Click the nodes of the characters you want to move.
3. Drag the characters in the desired direction along the path.

To flip text to the opposite side of the path using the Property Bar

1. Select the text/path group with the <u>Pick tool</u>.
2. In the Property Bar, click the Place Text On Other Side button.

Tip

- To display the Property Bar, right-click any toolbar, and click Property Bar from the menu.

{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Separating a text/path group

For text fitted to a path, you might want to separate the text from the graphical object to manipulate the text characters individually. The text retains the shape of the object to which it is fitted. If you wish to revert the text to its original appearance, apply the Straighten Text command in the Text menu to it.

To separate text from a text/path group

1. Select the text/path group with the Pick tool.
2. Click Arrange, Separate.

   The text and graphical object become two individual objects that you can select and manipulate individually.

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{button ,AL(`PRC Placing text along the curve of graphical objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with Artistic text and special effects

Working with Artistic text and special effects

Artistic text is like other graphical objects you create in CorelDRAW. As such, you can add special effects to Artistic text. For more information, see the following:

Blending objects

Contouring objects

Applying envelopes to objects

Extruding objects

Using lenses

Working with PowerClips

Adding perspective to objects

Using the Interactive Transparency tool

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{button ,AL(`OVR Creating graphical effects with Artistic text;',0,"Defaultoverview",)} Related Topics

Customizing Artistic text

Customizing Artistic text characters

You might want to customize characters in a line of Artistic text in a project such as a logo design.

To modify characters, you need to first convert Artistic text to single line and curve objects with the Convert to Curves command. You can then use the Shape tool to add, delete, or move the nodes that comprise a character to alter the shape.

Once you convert Artistic text into curves, text commands are no longer available for it. The converted object prints as curves and not as text using your printer fonts. If you want to use the customized character as a font in the future, you can export it and create a new font or add it to an existing font set.

For more information on shaping, modifying, and deleting nodes, see "Drawing and shaping objects."

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Converting Artistic text to curves

By converting Artistic text to curves, you can manipulate the individual nodes to change the shape of each character.

To convert Artistic text to curves

1. Click the Artistic text with the <u>Pick tool</u>.
2. Click Arrange, Convert to Curves.

Creating new and customizing existing typefaces

Creating and Modifying Typefaces

CorelDRAW allows you to create your own typefaces and symbol fonts using the CorelDRAW True Type or Adobe Type 1 Export Filter. These filters don't convert your image to a graphic file format. Instead, they allow you to incorporate your graphic into an Adobe Type 1 (PFB) or TrueType (TTF) font directly. This allows you to use your graphic as a text character in CorelDRAW or other Windows applications, either as part of an existing typeface, or as a character of a new typeface you create.

You can customize many character in any of the typefaces included with CorelDRAW or create totally unique typefaces, such as your own symbol set. Using a scanner, you could even create a typeface based on your own handwriting.

Keep in mind that you would usually create or modify an existing typeface for specialized purposes, such as for professional logo designs. This section presents topics that should be followed in sequence.

For more information see the following:

{button ,JI(`',`Designing characters')} Designing characters

{button ,JI(`',`Preparing an object for conversion to a type character')} Preparing an object for conversion to a type character

{button ,JI(`',`Using your custom typeface')} Using your custom typeface

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} Related Topics

Tips before starting

Designing characters

You can use several types of graphics to convert to type characters. You'll most likely use either a scanned and traced image, or a graphic created directly in CorelDRAW. If you're scanning an image, you can convert the scanner's bitmap file (.PCX or .TIFF) to a vector image using CorelTRACE. See the CorelTRACE section for more information.

If you're scanning a graphic, a general rule is that the larger the graphic, the more accurate the final result will be. The result is also a large scanner file if you're starting with a large original, but you can always delete it after it has been traced to save on disk space. A simple way to create a large, page-sized graphic for scanning from an undersized original is to enlarge the original with a photocopier until it is becomes a reasonable size.

If you intend to trace the scanned image using CorelTRACE, keep the image size below 3000 by 3000 pixels so that CorelDRAW can handle it efficiently.

Similarly, if you're creating an object in CorelDRAW for conversion to a typeface character, you should review it before making the conversion. The best way to judge a graphic's appearance is to print it. Scale your graphic so that it nearly fills an 8.5'' by 11'' page, then print it. Make changes to the original graphic, based on the printout's appearance.

{button ,AL(`OVR Creating new and customizing existing typefaces;',0,"Defaultoverview",)} **Related Topics**

Becoming familiar with typography terms

The subject of typography is complex and beyond the scope of this documentation. If you want to create a completely new typeface, refer to books available on the subject. Whether you're creating or modifying a typeface, it's a good idea to become familiar with these basic terms:

Notice that all uppercase letters have the same height. Similarly, lowercase characters all have the same x-height. Ascenders and descenders are more or less uniform in the distance they extend from their x-height. Note that character heights tend to look unbalanced if the ratio of ascender to descender isn't uniform.

{button ,AL(`PRC Tips before starting;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Becoming familiar with the rules for creating a typeface

There are a few conventions and restrictions to observe when creating typeface characters:

- A character that you create or modify must be a single or combined object. Multiple objects or groups cannot be successfully exported. If your character consists of a number of visually separate lines or shapes, they must all be selected and combined (not grouped) into a single object, and they must be closed paths, before you export the character.

- Don't have any intersecting lines in your image. An object has to be either inside or outside another object before combining them or the results might not be acceptable. The illustration of the Roman numeral "X" shows two possible ways of properly creating such a character outline.

- Don't assign any fill or outline color, or line thickness to the object. Such information is ignored when you export the object as a typeface.

{button ,AL(`PRC Tips before starting;',0,"Defaultoverview",)} <u>Related Topics</u>

How large should I create the object?

The key to successfully creating a character is to work with large objects. The CorelDRAW TrueType or Adobe Type 1 export filters are sensitive to the size at which you create your typeface character. If you refine details on a larger scale, chances are the results will look cleaner and crisper than if you create the character on a smaller scale.

Create your object at a size suitable for exporting a 720-point character. At this size, most objects fit neatly into an 8.5" by 11" page, making it easy for you to print and review the graphic. This size represents one-third the size of CorelDRAW's upper limit of 2160.0 points for characters. If you use your new character at sizes approaching the maximum, the enlargement from 720 points will be a three-fold increase at the most.

If the character's appearance is satisfactory at 720 points, such an enlargement should not noticeably affect the appearance. If part of your object lies outside the printing area of an 8.5" by 11" page, choose the Fit to Page option when printing. The computer will temporarily scale the graphic to fit the page.

For more information about printing, see "Printing."

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{button ,AL(`PRC Tips before starting;',0,"Defaultoverview",)} Related Topics

Why should I consider my printer resolution?

To produce characters that will print as you would expect at regular type sizes (e.g., 20 to 40 points), you need to be aware of your printer's resolution. At 300 dots per inch, a 36-point size character will print with a maximum vertical resolution of 150 dots, since there are 72 points in an inch. Similarly, a 12-point character (a typical letter-size type) prints with a maximum vertical resolution of only 50 dots.

If the characters you create are elaborate and include many small, intricate curves, swirls, or segments, your printer might not be able to handle them adequately at small point sizes. Your options at this point are as follows:

- use your characters only at larger point sizes

- print your work at higher resolution

- or simplify the characters.

Note

- A Linotronic printer can yield resolutions of 2540 dots per inch or greater. At 2540 dpi, a six-point character prints with a maximum vertical resolution of 212 dots. Such a printer is capable of rendering fine detail. However, if you use a dot matrix printer working at 120 dots per inch, renders a six-point character with only 10 dots vertically.

{button ,AL(`PRC Tips before starting;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Preparing the object for conversion to a type character

Preparing an object for conversion to a type character

There are only a few basic steps required to prepare and convert your object to a type character. The procedure can be used to change only a few characters within an existing typeface, or to build an entirely new typeface. This section provides a step-by-step procedure for preparing your graphic object for conversion to a character in a True Type or Adobe Type 1 typeface. It explains:

- making a back-up copy of the original font (if modifying an existing font)
- setting up guidelines
- converting the character to curves
- modifying the character
- creating a single or combined object

 Note

- Keep in mind that you must follow these steps in sequence.

{button ,AL(`OVR Creating new and customizing existing typefaces;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Making a back-up copy of the original font (if modifying an existing font)

If the character you are creating will be added to an existing typeface, make a copy of the existing typeface using DOS or the Windows Explorer and store it in a safe place on your hard drive. Alternatively, you can make a copy of the existing typeface in the same directory as the original and assign a unique name to it.

Export your character to the renamed version of the typeface; you might want to go back to the original font at a later time.

To make a back-up copy of the original font

1. In Windows Explorer, search for the font in the Corel Fonts directory (\\Corel\Fonts, by default).

2. Right-click the font you wish to copy, and click Copy.

3. Move to the new location, right-click, and click Paste.

4. Right-click, and click Rename.

5. Type the new name for the font.

Modifying an existing or designing a new character

Setting up the page for character design

If you intend to export a number of characters, it's a good idea to be consistent with their heights. Otherwise, the new characters might appear unbalanced next to the others in the font set. An easy way to ensure consistency is to define the page size as the same size as your new character.

To set up the page

1. Click Layout, Page Setup.
2. Choose Custom in the Paper list box.
3. Choose Points in the Dimensional Units list box.
4. Set both the horizontal and vertical units to 750.

   The page will be close to 10.5" by 10.5".

5. Click OK.
6. Click View, Rulers to display the ruler.

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{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} Related Topics

Setting the base point on the page for character design

This step is essential to establish the character's (or typeface's) baseline. The base point is usually defined as the lower left

corner of an imaginary rectangle that would just enclose the character referred to as the character's "outline box." The outline box is not always the same as the character's bounding box, which is the dashed box that appears when an object an object or character is moved.
 Although the character lies entirely inside its outline box (by definition), no part of it actually has to lie on the base point.

All characters exported to a single typeface must have the same base point the 0,0 point of the rulers.

To set the base point

1. Using the Pick tool, move the cursor to the top left corner in the space where the rulers intersect.

2. Drag the cursor to a position 30 points up from the bottom of the page and 30 points in from the left side.

   This step resets the rulers so that the intersection point is the new origin, and that origin also becomes the character's base point.

{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} Related Topics

Setting vertical and horizontal guidelines for character design

Setting up guidelines at the base point of your character provides you with a visual reference and a way of lining up the character's outline with the base point precisely. This setup also leaves you with 720 points from that baseline to the top of the page. This is the point size at which you will be creating your characters. You can also use the Guidelines Setup command in the Display menu to set the guidelines precisely.

The guidelines will look like this when you're done:

To set up guidelines

1. Click in the horizontal ruler displayed across the top of the Drawing Window with the <u>Pick tool</u>.

2. Drag the dotted black line to the 0 horizontal point and release the mouse button.

   This horizontal guideline becomes the baseline of the typeface.

3. Click the vertical ruler that runs along the left side of the Drawing Window.

4. Drag the dotted black line to the 0 horizontal point and release the mouse button.

   Use this vertical line to line up the left-most character outline.

{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing the object and preparing it for exporting

The object you export to create a typeface character can be an existing character within one of the fonts supplied with CorelDRAW, or it can be a graphic you've scanned or created on screen.

If it's a character from an existing font set, add it to your document at the scale at which you intend to modify it. For example, if you're going to export the characters at the suggested 720 points, then bring the original, unmodified character in at 720 points. This measure lets you maintain the proper vertical scale, unless you're creating special effects such as oversized characters or subscripts.

If you're modifying an existing font, follow these procedures.

To choose the character

1. Click the Text tool.

2. Choose the font you want to change in the Fonts list box.

3. Type the letter you want to customize.

To convert the character to curves

1. Select the object with the Pick tool.

2. Click Arrange, Convert to Curves.

To position the character at the (0,0) base point

1. Click Layout, Snap to Guidelines.

2. Drag the character to the 0,0 base point with the Pick tool.

   The character snaps to the intersection of the guideline.

3. If the outline box enclosing the graphic is smaller than the graphic's actual bounding box, Click Layout, Snap to Guidelines again to disable the option.

   This gives you more control when placing the lowermost and leftmost object outlines with respect to the guidelines you've set.

4. Place a horizontal guideline at the top of the letter to mark the cap height.

   Unless you're creating a special effect, all uppercase characters and lowercase case characters with ascenders should be sized to this guideline.

 Note

- Remember, a typeface's point size is defined as the distance from baseline to baseline between two lines of text. The height of the 720-point uppercase character you see on screen is its cap height. The distance from the top of this character to the top of the working page is the difference between point size and cap height. It is also the interline spacing of the typeface. This explains why you have 720 points of vertical space between the horizontal guideline and the top of your page, the 720-point uppercase character does not go to the top of the page.

{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} Related Topics

Marking the x-height for character design

If you're working with a lowercase character in from an existing typeface, you might want to add another horizontal guideline to mark the <u>x-height</u>. Remember, the x-heights in a typeface are usually fairly consistent, otherwise the modified characters might look out of place.

To mark the x-height with a horizontal guideline

1. Click in the horizontal ruler that runs across the top of the Drawing Window.

2. Drag the dotted black line to the x-height and release the mouse button.

   For example, the following shows the x-height of the letter "b."

Tips

- Lowercase characters with ascenders (e.g. "b") generally have the same total height as uppercase characters.

- If your character is lowercase with a descender, add another horizontal guideline to the bottom of the descender to keep these consistent as well:

{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} <u>Related Topics</u>

Modifying the new character

Modify the graphic as required. Remember, if it was originally a typeface character, make sure you convert it to curves.

When you finish shaping your object, you might want to proof it by printing it. If you followed the sizes suggested in this section, you'll have no problem printing on an 8.5" by 11" sheet.

To modify the new character

1. Click the Shape tool.

2. Move and manipulate the character's nodes as you wish.

   See the "Shaping objects section" in Drawing and shaping objects.

 Note

- Remember to follow the conventions and limitations in "Becoming familiar with the rules for creating a typeface."

{button ,AL(`PRC Modifying an existing or designing a new character;',0,"Defaultoverview",)} Related Topics

Converting objects to type characters

Converting objects to type characters

The default character for a font is used whenever you enter a character number for which no character has been defined in that font. Many fonts do not have characters defined for all of the available character numbers. The export filter automatically designates the first character exported to the font file as the default character. Once assigned, that character cannot be changed. Therefore, decide which character you want to designate as the default character (normally the "period", #046) and export that character first.

To convert your graphic object to a typeface character

1. Click File, Export.

2. From the List Files of Type list box, choose either TrueType Font or Adobe Type 1 Font.

3. Click the Export button.

4. Do one of the following:

   - If you're creating a new typeface, type the name you want to assign to the typeface in the File Name box.

   - If you are adding a character to an existing typeface, change to the directory containing the typeface, then choose the typeface name from the list under the File Name box.

5. Click OK.

   If you're updating an existing character definition, CorelDRAW asks if you want to overwrite this definition. If you click "Yes," the character definition will be upgraded. The True Type Export or the Adobe Type 1 Export dialog box appears.

6. Fill in the required information in this dialog box. For more information, see "Specifying the character's grid size and width, and other properties."

7. Click the Options button.

8. Specify the grid size and the space width, as required. For more information, see "Specifying the character's grid size and width, and other properties."

{button ,AL(`PRC Converting objects to type characters;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting a graphic object as a symbol

To add your new object-character to a symbol font list, you need to export it.

To export your object-character as a symbol

1. Follow steps 1 to 4 from the "Converting objects to type characters" procedure.
2. Click the Export button.

   The Options dialog box appears.
3. Enable the Symbol Font check box to create a symbol file or non-standard character set that will be available on a character-by-character basis using the Symbols dialog box and click OK.
4. Fill out the options in the True Type Export or the Adobe 1 Export dialog box, as required. See "Specifying design size and character width and number."

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{button ,AL(`PRC Converting objects to type characters;',0,"Defaultoverview",)} Related Topics

Specifying the design size, and the character width and number

Once you specify the name you want to assign to your new typeface or the name of the font set to which you wish to add a character as detailed in the sections "Converting objects to type characters" or "Exporting a graphic object as a symbol font," you need to specify options in the True Type Export or the Adobe 1 Export dialog boxes.

In the True Type Export dialog box, a preview window appears, displaying your new character. The crosshair in the lower left corner represents the character's origin, and the vertical line to the right of the character represents its width.

To specify the design size of a modified character

- Type the point size value that you specified when bringing the character onto the screen. For example, if you called in the character at 400 points, type 400 points here.

  This value doesn't affect the other characters in the set. If you change this value, the Preview Window updates to reflect the change.

   Note

- The Design size is the point size at which you create the character to be exported, specified in inches or points. If you're creating a new typeface character or symbol face and followed the procedures detailed under "Preparing your object-character," the value is set to 720 points.

To specify the character width

When enabled, Auto calculates a width for the character being exported, based on its shape and design size. If you're knowledgeable in typography or have used this filter extensively enough to develop a feel for the character widths, then set the widths manually as described above. Otherwise, we suggest you choose this option when exporting a character. Its use also applies an additional 5% of the object's width to the right side of the character for inter-character spacing purposes. If you find this is too much or too little when using the character in CorelDRAW, you can always kern it manually.

1. Disable the Auto check box.

2. Specify a value in the Character Width box.

  This is the width of your character relative to the grid size specified when the font file was created.

   Note

- Unless you're creating a special effect (e.g. oversized characters), don't disable the Auto Width option and alter this character width variable before exporting the character. If you alter it, the character might seem disproportionate compared to other characters in that typeface. If you're creating a new typeface, either specify a Character Width, or let CorelDRAW calculate an appropriate width. If you don't like the width after examining the character in a CorelDRAW file, you can always re-export the character and adjust the width manually. At that time, deselect Auto Width, and increase or decrease the width as desired.

- If you are modifying a character in an existing typeface and want to maintain the original proportions, don't change the value.

To specify the character number

- Refer to your Microsoft Windows User's Guide for the number of the character you want to export to and type a value in the Character Number box.

  You can see the character in the Character List box. The value changes when you use the scroll bar to choose the number. If a character doesn't exist in the file, it appears gray instead of black.

{button ,AL(`PRC Converting objects to type characters;',0,"Defaultoverview",)} **Related Topics**

Specifying the character's grid size and width, and other properties

When you export an object-character to an existing font set, you need to specify the grid size and space width of your font.

The grid size is a complex variable that applies to True Type fonts. For Adobe Type 1 fonts, this value is fixed at 1000. It involves a number of factors within the typeface such as granularity and certain scaling parameters. If you're exporting an object to an existing typeface, a set number appears in this field (e.g., 2048). If you're creating a new typeface and this is the first object you're placing into that typeface, you can enter any number.

You might want to change it if you plan to use your typeface at very large point sizes. A larger grid size (e.g., 4096) uses more points to describe the character, yielding better results and more complex character descriptions. Once set, you can't change this number. The industry standard for TrueType fonts is 2048.

The value in Space Width option determines the width of the space character (# 32). It's also the value from which the character, line, and paragraph spacing is determined. You can experiment with different values to get the best result.

To set the grid size for True Type fonts

- Change the value in the Grid Size box in the Options dialog box.

To set the width of the space character

- Change the value in the Space width box in the Options dialog box: increase the value to increase the spacing and decrease the value to decrease it.

To specify bold, italic, or other properties

- Choose an option in the Style list box.

  If the typeface already exists, you have these options: Normal, Bold, Italic, or Bold-Italic.

  You can change this field only if you're creating a new typeface and the Symbol Font box is not enabled. Once selected and saved in the font, this option can't be changed.

{button ,AL(`PRC Converting objects to type characters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using your custom typeface

Using your custom typeface

If you followed the steps in this section "Creating new and customizing existing typefaces," you now have a customized TrueType or Adobe Type Manager font file. To use it, close CorelDRAW and then add the font to Windows. Use the Control Panel for TrueType fonts or Adobe Type Manager for Type 1 fonts. If you exported a character to an existing typeface that you didn't rename, you should remove the typeface from the list of installed fonts and re-install it. Note that copying the original typeface and renaming the copy is strongly recommended.

If you subsequently create a line of text in CorelDRAW and assign your modified typeface to it, your customized characters appear in the font lists.

{button ,AL(`OVR Creating new and customizing existing typefaces;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Substituting unavailable fonts

Substituting unavailable fonts

If you open a file that contains a <u>font</u> that is not installed on your system, the PANOSE Font Matching Results dialog box opens with suggestions for font substitutions. You can change the settings for this document only (Temporary option) or substitute the fonts permanently (Permanent option).

The substitution table is customizable so you can choose the fonts you want to replace for any missing ones. You can also add to or change the table to match Windows to Macintosh font names.

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{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing font substitutions

Panose Font Matching suggests substitutions for fonts not installed on your system. You can accept the suggestions or change the substitution font.

To change a font substitution

1. Open the file.

   If the document contains fonts that are not installed on your system, the PANOSE Font Matching Results dialog box appears.

2. Choose the Missing Font and Substituted Font match you want to change.

3. Choose a new font from the Substituted Font list box.

4. Click OK.

5. PANOSE Font Matching asks you if you want to save your changes to the Font Matches Exceptions file; choose the answer that best suits your needs.

To change a font substitution for this document only

- In the PANOSE Font Matching Results dialog box, click the Temporary option.

To change font substitutions permanently

- In the PANOSE Font Matching Results dialog box, click the Permanent option.

{button ,AL(`PRC Substituting unavailable fonts;',0,"Defaultoverview",)} <u>Related Topics</u>

Building a list of matches for missing fonts

Rather than substituting missing fonts each time you open a document that contains missing fonts, you can set up a list of matches for uninstalled fonts instead. This list is saved for all subsequent documents when you exit CorelDRAW.

To accurately map fonts that are the same but spelled differently, edit the Alternate Spellings list.

To build a list of matches for missing fonts

1. Click Tools, Options.
2. Click the Font tab.
3. Click PANOSE Font Matching.
4. Click Exceptions in the Panose Font Matching Preferences dialog box to change the default substitution font.
5. Click the Add button.
6. Type the name of the font to be replaced in the Missing font box.
7. From the Substituted font list, choose a font that is installed on your system.

{button ,AL(`PRC Substituting unavailable fonts;',0,"Defaultoverview",)} Related Topics

Matching a Windows font to a Macintosh font

If you import a document from a Macintosh program into CorelDRAW, you might need to specify the Windows equivalent for Macintosh fonts contained within the document.

To match a Windows font to a Macintosh font

1. Click Tools, Options.

2. Click the Font tab.

3. Click PANOSE Font Matching.

4. Click Spellings.

5. Click the Add button.

6. Choose a Windows font name in the Windows Name box.

7. Specify the Macintosh spelling for the font in the Macintosh Name box.

Note

- The PANOSE Font Matching feature does not work on text that you copy from the Windows clipboard.

{button ,AL(`PRC Substituting unavailable fonts;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding symbols as graphics

Adding symbols as graphics

In CorelDRAW, you can use symbols to create customized images by editing them like other graphical objects and create background patterns for your document.

Symbols you add to your drawings are assigned the default outline and fill properties for graphics objects. Change the default settings for graphics to suit your needs.

To make more symbol fonts available, you can add them during a Custom installation of CorelDRAW.

{button ,AL(`OVR Working with text;',0,"Defaultoverview",)} **Related Topics**

Adding symbols to your drawing

You can add <u>symbols</u> from the Symbol Library, the collection of symbols categorized according to groups including business, transportation, sports and many others.

To add a symbol to a drawing

1. Click Tools, Symbols.
2. Choose a symbol font from the list box.
3. Optionally, type a value in the Size box to change the symbol height.
4. Click a symbol in the sample window and drag it onto the page.

To add a symbol into a text object

1. Select the text object (Artistic text or Paragraph text frame) with the <u>Text tool</u>.
2. Place the <u>insertion point</u> where you want to add the symbol.
3. Follow steps 1 to 3 from the previous procedure.
4. Double-click a symbol in the sample window.

Note

- You can also choose a symbol by typing its index number in the # box. Index numbers are listed in the CorelDRAW 7 Libraries Catalog.

{button ,AL(`PRC Adding symbols as graphics;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a pattern with symbols

Simple background patterns are easy to create with tiled symbols. Tiled symbols are arranged in rows and columns.

To create a pattern with symbols

1. Click Tools, Symbols.
2. Choose a symbol category from the list box.
3. Click a symbol in the sample window.
4. Enable the Tile check box.
5. Optionally, to change spacing, click the Tile Options button and do one of the following:
    - Type new values in the Horizontal and Vertical boxes to specify the spacing between symbols.
    - Enable the Proportional Sizing check box to maintain equal spacing all around a symbol.
6. Click OK.
7. Drag the symbol onto the page.

{button ,AL(`PRC Adding symbols as graphics;',0,"Defaultoverview",)} Related Topics

Adding symbols to a symbol set

You can turn objects like company logos or modified letter shapes into symbol characters and add them to the symbol sets in the Symbols Roll-Up. Newly created symbols appear at the end of the pattern list.

The object you use can be any size. CorelDRAW resizes it to match the proportions of other symbols in the set. Limitations to keep in mind include the following:

- the object must have a closed path
- if the object contains multiple objects, all objects must be combined using the Combine command.
- you must use TrueType fonts to create symbols.

To add a symbol

1. Select the object you want to make into a symbol with the Pick tool.

2. Click Tools, Create, Symbol.

3. Type a name for a new symbol category, or choose an existing category from the list.

 Note

- You can also use Corel's font export filter to create new symbol sets and add symbols to existing symbol sets.

{button ,AL(`PRC Adding symbols as graphics;',0,"Defaultoverview",)} Related Topics

Customizing Corel applications

Customizing Corel applications

Customizing Corel applications

CorelDRAW 7 and CorelPHOTO-PAINT 7 both have a number of powerful customization features that let you create your own unique workspace and maximize your productivity by placing menus and commands you use most often at the location of your choice. You can also customize the keyboard shortcut keys, Color Palette, toolbars, Status Bar, and Roll-Ups by changing their appearance, placement on screen, and more.

These settings are made using the Options and Customize dialog boxes. Think of these dialog boxes as filing cabinets with the contents divided by tabs. Clicking these tabs gives you access to different sections.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Accessing the Customize dialog box

The Customize dialog box allows you to customize the keyboard, menus, Color Palette, toolbars, Status Bar, and Roll-Ups.

To access the Customize dialog box

- Click Tools, Customize.

{button ,AL(`PRC Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Accessing the Options dialog box

The Options dialog box allows you to specify where duplicated objects are placed, how often (and if) backups are created, how many operations you can undo, and much more.

To access the Options dialog box

- Click Tools, Options.

{button ,AL(`PRC Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing keyboard shortcuts

Customizing keyboard shortcuts

Assigning keyboard shortcuts to commands, tools, or styles that you use most often helps you work more quickly and efficiently. For example, pressing CTRL + S saves your work, just as choosing Save from the File menu does. Corel applications already have preset keyboard shortcuts, but you can change these presets or add your own shortcuts. By assigning keyboard shortcuts, you can customize any Corel application to suit your working style.

In addition to assigning your own shortcuts, you can save and load keyboard shortcut configurations to use with particular projects or types of drawings. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning keyboard shortcuts

When you change the shortcuts that are assigned to keyboard keys, the changes are saved in an Accelerator Table. CorelDRAW comes with a number of Accelerator Tables that can be customized to suit the way you work.

To assign a keyboard shortcut to a command or tool

1. Click Tools, Customize.

2. Click the Keyboard tab.

   In the Commands box, each folder represents a menu that you can customize.

3. Choose the table you want to make your changes to from the Table list box.

   CorelDRAW includes two accelerator tables; Main Table (for graphics objects) and Text Editing (for text objects).

4. In the Commands box, double-click the folder containing the command or tool to which you want to assign a shortcut.

5. Choose the command or tool.

6. Click inside the Press New Shortcut Key box. (For your reference, the Current Shortcut Keys field contains a list of shortcut keys currently assigned to that command or tool.)

   To avoid assigning the same keyboard shortcut to two or more commands, enable the Go To Conflict On Assign check box. Then, if you attempt to use a shortcut that is already assigned, the old keyboard assignment is erased and you are prompted to enter a new one.

7. Press the keyboard combination that you want to assign to the command or tool. If you need to make a correction, the BACKSPACE key clears the Press New Shortcut Key box.

   Your shortcut can use up to four different keystrokes. For example, you could assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing the SHIFT and 1 keys in succession.

8. Click Assign.

To delete a shortcut

1. Follow steps 1 to 5 from the above procedure.

2. In the Current Shortcut Keys box, click the keyboard shortcut that you want to remove.

3. Click Delete.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning shortcuts to styles

Assigning shortcuts, or hot keys, to <u>styles</u> allows you to work more quickly and efficiently.

To assign a keyboard shortcut to a text style

1. Click Tools, Customize.
2. Click the Keyboard tab.

   In the Commands box, each folder represents a menu that you can customize.

3. In the Commands box, double-click the Apply Styles folder.
4. Choose a style.
5. Click inside the Press New Shortcut Key box. (For your reference, the Current Shortcut Keys field contains a list of shortcut keys currently assigned to that style.)

   To avoid assigning the same keyboard shortcut to two or more commands, enable the Go To Conflict On Assign check box. Then, if you attempt to use a shortcut that is already assigned, the old keyboard assignment is erased and you are prompted to enter a new one.

6. Press the keyboard combination you want to assign to the style. If you need to make a correction, the BACKSPACE key clears the Press New Shortcut Key box.

   Your shortcut can use up to four different keystrokes. For example, you could assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing the SHIFT and 1 keys in succession.

7. Click Assign.

To assign a keyboard shortcut to a text style using the Styles Manager

1. Click Layout, Graphics and Text Styles.
2. Choose a Paragraph text style.
3. Click , Edit Hot Key.
4.   Follow steps 4 to 7 from the above procedure.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Loading, saving, and restoring shortcut configurations

Once you have set up a series of shortcuts, you can save this configuration to use at a later date.

To save a shortcut key configuration

1. Click Tools, Customize.
2. Click the Keyboard tab.
3. Click Save As.
4. Click the Accelerator File — a file that contains a set of keyboard customizations — in which you want to save your shortcuts, or type a new filename.

   To overwrite the default shortcut settings, save your configuration using the filename CDRDEF.ACL (for CorelDRAW) or PNTDEF.ACL (for PHOTO-PAINT). You can also use a new name (with the file extension .ACL) for a shortcut key configuration.
5. Click Save.

To load a shortcut key configuration

1. Follow steps 1 and 2 from the above procedure.
2. Click Load.
3. Double-click the Accelerator File you want to load.

   A new keyboard assignment table is loaded, overwriting the currently-used shortcuts.

To restore the default shortcut key configuration

1. Follow steps 1 and 2 from the "To save a shortcut key configuration" procedure.
2. Click Reset.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing and saving your keyboard shortcuts

You can save your keyboard shortcuts as a text file, or print them directly to your printer, using the Keyboard Shortcuts dialog box.

To save your keyboard shortcuts

1. Click Tools, Customize.

2. Click the Keyboard tab.

3. Click the Print button.

4. In the Keyboard Shortcuts dialog box, click Save As.

5. In the Save In list box, choose a drive and folder where you want to save your keyboard shortcuts.

6. Type a name in the File Name box.

7. Click Save.

To print your keyboard shortcuts

1. Follow steps 1 to 3 from the above procedure.

2. In the Keyboard Shortcuts dialog box, click Print.

3. In the Print dialog box, click Print.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing menus

Customizing menus

Corel's customization features let you adjust the Menu Bar and the menus it contains. For example, you can add commands to existing menus or add new menus to the Menu Bar. You can also remove menu commands or entire menus. Further, you can change the name or order of menus and the commands they contain to give you easy access to the functions you use most often.

Note

- Corel's online Help is written based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Rearranging menus

You can change the order of menus to suit the way that you work.

To change the order of menus

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click a menu.
4. Do one of the following:
   - Click Move Up (left) or Move Down (right) until the menu occupies the position you want.
   - Drag the menus to change their order.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Rearranging menu commands

You can change the order of menu commands to suit the way that you work.

To change the order of menu commands

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click a menu.

   You can also choose a menu from the Menu list box.
4. Double-click a menu to view its related commands.
5. Do one of the following:
   - Click Move Up or Move Down until the menu command occupies the position you want.
   - Drag the menus to change their order.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing menu commands

You can customize your work environment by choosing which commands appear in the menus.

To add a menu command to a menu

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, double-click the menu or submenu that you want to change

   You can also choose a menu from the Menu list box.
4. Click the menu item that you want the new command to appear below.
5. In the Commands box, double-click the folder that contains the command you want to add.
6. Click the command you want to add.
7. Click Add.

To remove a menu command from a menu

1. Follow steps 1 and 2 from the above procedure.
2. In the Commands box, choose a command.
3. Click Remove.

 Note

- You can also drag the menu command from one box to another.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding and removing menus

You can customize your work environment by choosing which menus appear in the Menu Bar, and by renaming the ones that are included.

To add a menu to the Menu Bar

1. Click Tools, Customize.

2. Click the Menu tab.

3. In the Menu box, click the menu.

4. Click Add Menu.

   The new menu appears below the selected menu in the dialog box, but will appear to the right of the selected menu in the Menu Bar.

5. Type a name for the menu in the Menu box.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the above procedure.

2. Click Remove.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding and removing menu command separators

You can add or remove a menu command separator — a horizontal line in a menu that distinguishes one group of commands from another.

To add a menu command separator

1. Click Tools, Customize.

2. Click the Menu tab.

3. In the Menu box, double-click the menu to which you want to add a separator.

4. Click the command that you want the separator to appear below.

5. Click Separator.

To remove a menu command separator

1. Follow steps 1 and 2 from the above procedure.

2. In the Menu box, double-click the menu that contains the separator you want to remove.

3. Choose the separator.

4. Click Remove.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Renaming and restoring menus and commands

You can change the name of the menus and commands that appear in the Menu Bar. Or, you can restore the original menu settings.

To rename a menu or menu command

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click the menu or menu command.

   Click the Menu list box to view a listing of all the menus available in the application.
4. Click the name again. A text cursor appears after the last character in the menu name.
5. Type the new name.

To restore the original menu settings

1. Follow steps 1 and 2 from the above procedure.
2. Click Reset.

   The menus are returned to their default settings, and you lose the changes you have made to the menu structure.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics

Changing menu and menu command shortcuts

You can change the shortcuts used to access CorelDRAW's menus and menu commands.

To change a menu command's shortcut

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click the menu command.

   Click the Menu list box to view a listing of all the menus available in the application.
4. Double-click to open a menu or submenu.
5. Click the name again. A text cursor appears after the last character in the menu name.
6. Insert an ampersand (&) before the letter you want to use as the shortcut.
7. Remove all other ampersands in the command name.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the Color Palette

Customizing the Color Palette

As with many of CorelDRAW and Corel PHOTO-PAINT's other components, manipulating the on-screen Color Palette couldn't be easier. By simply clicking and dragging, for example, you can display, hide, and move the Color Palette. You can also dock the Color Palette at the top, bottom, or side of the Application Window, or drag it onto the Drawing Window to create a floating Color Palette.

You can also create custom Color Palettes for which you choose the contents, color, and arrangement. With custom Color Palettes, you can also add the colors you produce using Corel's powerful color building tools. Further, you can display color swatches in two- or three-dimensional wells, in small or large swatches, and in multiple rows (up to seven). You can also save and load the contents of your custom Color Palettes, so that you can use them for specific projects or types of drawings. In short, you can adjust the Color Palette and its colors to suit any way you want to work.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Moving the Color Palette

You can move the Color Palette anywhere on screen. Placing it inside the Drawing Window turns it into a floating Color Palette with a Title Bar. Placing it on any of the four sides of the window docks the Color Palette there, making it part of the window border.

To move the Color Palette

1. Click an area of the Color Palette that does not have a <u>color swatch</u>.

2. Drag the Color Palette to a new position.

   If you drag the Color Palette inside the Drawing Window, it becomes a floating Color Palette.

To dock the Color Palette

- Drag the Color Palette towards the edge of the window until it changes shape.

Tip

- Double-clicking the Title Bar when it is floating also docks it.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Resizing the Color Palette

You can change the size of the Color Palette both when it is floating (removed from the window border), and when it is docked (attached to the window border).

To resize the Color Palette while it's docked

1. Click Tools, Customize.
2. Click the Color Palette tab.
3. Type a value in the Display Rows While Docked box.

To resize a floating Color Palette

- Drag one of the Color Palette's edges.

  The cursor changes to a two-directional arrow.

To expand the Color Palette

- Click to see more colors.

  The Color Palette displays up to seven rows of colors.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving and removing colors on the Color Palette

You can change the order in which the colors appear on the Color Palette, or remove colors altogether. Note, however, that you cannot move the No Color swatch.

To move a color swatch on the Color Palette

- Drag a color swatch to a new position on the Color Palette.

To remove a color swatch from the Color Palette

1. Click a color.

2. Right-click the Color Palette's border and click Delete Color.

Note

- If you right-click and hold the mouse button down for a second on the color you want to delete, the menu will appear; then, select Delete Color.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using custom palettes

CorelDRAW supplies several preset Process and Custom Color Palettes, and a single Spot Color Palette. You can add, delete, and rearrange colors in these palettes and then save them under a new name. This can be done using the Color Selector dialog box, or by right-clicking the Color Palette. You can open a custom palette or create your own from scratch.

For more information on using custom palettes, see Color palettes and color-matching systems.

To open a custom palette

1. Right-click the Color Palette's border, and click Open.
2. In the Look In list box, choose the drive where the template is stored.

   Color palettes have the extension .CPL.
3. Double-click the folder where the file is stored.
4. Double-click the palette's filename.

To create a new custom palette

1. Right-click the Color Palette's border, and click New.
2. Type a filename for the new palette in the File Name box.
3. Click Save.

   CorelDRAW displays an empty palette, containing just the No Color well.

To save a custom palette

- Right-click the Color Palette's border, and click Save.

To save a palette using a new filename

1. Right-click the Color Palette's border, and click Save As.
2. Type a new filename.

   By default, the application saves all palette configurations in the same directory. You can use the controls in the Save Palette As dialog box to specify a different directory.
3. Click Save.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics

Changing the appearance of the Color Palette

You can change the appearance of the Color Palette in a number of ways.

To change the appearance of color swatches

1. Click Tools, Customize.
2. Click the Color Palette tab.
3. Do one of the following:
   - To display color swatches using three-dimensional color wells, enable the Use 3D Wells check box.
   - To display color swatches using two-dimensional color wells, disable the Use 3D Wells check box.
   - To display large color swatches, enable the Large Swatches check box
   - To display small color swatches, disable the Large Swatches check box

To display more or fewer colors

1. Follow steps 1 and 2 from the above procedure.
2. Increase or decrease the value in the Display Rows While Docked box.

   You must set a value between one to seven.

To display or hide the No Color well in CorelDRAW

1. Follow steps 1 and 2 from the "To change the appearance of color swatches" procedure.
2. Enable or disable the Show No Color Well check box.

   On the Color Palette, the No Color well is represented by an "X".

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics

Changing the Color Palette's right mouse button menu

Clicking the Color Palette with the right mouse button can display a different menu, depending on the option that you select in the Customize dialog box.

To change the Color Palette's right mouse button menu

1. Click Tools, Customize.

2. Click the Color Palette tab.

3. Do any of the following:

   - In CorelDRAW, enable the Set Outline Color button to be able to change outline colors by clicking a color swatch with the right mouse button.

   - In PHOTO-PAINT, enable the Set Fill Color button to be able to change fill colors by clicking a color swatch with the right mouse button.

   - -or-

   - Enable the Display Pop-Up Menu button to display a menu whenever you click the Color Palette's border with the right mouse button.

Tip

- If you enable the Set Outline Color or Set Fill Color option, you can still view the Color Palette's menu using the right mouse button by holding down the right mouse button on a color swatch or by clicking the right mouse button anywhere on the Color Palette's border.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing toolbars

Customizing toolbars

You have complete control over the placement and content of the <u>toolbars</u>. Using the mouse, you can resize or move your toolbars anywhere inside the Application Window. You can also add, remove, and rearrange toolbar controls (except in the Toolbox), or create your own toolbars containing the controls you use most often.

 Note

- Corel's online Help is written based on the application's default settings. When you customize the toolbars, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving and resizing a toolbar

You can move the toolbar anywhere on screen. Placing it inside the Drawing Window turns it into a floating toolbar with a Title Bar. Placing it on any of the four sides of the window docks the toolbar there, making it part of the window border.

You can also change the size of the toolbar when it is floating (removed from the window border), but not when it is docked.

To move a toolbar

- Click the toolbar's border, and drag it to a new position.

  When you drag the toolbar onto the Drawing Window, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it towards the edge of the window until it changes shape.

To resize a floating toolbar

- Drag the edge of a floating toolbar.

 Tip

- Double-clicking the toolbar when it is floating also docks it.

 Note

- To cancel resizing, click the right mouse button while you drag.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Displaying toolbars

The toolbars that come with your Corel application give you access to a variety of frequently-used commands and functions.

To display an existing toolbar

1. Click View, Toolbars.
2. Enable the check box next to the toolbar that you want to display.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Creating a custom toolbar

You can create custom toolbars that contain the buttons that you use most often. These toolbars can be deleted at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click View, Toolbars.

2. Click New.

3. Type a name for the new toolbar.

To delete a custom toolbar

1. Click View, Toolbars.

2. Choose the name of a toolbar.

3. Click Delete.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Configuring toolbars

You can add and remove buttons from toolbars. You can't add or remove buttons from the Toolbox or from any of its flyouts.

To customize the toolbar

To...	Do This…
Move a button	Hold down ALT and drag the button to its new position.
Relocate a button	Hold down ALT and drag the button to another toolbar.
Copy a button	Hold down CTRL + ALT and drag the button to another toolbar.
Remove a button	Hold down ALT and drag the button on to the Drawing Window.

Note

- Right-clicking while you drag cancels this operation.

To add a button to a toolbar

1. Click Tools, Customize.

2. Click the Toolbars tab.

3. In the Command Categories box, click the folder that contains the button you want to add.

   A collection of buttons appear on the right-hand side of the dialog box.

4. Drag the button to the desired toolbar.

Note

- You can access the Customize dialog box, by right-clicking the toolbar and selecting Customize.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} **Related Topics**

Renaming toolbars

You can change the name of the toolbars at any time if you wish to use one custom toolbar for a number of different projects. You cannot, however, change the names of the toolbars that come with the application.

To rename a toolbar

1. Click View, Toolbars.

2. Click the toolbar's name to select it.

3. Click the toolbar's name again. A text cursor appears after the last character in the menu name.

4. Type a new name.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} **Related Topics**

Restoring toolbars

You can restore the original configuration of a built-in toolbar.

To restore the original configuration of a built-in toolbar

1. Click View, Toolbars.
2. Click the built-in toolbar's name.
3. Click Reset.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Sizing toolbar items

You can change the size of number boxes, list boxes, and other toolbar items. As well, you can change the size of the buttons, and borders, that appear in the toolbars.

To resize toolbar items

1. Do one of the following:
   - Click Tools, Customize.
   - Right-click the toolbar.
2. Click the Toolbars tab.
3. Click the toolbar item you want to resize on the toolbar.

   Although the Customize dialog box is open, you can still select objects on the toolbar.
4. Drag the sides of the toolbar item until it is the correct size.

To resize toolbar buttons

1. Click View, Toolbars.
2. Click Options.
3. Move the Button slider to adjust the size of the buttons.

To resize button borders

1. Follow steps 1 and 2 from the above procedure.
2. Move the Border slider to adjust the size of the border.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the appearance of toolbar buttons

You can change toolbar buttons so that text appears, instead of bitmaps.

To change the appearance of toolbar buttons

1. Do one of the following:
   - Click Tools, Customize.
   - Right-click the toolbar.
2. Click the Toolbars tab.
3. Right-click the toolbar button you want to change on the toolbar, then select Properties.

   Although the Customize dialog box is open, you can still select objects on the toolbar.
4. Enable the Show Text button.

   The text that appears in the box below will now appear in the toolbar, instead of the bitmap. Or, you can change the text to anything you like.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics

Editing toolbar buttons

You can change the bitmaps that appear in toolbar buttons.

To edit toolbar buttons

1. Do one of the following:
   - Click Tools, Customize.
   - Right-click the toolbar.
2. Click the Toolbars tab.
3. Right-click the toolbar button you want to change on the toolbar, then select Properties.

   Although the Customize dialog box is open, you can still select objects on the toolbar.
4. Enable the Show Image button.

   Use the controls shown to change the appearance of the bitmap.

Note

- For more information on each control that appears in the dialog box, right-click the control and select What's This?

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing the Status Bar

Customizing the Status Bar

The Status Bar gives you constant, up-to-date information about your working environment, such as the colors used for fills and outlines, the position of your cursor, and the type of object that appears in the Drawing Window. You can customize its position, appearance, and content so that you have easy access to the information you require to work most efficiently.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving or resizing the Status Bar

You can move the Status Bar so that it appears on the top or along the bottom of the Application Window.

To move the Status Bar in CorelDRAW

- Right-click the Status Bar, and click Place at Top or Place at Bottom.

To move the Status Bar in PHOTO-PAINT

- Right-click the Status Bar, and click Position, Top or Bottom.

To resize the Status Bar in CorelDRAW

- Do one of the following:
  - Click the Status Bar with the right mouse button, and click Large Status Bar or Small Status Bar.
  - Drag one the Status Bars' vertical separators to suit the way you work.

To resize the Status Bar in PHOTO-PAINT

- Right-click the Status Bar, and click Size, One Line or Two Lines.

Tip

- You can also move the Status Bar by clicking and dragging the Status Bar to the top or bottom of your screen.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the appearance of the Status Bar

You can customize the Status Bar to display exactly the type of information you want, in the way that you want it displayed.

To change what the Status Bar displays

1. Right-click the Status Bar display on the region you want to change, and click Show.
2. Click the type of information you want to display.

To change the number of Status Bar display regions

1. Right-click the Status Bar, and click Number of Regions.
2. Click the number of regions you want displayed.

    You can have up to six regions displaying different information.

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{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Hiding or displaying the Status Bar

When displayed, the Status Bar provides useful information such as the position of your cursor and the type of object you have selected. If you want to see more of the Drawing Window, however, you can hide the Status Bar..

To display or hide the Status Bar

- Click View, Status Bar.

  If no check mark appears next to the command name, the Status Bar is hidden. If a check mark is there, the Status Bar is displayed.

 Tip

- In PHOTO-PAINT, you can also right-click the Status Bar, and click Hide Status Bar.

{button ,AL(`PRC Customizing the Status Bar;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing Roll-Ups

Customizing Roll-Ups

If you use Roll-Ups often, you'll want to organize them for easier access. Roll-ups can be grouped together so that a single Roll-Up gives you access to the commands of several Roll-Ups.

Roll-up groups in the Application Window support drag and drop, allowing you to group and ungroup Roll-Ups while you work.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Creating Roll-Up groups

You can combine two or more Roll-Ups into a single Roll-Up group. In a group, only one Roll-Up is active at a time. Roll-ups can still exist as single entities, but grouping them allows you to move more than one Roll-Up around in a single Roll-Up window.

To create a Roll-Up group on screen

1. Open the Roll-Ups you want to group together.

2. Do one of the following:

   - Hold down ALT and drag one of the Roll-Ups onto another.
   - Right-click on a Roll-Up's Title Bar, drag the Roll-Up onto another, release the mouse button and click Move Here.

3. Continue adding Roll-Ups until your group is complete.

To create a Roll-Up group using the dialog box

1. Click Tools, Customize.

2. Click the Roll-Ups tab.

3. Click New Group.

4. Type a name for the new Roll-Up group.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics

Renaming and removing Roll-Up groups

You can assign Roll-Up groups any name you wish. As well, you can remove individual Roll-Ups from a group.

To rename a Roll-Up group

1. Click Tools, Customize.
2. Click the Roll-Ups tab.
3. Click a Roll-Up group.
4. Click the name again. A text cursor appears after the last character in the name.
5. Type the new name.

To remove an individual Roll-Up from a group

1. Click the name of an individual Roll-Up.
2. Right-click the grouped Roll-Up's Title Bar.
3. Click Ungroup from the submenu that appears.

To delete a Roll-Up group

1. Follow steps 1 to 3 from the " To rename a Roll-Up group" procedure.
2. Press DELETE.

 Note

- You can also remove an individual Roll-Up from a group by dragging its icon out of the group window.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing a Roll-Up's alignment

You can change the position of the Roll-Up (i.e., where it appears in the Application Window). When you change a Roll-Up's alignment, it appears on the other side of the window.

To change a Roll-Up's alignment

1. Click Tools, Customize.
2. Click the Roll-Ups tab.
3. To move a Roll-Up from one group to another, do one of the following:
   - select the Roll-Up's name, and click the appropriate Move button.
   - drag the Roll-Up's name from one box to the other.
4. To save these settings as the start up configuration, choose Save On Exit from the Start-Up Setting list box.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics

Changing the configuration of Roll-Ups

You can change where Roll-Ups appear on the screen when you first start a Corel application. The Roll-Ups tab in the Customize dialog box is divided into two parts: Left Aligned Roll-Ups, which lists the Roll-Ups that are opened on the left-hand side of your screen, and Right Aligned Roll-Ups, which lists the Roll-Ups that are opened on the right-hand side of your screen.

To change the initial Roll-Up configuration

1. Click Tools, Customize.

2. Click the Roll-Ups tab.

3. Choose a start-up option from the Start Up Setting list box:

   - No Roll-Ups starts the application with no Roll-Ups displayed.

   - All Roll-Ups Arranged starts the application with all Roll-Ups open and arranged on screen.

   The next time you launch the application, the Roll-Ups will be displayed as specified.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the appearance of grouped Roll-Ups

You can change the appearance of grouped Roll-Ups. Using the Group List command, you can hide the names of individual Roll-Ups that appear beneath the Title Bar of a grouped Roll-Up.

To hide the names of individual Roll-Ups in a grouped Roll-Up

1. Right-click a Roll-Up's Title Bar.
2. Click Group List from the submenu that appears.

   The names that appear in the window below the Roll-Up's Title Bar disappear.

To display the names of individual Roll-Ups in a grouped Roll-Up

1. Right-click a Roll-Up's Title Bar.
2. Click Group List from the submenu that appears.

   If no check mark appears next to the Group List command, the names are hidden. If a check mark is there, the names are displayed.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Reference

Using Digimarc Digital Watermarking

Using Digimarc Digital Watermarking

CorelDRAW and Corel PHOTO-PAINT include PictureMarc from Digimarc, which allows you to embed and read digital watermarks in your image. These watermarks allow you to embed information which communicates your copyrights and authorship. The watermarks are imperceptible, apparent to the computer, but not to the viewer of an image, providing a persistent identity which travels with the image wherever it goes.

A Digimarc watermark carries a unique Creator Id, and image attributes. A Creator Id is assigned when you subscribe to Digimarc's on-line service. You provide a complete set of contact details, including your name, phone number, address, e-mail and web addresses, and specialty. This is uniquely associated with your creator id.

A Digimarc watermark is actually a small amount of random noise added to the luminance component of the pixels in your image. At high magnification, you might notice seemingly random changes in brightness of a pixel. This change is not enough to harm the visual integrity of your image, but carries information which survives normal edits and even printing and scanning.

Digimarc watermarks do not prevent someone from using your images or infringing on your copyright. But they do communicate that your are claiming your copyrights, and provide a mechanism for interested parties to contact you about the image or one like it.

Whenever someone opens or scans a watermarked image into CorelDRAW 7 or Corel PHOTO-PAINT 7, it is automatically checked for a watermark. If one is present, a copyright symbol is added to the title bar, communicating to the viewer that someone has embedded information in the image. From there, the viewer can read the watermark, where they discover your Creator Id. By clicking the Web Lookup button in the read dialog, or calling Digimarc's fax-back service, the viewer has direct access to your contact details.

To find out more about Digimarc and PictureMarc, go to www.digimarc.com.

To embed a watermark

1. In Corel PHOTO-PAINT click Effects, Digimarc, Embed watermark; in CorelDRAW click Bitmaps, Plugins, Digimarc, Embed watermark

2. If you have not personalized your copy of PictureMarc, click Personalize. In the Personalize dialog, click the Register button, or call the Digimarc phone number to subscribe to MarcCentre, and get your unique Creator Id. Enter this Id in the Creator Id field, following the instructions on the registration form, and click OK.

3. Select the Type of Use attribute (Restricted Use or Royalty Free), and set or unset the Adult Content attribute.
   Note: This is for communication only, and does not affect display of the image.

4. Set the watermark intensity. This determines how strongly the watermark is placed in the image. The higher the intensity, the more visible the watermark will be, and the more edits and transformations it will survive. Likewise, the lower the intensity, the less visible the watermark will be, and the less it will survive. The default setting is 2, and is suitable for most applications.

5. Click OK to embed the watermark.

{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} <u>Related Topics</u>

To read a watermark

1. In Corel PHOTO-PAINT click Effects, Digimarc, Read watermark; in CorelDRAW click Bitmaps, Plugins, Digimarc, Read watermark

2. If a watermark is present, you will see a read results dialog displaying the creator id and image attributes found in the watermark.

3. To find out more about the creator or distributor of the image, either launch a web browser and go to the URL provided; call the Digimarc fax-back service at the number listed; or if you have a Web connection, click the Web Lookup button to go directly to the page of contact details for that Creator Id.

{button ,AL(`PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview",)} Related Topics

Creating special effects

Creating special effects

CorelDRAW's special effects tools let you alter the appearance of objects by distorting them, adding new elements to them, or by changing their relationship to other objects around them. As with CorelDRAW's other powerful tools, you have complete control over the way the special effects tools operate.

Effects can be applied to most objects you create using CorelDRAW and, in some cases, objects you import from other programs. Each effect can be copied between objects or removed as required. You can also clone certain effects so that the cloned versions automatically update when you make changes to the original.

Use special effects to add a distinctive, professional look to your illustrations — even if you're not a professional designer.

For more information see the following:

{button ,JI(`',`Blending objects')} <u>Blending objects</u>

{button ,JI(`',`Contouring objects')} <u>Contouring objects</u>

{button ,JI(`',`Applying envelopes to objects')} <u>Applying envelopes to objects</u>

{button ,JI(`',`Extruding objects')} <u>Extruding objects</u>

{button ,JI(`',`Using lenses')} <u>Using lenses</u>

{button ,JI(`',`Working with PowerClips')} <u>Working with PowerClips</u>

{button ,JI(`',`Adding perspective to objects')} <u>Adding perspective to objects</u>

{button ,JI(`',`Using the Interactive Transparency tool')} <u>Using the Interactive Transparency tool</u>

Blending objects

Blending objects

A blend is a special effect that you can apply to any two objects you create using CorelDRAW. When you blend two objects, you create a "progression" composed of the two objects and a series of intermediate objects (stacked one on top of another and offset) along a path between them. These intermediate objects show a smooth transition between the shapes and colors (both fill and outline) of the two original objects. For example, a blend between a red pentagon and a blue star would create intermediate shapes that follow a transition from pentagon to star as well as from red to blue.

The Blend effect is one of the most powerful and versatile in CorelDRAW. Try using blends to enhance word pictures, create highlights, or to create airbrush effects that define the shapes and shadows of an object.

For more information see the following:

{button ,JI(`',`Creating basic blends')} <u>Creating basic blends</u>

{button ,JI(`',`Setting basic blend attributes')} <u>Setting basic blend attributes</u>

{button ,JI(`',`Editing blends')} <u>Editing blends</u>

{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating basic blends

Creating basic blends

Blends come in three basic forms. By default, CorelDRAW creates a blend in which the intermediate objects follow a direct, straight-line path between the two objects. If the objects have fills applied to them, the intermediate objects show a progression through the spectrum between the two colors. Variations on this straight-line format include rotated intermediate objects and "loop" blends that produce shape progressions along an arc between the original objects.

The second type of blend is a blend along a path. You can blend objects along any path you create using CorelDRAW, including shapes, lines, and text. The blend can progress over the entire path or just part of it, depending on the effect you want to create. You can also set the blend so that the intermediate objects rotate to match the shape of the path.

The third blend type is a compound blend, which is a blend composed of two or more connected blends. Each component blend in a compound blend shares a start or end object with at least one other component. The result is a chain-like series of blends.

By default, the intermediate objects and colors in a blend progress from the start object (the bottommost of the two selected objects) to the end object (topmost of the two selected objects).

{button ,AL(`OVR Blending objects;',0,"Defaultoverview",)} **Related Topics**

Blending objects directly

CorelDRAW provides two ways to create straight-line blends: the Interactive Blend tool and the Blend Roll-Up. The Interactive Blend tool lets you blend objects by clicking and dragging the mouse. The Blend Roll-Up allows you to blend objects by using dialog box controls to set specific variables.

In straight-line blends, the intermediate objects follow a straight-line path between the original objects. At the same time, these objects show a progression in shape and size between the two objects. By default, outline and fill colors progress on a straight-line path across the color wheel. The intermediate objects' outlines also show progressions between different thicknesses and formats.

To create a straight-line blend using the Interactive Blend tool

1. Click the Interactive Blend tool.

2. Click one of the objects you want to blend.

3. Drag over the other object you want to blend and release the mouse button.

To create a straight-line blend using the Blend Roll-Up

1. Using the Pick tool, select the two objects you want to blend.

2. Click Effects, Blend.

3. Click Apply.

{button ,AL(`PRC Creating basic blends;',0,"Defaultoverview",)} Related Topics

Blending along a path

You can blend objects so that the intermediate objects progress along a path of any shape. By default, the intermediate objects take on the original objects' horizontal and vertical orientation and are attached to the path at their respective centers of rotation. You can choose to have these objects rotate according to the shape of the path and to have the blend cover the entire path.

You can blend along any path you create using CorelDRAW, including text, symbols, shapes, lines, and curves.

To blend two objects along a path using the Interactive Blend tool

1. Click the Interactive Blend tool.
2. Click one of the objects you want to blend.
3. Drag over the other object you want to blend and release the mouse button.

    This creates a straight-line blend between the two objects.
4. Right-click and drag the blend over the path.

    When you release the mouse button, a pop-up menu appears.
5. Click Fit Blend To Path.

To blend two objects along a path using the Blend Roll-Up

1. Using the Pick tool, select the objects you want to blend.
2. Click Effects, Blend.
3. Click the Path button, then click New Path.
4. Click the path along which you want to blend the selected objects.
5. Enable the Blend Along Full Path check box to stretch the blend along the entire path.
6. Enable the Rotate All Objects check box to rotate the blend's intermediate objects so that they match the shape of the blend path.
7. Click Apply.

 Tip

- If you blend the objects using the Interactive Blend tool, you can still have the intermediate objects follow the entire path or rotate to match the shape of the path. To do so, select the blend, then follow steps 2 and 5 to 7 in the above procedure.

{button ,AL(`PRC Creating basic blends;',0,"Defaultoverview",)} Related Topics

Creating a compound blend

Adding one or more objects to an existing blend creates a compound blend. To create a <u>compound blend,</u> you need two components: an existing blend and an additional object you've created using CorelDRAW. Next, you need to decide how you want to connect the existing blend and its new addition. You can connect at the existing blend's start or end object. The object where you connect is shared between the two branches of the compound blend, but maintains its relationship (that is, start or end object) with both.

You'll probably find it beneficial to experiment with the effects of compound blends. For example, try to create blends that appear to bend around corners. Or, create a complex compound blend out of blends along many different paths. Use compound blends to create interesting variations on basic blends.

To create a compound blend using the Interactive Blend tool

1. Click the <u>Interactive Blend tool.</u>

2. Click the object you want to add to the existing blend.

3. Drag over the existing blend's start or end object (depending on how you want to blend the objects) and release the mouse button.

   When you drag over this object, the mouse pointer will display a horizontal arrow to indicate that blending can occur. If you're not over the object, blending can't occur.

To create a compound blend using the Blend Roll-Up

1. Using the <u>Pick tool,</u> select the object you want to add to the existing blend.

2. Hold down the SHIFT key, then select the existing blend's start or end object (depending on how you want to blend the objects).

   The object you select here can't be an intermediate object in a blend; it must be a start or end object.

3. Click Effects, Blend.

4. Click Apply.

{button ,AL(`PRC Creating basic blends;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying and cloning blends

The Copy Blend From and Clone Blend From commands provide quick ways to create blends. The Copy Blend From command lets you copy a blend's settings to two selected objects. These objects take on all blend-related settings; their fill and outline attributes remain unaffected. The two blends have no connection and can be edited independently.

The Clone Blend From command also copies blend attributes to two selected objects. The selected objects take on all blend-related settings, while their fill and outline settings remain unaffected. With clones, however, changes made to the original blend (the "master") afterwards are also applied to the clone. In addition, you can't edit the cloned blend's settings using the Blend Roll-Up; any changes must be made to the master object.

To copy a blend

1. Using the Pick tool, select the two objects to which you want to copy the blend.

2. Click Effects, Copy, Blend From.

3. Click the blend you want to copy.

   CorelDRAW automatically blends the objects you selected in step 1.

To clone a blend

1. Using the Pick tool, select the two objects to which you want to clone the blend.

2. Click Effects, Clone, Blend From.

3. Click the blend you want to clone.

   CorelDRAW automatically blends the objects you selected in step 1.

{button ,AL(`PRC Creating basic blends;',0,"Defaultoverview",)} Related Topics

Setting basic blend attributes

Setting basic blend attributes

Once you've learned how to create a basic blend, you'll probably want to start experimenting with the attributes that control a blend's fundamental appearance. For example, you can change the number, rotation, and color of a blend's intermediate shapes. Or, you can "accelerate" a blend to tip the balance of its color and shape progressions toward its start or end object. If you're blending objects along a path, you can experiment with precise object spacing and loop effects. You can also control how the intermediate objects progress by mapping nodes on the start and end objects.

You'll find tools to set all of these attributes on the Property Bar and the Blend Roll-Up.

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{button ,AL(`OVR Blending objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting blends

Selecting blends and their components is a little different from selecting other objects. Learn the following procedures to make editing blends even easier.

To select an entire blend

1. Using the <u>Pick tool,</u> click any of the blend's intermediate objects.

To select a component in a compound blend

1. Click the Pick tool.

2. Hold down CTRL and click any of the component's intermediate objects.

To select a blend's start or end object

1. Select the object with the Pick tool.

{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting the distance between intermediate objects in a blend

There are two ways to control the distance between objects in a blend. The first way is to set the number of intermediate objects in the blend. You can set any number between 1 and 999. Higher numbers result in closer spacing of the objects. You can specify the number of intermediate objects for any type of blend.

The second method of setting the distance between intermediate objects, called fixed spacing, is available only for objects that are blended along a path. Fixed spacing involves specifying a precise distance between the blend's intermediate objects. You can set spacing values from 0.01 to 10 inches (or the equivalent in other units of measurement).

To set the number of intermediate objects in a blend

1. Select the blend with the Pick tool.
2. Click Effects, Blend.
3. Click Number Of Steps.
4. In the Steps box, type the number of intermediate objects you want.
5. Click Apply.

To set precise spacing of intermediate objects in a blend

1. Follow steps 1 to 3 from the above procedure.
2. Click Fixed Spacing.
3. In the box provided, type a separation value (based on the unit of measurement displayed).
4. Click Apply.

To set the spacing of intermediate objects using the Property Bar

1. Select the blend with the Pick tool.
2. Type a value in the Number of Steps and Offset Between Shapes box as required.

{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} Related Topics

Setting the rotation of intermediate objects in a blend

The Blend Roll-Up and Property Bar provide controls for rotating a blend's intermediate objects as they progress between the start and end objects. By default, the objects rotate counterclockwise around their own centers of rotation. If you enable the Loop option, the objects rotate around a point halfway between the start and end objects' centers of rotation. You can enter degree values between -360 and 360. Negative numbers rotate the objects clockwise.

For example, entering a rotation value of 180 means that the intermediate objects rotate 180 degrees through the progression from start to end object. If you then enable the Loop option, the shapes also rotate to form an arc.

As with any of CorelDRAW's tools, try experimenting with the rotation settings to determine what effect you want to create.

To set the rotation using the Property Bar

1. Select the blend with the Pick tool.

2. In the Blend Direction box (on the Property Bar), type the degree to which you want to rotate the intermediate objects.

3. Click the Loop button to rotate the intermediate objects around a point halfway between the start and end objects' centers of rotation.

To set the rotation using the Blend Roll-Up

1. Select the blend with the Pick tool.

2. Click Effects, Blend.

3. In the Rotation box, type the degree to which you want to rotate the intermediate objects.

4. Enable the Loop check box to rotate the intermediate objects around a point halfway between the start and end objects' centers of rotation.

5. Click Apply.

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{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} Related Topics

Setting color attributes for intermediate objects in a blend

You can set the way outline and fill colors progress between the start and end objects in any blend. CorelDRAW provides three options, each of which produces a distinctive color progression. You can choose a straight, clockwise, or counterclockwise path through the spectrum using the buttons on the left side of the Roll-Up.

You can set the color progression for any blend that uses uniform and/or fountain fills. You can't create color progressions using bitmap, texture, vector pattern, PostScript, or transparent fills.

To set the color progression using the Blend Roll-Up

1. Select the blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Color Wheel tab.
4. Click the Straight, Counterclockwise, or Clockwise button to indicate the type of color progression you want.

To set the color progression using the Property Bar

1. Select the blend with the Pick tool.
2. Click the Direct Blend, Clockwise Blend, or Counterclockwise Blend button to indicate the type of color progression you want.

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{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} Related Topics

Accelerating the intermediate objects, fills, and outlines in a blend

In a basic blend, the intermediate objects are spaced evenly as they progress between the start and end objects. Similarly, the intermediate colors progress evenly between these objects. The Blend Roll-Up and Property Bar provide controls that let you change these progressions so that they appear to "accelerate" toward the start or end object. When you accelerate objects in one direction, for example, they get closer together as they progress in that direction. Color acceleration operates similarly, moving more quickly through the color spectrum as it progresses.

To accelerate intermediate objects and colors using the Blend Roll-Up

1. Select the blend with the Pick tool.

2. Click Effects, Blend.

3. Click the Acceleration tab.

4. Drag the Accelerate Objects slider to set the direction and rate of object acceleration.

   Drag left to accelerate objects toward the start object, right to accelerate objects toward the end object. Acceleration increases as you drag further in either direction. The 0 setting results in no acceleration in either direction.

5. Drag the Accelerate Fills/Outlines slider to set the rate of color acceleration.

To accelerate intermediate objects and colors using the Property Bar

1. Select the blend with the Pick tool.

2. On the Property Bar, drag the Blend Object Acceleration slider to set the rate of object acceleration.

3. Drag the Blend Color Acceleration slider to set the rate of color acceleration.

 Tips

- You can link the rates of color and object acceleration so that you only have to adjust one setting to make both the same. You do this by enabling the Link Accelerations check box in the Blend Roll-Up or by clicking the Blend Link Accelerations button on the Property Bar.

- You can also control whether object size is accelerated at the same time as colors or objects. You do this by enabling the Apply To Sizing check box on the Blend Roll-Up or by clicking the Blend Accelerate Size button on the Property Bar.

{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} Related Topics

Mapping nodes to set the progression of shapes in a blend

Each time you blend two objects, CorelDRAW searches for the first node on the start and end objects and creates the intermediate objects based on their locations. This may or may not give you the results you want.

By mapping nodes, you control the way the start object is transformed into the end object. As a result, you have greater control over the appearance of the intermediate blend objects. The Map Nodes option lets you specify which nodes you want CorelDRAW to treat as the start and end objects' first nodes.

To change a blend's appearance by mapping nodes

1. Select the blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Miscellaneous Options tab.
4. Click Map Nodes.
5. Using the curved arrow pointer, click the two nodes you want to map. Nodes are indicated by hollow black squares on the start and end objects. The nodes on the end object appear only after you click a node on the start object.
6. Click Apply.

 Tip

- You can also open a drop-down Miscellaneous Options by clicking the Miscellaneous Options Page button on the Property Bar.

{button ,AL(`PRC Setting basic blend attributes;',0,"Defaultoverview",)} Related Topics

Editing blends

Editing blends

In addition to tools for creating basic blends and setting their attributes, the Blend Roll-Up and Effects menu provide a full set of advanced blend editing tools. These tools make it easy to adjust any blend's basic properties so that you can create more diverse effects. You can change a blend's properties by

- changing its start or end object
- splitting it to create a compound blend
- fusing it (if it's a split or compound blend) so that it becomes a single blend
- reversing its direction
- changing the path it uses or removing it from the path altogether
- separating it so that you can experiment with its basic components
- clearing the blend effect so that only the original objects remain

{button ,AL(`OVR Blending objects;',0,"Defaultoverview",)} Related Topics

Identifying the start and end objects in a blend

The Show Start and Show End commands help you identify the selected blend's start and end objects. When you click either command, CorelDRAW automatically selects the appropriate object. If you need to, you can edit the object using CorelDRAW's tools and features. For example, you could apply a new fill or outline or resize the object. The blend automatically incorporates any changes you make.

To identify the start object in a blend

1. Select the blend with the Pick tool.

2. Click Effects, Blend.

3. Click the Start Object button, then click Show Start.

To identify the end object in a blend

1. Select the blend with the Pick tool.

2. Click the End Object button, then click Show End.

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{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Changing the start and end objects in a blend

The New Start and New End commands let you change a blend's start or end object without having to reblend. Instead of losing the settings you've made, you just click the appropriate command and then select a new start or end object. When you apply your change, CorelDRAW automatically redirects the blend using the same settings as the original blend.

To change a blend's start object

1. Select the blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Start Object button, then click New Start.
4. Using the horizontal pointer that appears, click the new start object.
5. Click Apply.

To change a blend's end object

1. Follow steps 1 and 2 from the above procedure.
2. Click the End object button, then click New End.
3. Using the horizontal pointer that appears, click the new end object.
4. Click Apply.

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{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Splitting a blend

By splitting a blend, you create a <u>compound blend</u> that is composed of two component blends. The object you use to split the original blend becomes the start object in one component blend and the end object in the other. Editing this object — for example, moving or resizing it — changes the appearance of both component blends.

To get a better understanding of how compound blends work, try moving the object at which you split the original blend. Notice how the blend's appearance changes when you do this.

To split a blend

1. Select the blend with the <u>Pick tool.</u>
2. Click Effects, Blend.
3. Click the <u>Miscellaneous Options tab.</u>
4. Click Split.
5. Using the curved pointer that appears, click the intermediate object at which you want to split the blend.
6. Edit the intermediate shape as desired.

   The blends automatically incorporate your changes.

   Once you've split a blend, you can select one of the component blends and make changes that won't affect the other component(s). For example, you can specify a different number of steps or blend along a path. To select a blend that is part of a compound blend, hold down CTRL and click any of its intermediate objects.

Note

- You can't split a blend using the intermediate object that is immediately adjacent to the start or end object.

{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} <u>Related Topics</u>

Fusing a split blend

The Fuse Start and Fuse End commands allow you to recombine split or compound blends. The terms "start" and "end" refer to the object the two component blends share — the object at which you split the original blend. This object ends one blend (the one that starts with the object on the bottom) and starts another (the blend that ends with the object on top). When you fuse the blend, it re-forms between the original start and end objects.

To fuse the start or end objects in a split or compound blend

1. Click the Pick tool.

2. Hold down CTRL and click one of the blend's components.

3. Click Effects, Blend.

4. Click the Miscellaneous Options tab.

5. Click Fuse Start or Fuse End.

   If the selected blend and at least two of the compound blend's components share the same start or end object, a special pointer appears. Use the pointer to click an intermediate object in the component blend you want to fuse.

{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Reversing the direction of a blend

Normally, blends progress from the start object to the end object — that is, from the object on the bottom to the object on top. The Reverse Order command lets you change the direction of a blend so that it progresses from the end object to the start object.

To reverse the direction of a blend

1. Select the blend with the <u>Pick tool.</u>

2. Click Arrange, Order.

3. Click Reverse Order.

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{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Editing the blend path

The Show Path command helps you identify the path along which objects are blended. When you click the command, CorelDRAW automatically selects the path. You can then edit the path using CorelDRAW's tools and features. For example, you could use the Shape tool to change the path's shape or use the Color Palette to change its color. The blend reforms instantly to reflect any changes you make.

The New Path command makes it easy to apply a blend to a new path. The blend retains all its settings as it follows the shape of the new path.

To show the blend path

1. Select the blend with the Pick Tool.
2. Click Effects, Blend.
3. Click the Path button, then click Show Path.

To edit the blend path

1. Follow steps 1 to 3 from the above procedure.
2. Edit the path using CorelDRAW's path editing tools — for example, the Shape and Outline tools.

To blend along a new path

1. Select the blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Path button, then click New Path.
4. Click the path to which you want to apply the selected blend.

{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Removing a blend from a path

The Detach From Path command separates a blend from its path. When you apply this command, the blend and path are separated. The start and end objects remain stationary; the intermediate objects revert to their original (straight-line) path.

To remove a blend from a path

1. Select the blend with the Pick tool.

   Hold down CTRL if you want to select a blend that is part of a compound blend.

2. Click Effects, Blend.

3. Click the Path button, then click Detach From Path.

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{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Separating and clearing blends

The Separate command lets you break a blend down into three components: the start object, the end object, and the intermediate shapes. The intermediate shapes form a group of objects. You can ungroup them by clicking Arrange, Ungroup.

The Clear Blend command removes the intermediate objects from the selected blend, leaving only the start and end objects and the path (if applicable). These objects are no longer connected.

To separate blended objects

1. Select the blend with the Pick tool.
2. Click Arrange, Separate.

To clear the intermediate shapes in a blend

1. Select the blend with the Pick tool.
2. Click Effects, Clear Blend.

{button ,AL(`PRC Editing blends;',0,"Defaultoverview",)} Related Topics

Contouring objects

Contouring objects

When you apply contours to an object, you create an effect like that created by contour lines on a topographical map. The Contour feature lets you add a new dimension to an object by adding a series of concentric lines or "steps" that radiate inside or outside its borders. This series (called a "contour group") can contain up to 999 lines separated by any distance from 0.00005 to 300 inches. To help accentuate the impact of adding contour lines, CorelDRAW also lets you add a progression of colors between the original object and the final contour line. This progression can follow a clockwise, counterclockwise, or straight path through the color spectrum.

You can apply contours to any object you create using CorelDRAW, including shapes, lines, and curves. In addition, you'll find that you can create an array of interesting effects by applying contours to <u>Artistic text.</u>

{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Contouring to the center of an object

The To Center option adds contour lines that progress to the center of the selected object. CorelDRAW adds these lines based on the size of the object and the value displayed in the Offset box. By changing this value you can vary number of contour lines created. No matter what value you set, CorelDRAW will add as many evenly spaced lines as possible, given the size of the original object. The Steps box is grayed out.

If you're editing an existing contour, you may find it easiest to apply the To Center option using the Property Bar.

To apply contour lines to the center of an object

1. Select the object with the Pick tool.
2. Click Effects, Contour.
3. Click To Center.
4. Leave the default value or type a new value in the Offset box to indicate the space you want between the contour lines.

   You can type values from 0.00005 to 300 inches (or equivalent). The valid range depends on the size of the selected object.
5. Click Apply.

To apply the To Center option to a contoured object using the Property Bar

1. Select the contoured object with the Pick tool.
2. Click the To Center button on the Property Bar.
3. In the Contour Offset box, type the distance you want between contour lines.

{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Contouring inside an object

The Inside option adds evenly spaced contour lines inside the selected object. CorelDRAW adds these lines based on the values in the Offset and Steps boxes. For example, if you set an Offset value of 0.1 and a Steps value of 3, CorelDRAW will add three contour lines spaced 0.1 inches apart inside the original object. Although you can add up to 999 steps, the number of steps you set is limited by the offset and the size of the object. If the object is too small to accommodate your settings, CorelDRAW inserts the maximum number of steps that fit between the object's outline and center.

If you're editing an existing contour, you may find it easiest to apply the Inside option using the Property Bar.

To add contour lines inside an object

1. Select the object with the Pick tool.

2. Click Effects, Contour.

3. Click Inside.

4. Leave the default value or type a new value in the Offset box to indicate the space you want between the contour lines.

   You can type a value from 0.00005 to 300 inches (or equivalent). The valid range depends on the size of the selected object.

5. Leave the default value or type a new value in the Steps box to indicate the number of contour lines you want inside the object.

6. Click Apply.

To apply the Inside option to a contoured object using the Property Bar

1. Select the contoured object with the Pick tool.

2. Click the Inside button on the Property Bar.

3. In the Contour Steps box, type the number of contour lines you want.

4. In the Contour Offset boxes, type the distance you want between contour lines.

{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Contouring outside an object

The Outside option adds contour lines outside the selected object. CorelDRAW adds these lines based on the values in the Offset and Steps boxes. For example, if you set an Offset value of 0.25 and a Steps value of 8, CorelDRAW will add eight contour lines spaced 0.25 inches apart outside the original object.

If you're editing an existing contour, you may find it easiest to apply the Outside option using the Property Bar.

To add contour lines outside an object

1. Select the object with the Pick tool.
2. Click Effects, Contour.
3. Click Outside.
4. Leave the default value or type a new value in the Offset box to indicate the space you want between contour lines.

   You can specify offset values from 0.00005 to 300 inches (or equivalent).
5. Leave the default value or type a new value in the Steps box to indicate the number of contour lines you want outside the object.

   You can add up to 999 contour lines.
6. Click Apply.

To apply the Outside option to a contoured object using the Property Bar

1. Select the contoured object with the Pick tool.
2. Click the Outside button on the Property Bar.
3. In the Contour Steps box, type the number of contour lines you want.
4. In the Contour Offset boxes, type the distance you want between contour lines.

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{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Setting color progressions in a contoured object

The Property Bar and Contour Roll-Up provide controls for changing the color scheme of any contoured object. The Outline and Fill color pickers control the colors of the contour shape that is furthest from the original object. The three arrow buttons control how the outline and fill colors progress through the contour. You can use these buttons to select a straight, clockwise, or counterclockwise path through the color spectrum.

You can change the fill and outline colors of the original object just as you would with any other object you create using CorelDRAW. See "Filling Objects" or "Outlining objects" for more information.

To set color progressions using the Contour Roll-Up

1. Select the object with the Pick tool.

2. Click Effects, Contour.

3. Click the Color Wheel tab.

4. Click the Outline color picker, then click the color you want at the end of the outline progression.

5. Click the Fill color picker, then click the color you want at the end of the fill progression.

   If the original object has a fountain fill, a second color picker appears. Use this control to have a fountain fill at the end of the fill progression.

6. Click the clockwise, counterclockwise, or straight button to indicate how you want the fill and outline colors to progress through the color spectrum. The black line on the color wheel display shows the selected path.

7. Click Apply.

To set color progressions using the Property Bar

1. Select the object with the Pick tool.

2. On the Property Bar, click the Outline Color picker, then click the color you want at the end of the outline progression.

3. Click the Fill Color picker, then click the color you want at the end of the fill progression.

   If the original object has a fountain fill, a second color picker becomes active. Use this control to have a fountain fill at the end of the fill progression.

4. Click the Linear Contour Colors, Clockwise Contour Colors, or Counterclockwise Contour Colors button to indicate how you want the fill and outline colors to progress through the spectrum.

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{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Editing a contoured object

When you apply contour lines to an object, it becomes attached to these lines. In this state, all changes you make to the original object — for example, reshaping with the Shape tool or changing fill colors — also affect the contour lines. The Separate command allows you to separate the original object from its contour lines. You can then make changes to the original object without altering the contour lines.

If you use the Separate command on a contoured object, you are left with two units: the original object and its contour lines. Use the Ungroup command to turn the lines into a series of individual objects. You can then edit each object separately.

To separate an object from its contour lines

1. Select the object with the Pick tool.

2. Click Arrange, Separate.

   The contoured object is now two units: the original object and the group of contour shapes.

To ungroup the contour lines

1. Select the contour lines with the Pick tool.

2. Click the Ungroup button on the Property Bar.

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{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Copying and cloning contours

The Copy Contour From and Clone Contour From commands provide quick ways to create contours. The Copy Contour From command lets you copy a contoured object's settings another object. The object takes on all contour-related settings; its fill and outline attributes remain unaffected. The two objects have no connection and can be edited independently.

The Clone Contour From command also copies contour attributes to the selected objects. The selected object takes on all contour-related settings, while its fill and outline settings remain unaffected. With clones, however, changes made to the original contour (the "master") afterwards are also applied to the contour. In addition, you can't edit the clone's contour settings; any changes must be made to the master object.

To copy a contour

1. Using the Pick tool, select the object to which you want to copy the contour.

2. Click Effects, Copy, Contour From.

3. Click the contour you want to copy.

   CorelDRAW automatically contours the object you selected in step 1.

To clone a contour

1. Using the Pick tool, select the object to which you want to clone the contour.

2. Click Effects, Clone, Contour From.

3. Click the contour you want to clone.

   CorelDRAW automatically contours the object you selected in step 1.

{button ,AL(`PRC Contouring objects;',0,"Defaultoverview",)} Related Topics

Working with envelopes

Applying envelopes to objects

Envelopes provide a powerful and simple way to reshape objects. Like the Shape tool, the Envelope feature lets you change the shape of objects by using the mouse to move nodes and control points. You start by adding an envelope to the object you want to reshape. This envelope is superimposed on the object and appears as a dotted red line with a series of squares at points along its path. These squares represent the envelope's nodes. By dragging these nodes in any direction, you reshape the envelope. Once the envelope has the shape you want, you can apply it to the object. CorelDRAW reshapes the object based on the order and position of the envelope's nodes.

The Envelope Roll-Up has all the tools you need to create and apply envelopes of any shape. The most important controls are the buttons that activate each of four editing modes. These modes control the shaping of envelopes and the objects inside them. Three of these modes — Straight Line, Single Arc, and Double Arc — let you drag a node or control point horizontally or vertically to change the shape of one side of the object. The fourth mode — Unconstrained — lets you drag a node in any direction to make more dramatic changes like fitting text inside an irregular shape. In addition, the Unconstrained mode shows control points for each node, allowing you to make precise adjustments to get the exact envelope shape you want.

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{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} Related Topics

Applying an envelope

Envelopes make it easy to distort an object's appearance. This distortion is controlled by the shape of the envelope and the properties of its nodes as well as the mapping mode it uses. As with many of CorelDRAW's special effects tools, it's a good idea to experiment with envelopes until you learn how to create the effects you want.

To reshape an object using an envelope

1. Select the object with the Pick tool.

2. Click Effects, Envelope.

3. On the Envelope Roll-Up, click Add New.

   This places an envelope — represented by a dotted box with squares as its nodes — on top of the object and selects the Shape tool (found in the Toolbox).

4. Click the button that indicates the editing mode you want.

   You can choose a straight line, single arc, double arc, or unconstrained editing mode.

5. Click and drag a node to change the shape of the envelope.

   Hold down SHIFT or CTRL as you drag to move the adjacent node an equal distance in the opposite or same direction, respectively. Hold down CTRL + SHIFT to have all 4 corner or side nodes (depending on whether you're dragging a corner or side node) move.

6. Repeat steps 5 and 6 until the envelope has the shape you want.

7. Click Apply.

Tips

- Enable the Keep Lines check box if you want to prevent CorelDRAW from changing the object's straight lines to curves when you apply the envelope.

- If you aren't getting the results you want, try clicking Reset and choosing a new option from the Mapping Mode list box. For more information on mapping modes, see "Changing the way CorelDRAW fits an object to an envelope."

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Applying preset envelopes

The Envelope Roll-Up provides access to a set of pre-drawn envelopes of various shapes. These shapes include various polygons as well as irregular and special shapes like hearts, curves, and arrows. You can also adjust the shape of a preset envelope after you apply it.

To reshape an object using a preset envelope

1. Select the object with the Pick tool.
2. Click Effects, Envelope.
3. On the Envelope Roll-Up, click Add Preset, then click the envelope shape you want.
4. Enable the Keep Lines check box if you want to prevent CorelDRAW from changing the object's straight lines to curves when you apply the envelope.
5. Click Apply to fit the object to its new envelope.

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{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Creating an envelope from an object

The Create From option lets you use the shape of an object (in the active drawing) to make an envelope. You can then apply this envelope to any object in your drawing. Envelopes can be created from any single <u>closed path</u> object you create using CorelDRAW (including welded objects). You can't create envelopes from imported objects, open paths, combined objects, or grouped objects.

To create an envelope using an object in your drawing

1. Using the <u>Pick tool,</u> select the object to which you want to apply the envelope.

2. Click Effects, Envelope.

3. On the Envelope Roll-Up, click the Create From (eyedropper) button.

4. Select the object you want to use as the basis for the envelope.

   CorelDRAW adds an envelope to the object you selected in step 1. This envelope has the same shape and dimensions as the object you clicked in step 4.

5. Click Apply.

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying an envelope from one object to another

The Copy Envelope From command lets you apply one envelope to multiple objects. Use this command to apply the same envelope effect to several different objects.

To copy an envelope from one object to another

1. Using the Pick tool, select the object to which you want to copy the envelope.

2. Click Effects, Copy, Envelope From.

3. Click the object that has the envelope you want to copy.

   If you've applied an effect to the object since you applied the envelope, you won't be able to copy the envelope.

4. Click Apply.

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{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} <u>Related Topics</u>

Reshaping an envelope

When used with the Envelope Roll-Up, the Shape tool lets you make adjustments to the shape of any envelope. However, if you apply other effects after you apply the envelope, you'll have to clear them before reshaping. If you don't clear these effects, you won't be able to select and move any of the envelope's nodes.

To reshape an envelope

1. Using the Shape tool, click the object that has the envelope you want to edit.
2. Click Effects, Envelope.
3. On the Envelope Roll-Up, click the button that indicates the editing mode you want.

   You can choose a straight line, single arc, double arc, or unconstrained editing mode.
4. Click and drag the nodes (or the nodes' control points) to attain the desired envelope shape.
5. Click Apply.

To move several envelope nodes at once

1. Follow steps 1 to 3 from the above procedure.
2. Marquee select the nodes you want to move.
3. Click and drag any of the selected nodes. Each of the selected nodes move the same distance and direction as the node you drag.
4. Click Apply.

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Changing the way CorelDRAW fits an object to an envelope

The Mapping Mode list box lets you control the way an envelope alters the appearance of an object. The list box provides four mapping modes: Horizontal, Original, Putty, and Vertical. A fifth mode, Text, appears if you're using the envelope to reshape <u>Paragraph text.</u>

By applying a new mapping mode, you change how CorelDRAW fits the object to the envelope, not the shape of the envelope itself.

Horizontal mode

Stretches the object to fit the basic dimensions of the envelope, then compresses it horizontally to fit the shape of the envelope.

Original mode

Maps the corner handles on the object's selection box to the envelope's corner nodes. The other nodes are mapped in a linear fashion along the edge of the object's selection box. The nodes' control points are taken into consideration during mapping.

Putty mode

Maps the corner handles on the object's selection box to the envelopes corner nodes only. The other nodes are ignored. Putty mode produces less exaggerated distortions than Original mode.

Vertical mode

Stretches the object to fit the basic dimensions of the envelope, then compresses it vertically to fit the shape of the envelope.

To change the mapping mode

1. Using the <u>Pick tool,</u> select the object that has the envelope you want to edit.

2. Click Effects, Envelope.

3. In the Envelope Roll-Up, choose a new option from the Mapping Mode list box (found over the Keep Lines check box).

4. Click Apply.

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing envelope nodes

The right mouse button menu makes it easy to add or remove envelope nodes. Adding nodes to an envelope allows you to make minute adjustments to give the envelope a more complex shape. Removing nodes simplifies the envelope's shape.

You can also add and remove nodes using the Node Edit Roll-Up. See "Drawing and shaping objects" for more information about using the Node Edit Roll-Up.

To add a node to an envelope

1. Using the Shape tool, select the object that has the envelope you want to edit.
2. Click Effects, Envelope.
3. On the Envelope Roll-Up, click the Unconstrained editing mode button.
4. Right-click the envelope where you want to add a node.
5. Click Add.

To remove a node from an envelope

1. Follow steps 1 to 3 from the above procedure.
2. Right-click the node you want to remove.
3. Click Delete.

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Modifying envelope nodes and segments

Envelope nodes can be modified in much the same way that you modify nodes on an object. By changing a node's type, you change the way that the envelope segments on either side pass through it. This changes the shape of the envelope, which in turn changes the effect it has on the object.

As with object segments, envelope segments can be converted from curves to straight lines or from straight lines to curves.

To change an envelope node's type

1. Using the Shape tool, select the object that has the envelope you want to edit.

2. Click Effects, Envelope.

3. On the Envelope Roll-Up, click the Unconstrained editing mode button.

4. Click the node you want to change.

5. On the Property Bar, click Smooth, Cusp, or Symmet.

   For more information on smooth, cusp, and symmetrical nodes, see "Drawing and shaping objects."

To change an envelope segment to a curve or straight line

1. Click the segment with the Shape tool.

2. On the Property Bar, click To Line or To Curve.

{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Removing an envelope

The Clear Envelope command removes envelopes one at a time, starting with the one you applied most recently. If you've applied three envelopes to an object, for example, you'll need to use the command three times to clear them all. If you remove all envelopes applied to an object, you're left with the original object.

Before clearing an envelope, you have to clear any effects that were applied after you applied the envelope.

To remove an envelope

1. Using the Pick tool, select the object with the envelope you want to clear.

2. Click Effects, Clear Envelope.

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{button ,AL(`PRC Working with envelopes;',0,"Defaultoverview",)} Related Topics

Extruding objects

Extruding objects

Extruding an object gives it the illusion of depth. To create this effect, CorelDRAW adds extra surfaces to give an object a three-dimensional look. For example, extruding a square creates the illusion of a cube, while extruding an ellipse creates a cylindrical effect. You can extrude any object you've created using CorelDRAW, including lines, shapes, and text.

For more information see the following:

{button ,JI(`',`Creating basic extrusions')} Creating basic extrusions

{button ,JI(`',`Creating beveled extrusions')} Creating beveled extrusions

{button ,JI(`',`Filling extrusions')} Filling extrusions

{button ,JI(`',`Shading extrusions')} Shading extrusions

{button ,JI(`',`Editing extrusions')} Editing extrusions

{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} Related Topics

Creating basic extrusions

Creating basic extrusions

CorelDRAW's Extrude feature makes it easy to apply a three-dimensional look to a two-dimensional drawing. When you apply an extrusion to an object, CorelDRAW projects points from the object and joins them to create extruded surfaces. These surfaces are projected toward a vanishing point, adding depth to the original object so that it appears three-dimensional.

When applied, extruded surfaces form a dynamically linked group with the original object (known as the "control object"). This means that the extruded surfaces automatically reflect any changes you make to the control object's properties. For example, if you resize the control object, the extruded surfaces automatically resize to maintain their proportional and positional relationship.

The Extrude Roll-Up provides all the controls you need to create both simple and complex extrusions. This Roll-Up is divided into five property pages, each containing a set of related controls. You can display a specific page by clicking the tab that extends from the top of it.

{button ,AL(`OVR Extruding objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Extruding an object

You can create two basic extrusion types using the Extrude Roll-Up: perspective extrusions and parallel extrusions. Perspective extrusions present the illusions of both perspective and depth, as the extruded surfaces appear to recede towards a vanishing point. The vanishing point (represented by an X in the Drawing Window) is the point at which the receding lines would meet if extended that far. With parallel extrusions, the lines of the extruded surfaces are drawn parallel to one another and never approach a vanishing point.

The two extrusion types are further characterized by a reference to "front" or "back." These terms indicate the direction of the extrusion with respect to the control object (the object being extruded). You control how far the extrusion extends by setting a depth value.

To extrude an object

1. Select the object with the <u>Pick tool.</u>

2. Click Effects, Extrude.

3. Click the <u>Vanishing Point Page tab.</u>

4. Choose an extrusion type from the top list box.

5. Choose a vanishing point option from the bottom list box.

   If no vanishing point option applies (as is the case with rotated extrusions), this list box appears grayed out. For more information, see <u>"Locking an extrusion's vanishing point"</u> and <u>"Copying and sharing vanishing points."</u>

6. Drag the vanishing point marker (indicated by X) to set the depth and direction of the extrusion. Or, click the <u>Page Flipper button</u> to display controls for placing the vanishing point at a precise coordinate.

   If you're creating a perspective extrusion, you can also set the depth by typing a value in the Depth box.

7. Click Apply.

{button ,AL(`PRC Creating basic extrusions;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Locking an extrusion's vanishing point

If you choose, you can lock the <u>vanishing point</u> to the page or to the <u>control object</u>. If you lock the vanishing point to the page, it remains fixed in its position relative to the page. If you move the control object, the vanishing point maintains its position. The extrusion is redrawn based on the control object's new position.

If you lock the vanishing point to the control object, it remains fixed in its position relative to the control object. If you move the control object, the vanishing point moves with it. By default, all new extrusions use the VP Locked to Object setting.

To lock an extrusion's vanishing point

1. Select the extrusion by clicking an extruded surface with the <u>Pick tool.</u>

2. Click Effects, Extrude.

3. Click the <u>Vanishing Point Page tab.</u>

4. Choose VP Locked to Object or VP Locked to Page from the bottom list box.

   If you choose VP Locked to Object, the vanishing point maintains its position relative to the control object, even if you move the control object. If you choose VP Locked to Page, the vanishing point maintains its position as you move the control object.

5. Click Apply.

Tip

- You can also access the Vanishing Point page by clicking the <u>Vanishing Point Page button</u> on the Property Bar.

{button ,AL(`PRC Creating basic extrusions;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying and sharing vanishing points

In some drawings, you may find it useful to have multiple extrusions use the same <u>vanishing point</u>. When you copy an extrusion's vanishing point to another object, a new vanishing point is created on top of the existing vanishing point. As a result, both objects appear to recede toward the same point. The two vanishing points can be edited independently.

You can also have multiple extrusions share a common vanishing point. Unlike when you copy vanishing points, the extrusions all share one vanishing point. Changes to the vanishing point's position affect all the extrusions that share it.

An extrusion you've rotated using the Extrude Roll-Up can't share a vanishing point with another extrusion. This does not apply to extrusions you've rotated using the mouse or the Transform Roll-Up.

To copy the vanishing point from one extrusion to another

1. Using the <u>Pick tool,</u> select the extrusion to which you want to copy a vanishing point
2. Click Effects, Extrude.
3. Click the <u>Vanishing Point Page tab.</u>
4. Choose Copy VP From from the bottom list box.
5. Select the extruded object from which you want to copy the vanishing point.
6. Click Apply.

To have extrusions share one vanishing point

1. Using the Pick tool, select the extrusion with the vanishing point you want to change.
2. Click Effects, Extrude.
3. Click the Vanishing Point Page tab.
4. Choose Shared Vanishing Point from the bottom list box.
5. Select the extrusion that has the vanishing point you want shared.
6. Click Apply.

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{button ,AL(`PRC Creating basic extrusions;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying and cloning extrusions

The Copy Extrude From and Clone Extrude From commands provide quick ways to create extrusions. The Copy Extrude From command lets you copy an extrusion's settings to the selected object. The selected object takes on all Extrusion-related settings; its fill and outline attributes remain unaffected. The two extrusions have no connection and can be edited independently.

The Clone Extrude From command also copies extrusion attributes to the selected object. The selected object takes on all extrusion-related settings, while its fill and outline settings remain unaffected. With clones, however, changes made to the original extrusion (the "master") afterward are also applied to the clone. In addition, you can't edit the cloned extrusion's settings using the Extrude Roll-Up; any changes must be made to the master object.

To copy an extrusion

1. Using the Pick tool, select the object to which you want to copy the extrusion.

2. Click Effects, Copy, Extrude From.

3. Click the extrusion you want to copy.

To clone an extrusion

1. Using the Pick tool, select the object to which you want to clone the extrusion.

2. Click Effects, Clone, Extrude From.

3. Click the extrusion you want to clone.

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{button ,AL(`PRC Creating basic extrusions;',0,"Defaultoverview",)} Related Topics

Creating beveled extrusions

Creating beveled extrusions

The Extrude Roll-Up provides tools that let you simulate the effect created by real-life beveling tools. In CorelDRAW, beveling creates the illusion that an object's edges have been cut at an angle other than 90 degrees. You specify the angle and the depth of the "cut." The illusion itself is created through the addition of objects on top of the <u>control object.</u> These objects work together to give the object a 3-D look.

In terms of fill properties, you can choose what fill you want for beveled surfaces. These surfaces can use shade, object, and solid fills like extruded surfaces or use their own unique fill. If you use shade or object fills on an extrusion that uses beveling, the fill applies to the extruded and beveled surfaces independently. You can also select and apply fills to the individual objects that make up the bevel.

You can apply a beveled edge to any closed-path object you create using CorelDRAW. You can create interesting 3-D effects by applying bevels to <u>Artistic text.</u> Or, you can create cones by applying high-angle and high-depth bevels to ellipses.

{button ,AL(`OVR Extruding objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a beveled extrusion

The Bevels page (found on the Extrude Roll-Up) lets you choose how you want to apply beveled edges to an object or extrusion. The first method involves entering numeric values to specify the bevel angle and depth. The second method involves dragging a handle control within the interactive display box. As you drag the handle (indicated by a small white square), you change the bevel depth and angle. These changes are reflected in the Bevel Angle and Bevel Depth boxes.

To create a beveled extrusion

1. Using the Pick tool, select the object or extrusion to which you want to apply beveled edges.

2. Click Effects, Extrude.

3. On the Extrude Roll-Up, click the Bevels tab.

4. Enable the Use Bevel check box.

   If you want to show the bevel but not the extrusion, enable the Show Bevel Only check box.

5. Type a value in the Bevel Depth box to specify how deep you want the bevel to go. You can specify values from 0.001 to 1980 inches (or the equivalent in another unit of measurement).

6. Type a value in the Bevel Angle box to specify the angle at which you want to cut the bevel edge. You can specify values from 1.0 (nearly straight bevel) to 89.0 degrees (high-angle bevel).

7. Click Apply.

To create a beveled extrusion using the mouse

1. Follow steps 1 to 4 in the above procedure.

2. In the interactive display box, drag the handle control up to specify the bevel depth and horizontally to specify the bevel angle.

   Notice that as you drag, the current angle and depth are indicated in the Bevel Angle and Bevel Depth boxes.

3. Click Apply.

To access beveling controls using the Property Bar

1. Using the Pick tool, select the extrusion to which you want to apply beveled edges.

2. Click the Bevels Page button on the Property Bar.

{button ,AL(`PRC Filling extrusions;',0,"Defaultoverview",)} Related Topics

Filling extrusions

Filling extrusions

You can fill extrusions using one of three options. The first option, Use Object Fill, applies the control object's current fill to all its extruded surfaces. This option is best for uniform fills, fountain fills, two-color and full-color patterns, texture fills, and bitmap fills.

The second option, Solid Fill, fills extruded surfaces with whatever solid color you choose. The control object maintains its fill properties, while the extruded surfaces take on the color you specified.

The third option, Shade, blends two colors of your choice along the length of the extruded surfaces. The result is similar to the effect created by a linear fountain fill.

{button ,AL(`OVR Extruding objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying an object's fill to its extruded surfaces

The Use Object Fill option applies the control object's fill to its extruded surfaces. If you enable the Drape Fills check box, CorelDRAW fills the entire extrusion with the control object's fill. If you leave the check box disabled, CorelDRAW applies a copy of the fill to each of the extruded surfaces.

You can access the Use Object Fill button from the Extrude Roll-Up or the Property Bar. The Drape Fills option is available on the Roll-Up only.

To have extruded surfaces use the same fill as their control object

1. Using the Pick tool, select the extrusion you want to fill.

2. Click Effects, Extrude.

3. Click the Color Wheel tab.

4. Enable the Use Object Fill check box.

5. Enable the Drape Fills check box if desired.

6. Click Apply.

To have beveled surfaces use the same fill as their control object

1. Follow steps 1 to 5 from the above procedure.

2. Enable the Use Extrude Fill For Bevel check box.

3. Click Apply.

To apply the Use Object Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.

2. On the Property Bar, click the Use Object Fill button.

{button ,AL(`PRC Filling extrusions;',0,"Defaultoverview",)} Related Topics

Applying solid colors to extruded surfaces

The Solid Fill option lets you apply any solid color to an object's extruded or beveled surfaces. You can apply any color to these surfaces without affecting the control object.

To apply a solid fill color to extruded surfaces

1. Using the Pick tool, select the extrusion you want to fill.
2. Click Effects, Extrude.
3. Click the Color Wheel tab.
4. Enable the Solid Fill check box.
5. Click the color picker, then click the color you want for the extruded surfaces.
6. Click Apply.

To apply a solid fill color to beveled surfaces

1. Follow steps 1 to 5 from the above procedure.
2. Do one of the following:
   - Enable the Use Extrude Fill For Bevel check box to have beveled surfaces use the same fill as the extruded surfaces.
   - Disable the Use Extrude Fill For Bevel check box and choose a color using the Bevel Color picker.
3. Click Apply.

To apply the Solid Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.
2. On the Property Bar, click the Use Solid Fill button.
3. Click the Solid / Shade From Extrusion Color picker, then click the color you want for the extruded surfaces.

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{button ,AL(`PRC Filling extrusions;',0,"Defaultoverview",)} Related Topics

Applying gradient fills to extruded surfaces

The Shade Fill option lets you apply a gradient fill — a fill that shows a progression between two colors — to an object's extruded or beveled surfaces. This fill can use any two colors and has no effect on the control object.

To apply a shade fill to an object's extruded surfaces

1. Using the Pick tool, select the extrusion you want to fill.
2. Click Effects, Extrude.
3. Click the Color Wheel tab.
4. Enable the Shade option.
5. Click the From color picker, then click the color you want at the start of the shade fill's color progression.
6. Click the To color picker, then click the color you want at the end of the shade fill's color progression.
7. Click Apply.

To apply a shade fill to an object's beveled surfaces

1. Follow steps 1 to 6 from the above procedure.
2. Enable the Use Extrude Fill For Bevel check box.
3. Click Apply.

To apply the Shade Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.
2. Select the extrusion you want to edit.
3. On the Property Bar, click the Use Color Shading button.
4. Click the Solid / Shade From Extrude Color picker, then click the color you want at the start of the shade fill's color progression.
5. Click the Shade To Extrude Color picker, then click the color you want at the end of the shade fill's color progression.

{button ,AL(`PRC Filling extrusions;',0,"Defaultoverview",)} Related Topics

Shading extrusions

Shading extrusions

The Lighting page provides tools that let you add a shading effect to any extrusion. This effect is produced by creating and applying simulated light sources. You can create up to three light sources that project toward the extruded object from any direction with varying intensity. Light sources enhance both the three-dimensional effect created through extrusion and the effect of the fill you apply using the controls on the Color Wheel page.

The intensity setting controls the amount of light originating from the selected light source. Creating multiple light sources with high intensity settings, for example, causes extruded surfaces to appear very light in color. This gives the illusion that the extruded object has a reflective metallic surface. Low intensity settings create the opposite effect.

Light sources always strike the control object directly, and affect extruded surfaces to a lesser degree. Therefore, if the control object is partially hidden from view because it has been rotated, the change in light source direction or intensity may not be readily apparent.

{button ,AL(`OVR Extruding objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying light sources to an extrusion

By applying light sources to an extrusion, you can enhance the effects of the basic extrusion and its fill attributes. You position the light sources by moving them within the display box on the Extrude Roll-Up's Lighting page. This box contains a sphere icon and a wireframe box. The sphere icon represents the selected extrusion; the wireframe box around it represents the framework on which you position the light sources. You can only position light sources where lines intersect on this wireframe box.

To apply light sources to an extrusion

1. Select the extrusion using the <u>Pick tool.</u>
2. Click Effects, Extrude.
3. Click the <u>Lighting Page tab.</u>
4. Click up to three of the light source buttons to apply one, two, or three light sources. These light sources appear as numbered circles in the display box.
5. Position the light sources by dragging the numbered circles in the display box.
6. Click Apply.

To display the Lighting page using the Property Bar

1. Select the extrusion using the Pick tool.
2. On the Property Bar, click the Lighting Page button.

{button ,AL(`PRC Shading extrusions;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting the intensity of a light source

The Extrude Roll-Up's Lighting page provides controls for adjusting the properties of the light sources you apply to an extrusion. The Intensity slider controls the intensity of each source. By dragging left, you decrease the intensity, thereby darkening the extrusion's colors. By dragging right, you increase the intensity, which makes these colors appear lighter. A light source's intensity is indicated by the numbered circle that corresponds to it. Low intensity light sources (those closest to 0) appear dark gray; high-intensity sources (those closest to 100) appear lighter.

To adjust the intensity level of a light source

1. Using the Pick tool, select the extrusion with the light source you want to adjust.

2. Click Effects, Extrude.

3. Click the Lighting Page tab.

4. In the preview box, click the light source (represented by a numbered circle) you want to adjust.

5. Drag the Intensity slider to set the desired level of light intensity.

6. Click Apply.

To see a light source's intensity level

- Click a blank area in the preview box.

To make shading appear more realistic

- Enable the Use Full Color Range check box.

  This option combines light and dark shades (brightness and saturation) precisely, creating a more realistic extrusion. If you disable this check box, CorelDRAW uses a more basic shading process.

{button ,AL(`PRC Shading extrusions;',0,"Defaultoverview",)} Related Topics

Editing extrusions

Editing extrusions

In addition to filling and shading an extrusion, there are numerous ways to change its appearance. By rotating an extrusion, for example, you can accentuate its three-dimensional look. Or, if you want to change the basic shape of the extrusion, you can do so by node editing its <u>control object</u> or any of its extruded surfaces. If you still don't have the effect you want, you can break an extrusion down to its basic components using the Separate, Ungroup, and Clear Extrusion commands.

{button ,AL(`OVR Extruding objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting an extrusion

The procedures for selecting extrusions and their component objects are slightly different from those you use to select other objects. Learn these procedures to prevent confusion as you edit extrusions. Remember that changes apply to the selected objects only.

To select an extrusion

1. Click the Pick tool.

2. Click any of the extrusion's extruded surfaces.

To select an extrusion's control object

1. Click the Pick tool.

2. Click the control object.

To select a beveled surface

1. Click the Pick tool.

2. Hold down CTRL and click the beveled surface.

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{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} Related Topics

Adjusting an extrusion with the Property Bar

In "Extruding an object," you learned how to create an extrusion using the controls on the Extrude Roll-Up. If you want to adjust the basic properties of the extrusion — its type, depth, and vanishing point — after you've created it, you may find it easiest to use the controls on the Property Bar.

To change an extrusion's type using the Property Bar

1. Select the extrusion using the Pick tool.

2. On the Property Bar, choose an extrusion type from the Extrusion Type list box.

To move an extrusion's vanishing point using the Property Bar

1. Select the extrusion using the Pick tool.

2. On the Property Bar, type horizontal and vertical coordinates (relative to the 0,0 point on the rulers) in the Vanishing Point Coordinate boxes.

To set the depth of an extrusion using the Property Bar

1. Select the extrusion using the Pick tool.

2. On the Property Bar, type a value in the Depth box.

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{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} Related Topics

Rotating an extrusion

The Extrude Roll-Up's 3D Rotation page has controls that let you rotate an extrusion in three planes. You can choose one of two methods for rotating the object. The first method of rotation involves dragging the Corel logo that appears in the center of the Roll-Up. Dragging the logo causes it to rotate in three dimensions. At the same time, a wireframe image of the selected extrusion appears in the Drawing Window so that you can preview the change before you apply it.

The second method of rotation involves specifying numeric values to create three-dimensional rotation. You can specify rotation values from -360 to 360 in each of the boxes provided.

To rotate an extrusion using the mouse

1. Using the Pick tool, select the extrusion you want to rotate.
2. Click Effects, Extrude.
3. Click the 3D Rotation tab.
4. Place the mouse pointer over the Corel logo in the display box. A hand cursor appears.
5. Click and drag the hand cursor in any direction.

   Click the X button to return the logo (and the extrusion) to its original position.
6. Click Apply.

To rotate an extrusion using precise values

1. Follow steps 1 to 3 from the above procedure.
2. Click the Page Flipper button found in the bottom right corner of the Roll-Up.
3. Type values in the three boxes provided to rotate the object in three dimensions.
4. Click Apply.

To display the 3D Rotation page using the Property Bar

1. Using the Pick tool, select the extrusion you want to rotate.
2. On the Property Bar, click the 3D Rotation Page button.

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{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} Related Topics

Changing the shape of an extrusion's control object

Most control objects can be edited using the Shape tool. The Shape tool can help you accomplish tasks as varied as changing the basic shape of the control object to adjusting the space between extruded characters of Artistic text.

In some situations, you won't be able to use the Shape tool to edit a control object. These include perspective extrusions that have been rotated using the tools on the 3D Rotation page and extrusions that have been altered using the Add Perspective or Envelope effects. In each case, you'll have to clear the effect before you shape it.

For more detailed information on shaping objects, see "Drawing and shaping objects."

To change the shape of the control object in an extrusion

1. Select the control object with the Shape tool.

2. Click and drag the object's nodes one at a time to change its shape.

   When you release the mouse button, the extruded surfaces reshape to reflect your changes.

Tip

- If you're working with a text extrusion, try double-clicking one of the text nodes using the Shape tool. This opens the Character Attributes dialog box. You can use the controls in this dialog box to change the basic shape of the extruded text.

{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} Related Topics

Separating and clearing extrusions

Extrusions are dynamically linked objects, which means that the extruded surfaces are linked to the <u>control object</u>. In addition, the extruded surfaces form a <u>group</u> of objects. Therefore, if you want to split up an extrusion so that you're left with all the objects in a separate state, you need to separate it and then ungroup its extruded surfaces. On the other hand, if you want to remove all the extruded surfaces, you can click the Clear Extrude command.

To separate an extrusion

1. Select the extrusion with the <u>Pick tool.</u>

2. Click Arrange, Separate.

To ungroup extruded surfaces

1. Select the extruded surfaces with the Pick tool.

2. Click Arrange, Ungroup.

To clear an extrusion

1. Select the extrusion with the Pick tool.

2. Click Effects, Clear Extrude.

{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} <u>Related Topics</u>

Increasing the printing and display speed of extrusions

You can control the facet size used when CorelDRAW renders and prints illustrations containing extrusions. Facet size represents the distance between shades of color in extrusions.

To increase the printing speed of extrusions

1. Click Tools, Options.

2. Click the Display tab.

3. In the Minimum Extrude Facet Size Box**,** type a value between 0.001 inches and 36 inches (or equivalent) to set the facet size used when CorelDRAW renders and prints extrusions.

Tip

- For best results, set the Minimum extrude facet size to a value from 0.001 and 0.5 inches. A higher value (0.5 inches) will reduce screen refresh time. For high-quality output, decrease the facet size when you are ready to print your illustration.

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{button ,AL(`PRC Editing extrusions;',0,"Defaultoverview",)} Related Topics

Using lenses

Using lenses

The Lens feature lets you simulate the effects created by certain types of camera lenses. Like their real-life counterparts, CorelDRAW's lenses change the appearance of objects viewed through them. The type of change produced depends on which type of lens you create. Lens effects can be applied to virtually any closed shape that has been created using CorelDRAW's drawing tools.

For more information see the following:

{button ,JI(`',`Creating lenses')} <u>Creating lenses</u>

{button ,JI(`',`Adjusting copying and removing lenses')} <u>Adjusting, copying, and removing lenses</u>

{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating lenses

Creating lenses

The Lens Roll-Up provides all the controls you need to create interesting lens effects. When you apply a lens to an object, you change its appearance and — more significantly — the way you perceive objects located behind it. To this end, you can choose any of twelve types of lenses, each producing distinctive results. These results range from color alteration (as produced by heat map, inverting, and brightening lenses, for example) to distortion (as produced by magnifying and fish eye lenses). In each case, the lens changes the way we perceive the objects behind it, not the objects' actual properties and attributes.

You can apply lenses to any closed-path object you create using CorelDRAW. For example, you can apply lenses to ellipses, rectangles, and polygons as well as objects you draw with the Freehand and Natural Pen tools. You can also use Artistic text to create lenses.

You can't apply lenses to open-ended lines and curves, Paragraph text, or objects imported from other applications — for example, bitmaps. In addition, you can't apply lenses to objects that already have extrude, contour, or blend effects applied to them. If you apply a lens to a group, the lens applies separately to each of the group's component objects (as long as they fit the requirements above).

Note

- When you save a drawing containing lenses to a version of CorelDRAW earlier than 5.0, the lenses are grayed out.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} Related Topics

Creating a Transparency lens

When you apply a transparency lens to an object, the object takes on the appearance of a piece of tinted plastic film or glass. A transparent lens can be any color. When you place the lens over other objects, these objects take on the lens tint. The Rate setting controls the lens's level of transparency. Rates closer to 100% are more transparent while those closer to 0% are more opaque.

To create a transparent lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. In the Lens Roll-Up, choose Transparency from the list box.
4. In the Rate box, type a percentage value from 0 to 100 to specify the rate of transparency.

    As you increase the value, the object becomes more transparent. At 100%, the lens fill disappears.

5. Click the color picker, then click the fill color you want for the lens.

    You can also leave the default color that is already displayed on the color picker.

6. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Magnify lens

A Magnify lens creates an effect similar to that produced by a magnifying glass. The Magnify lens overrides the original object's fill (if any) so that it appears transparent. Objects (or parts of objects) beneath the lens appear magnified by the amount you specify in the Amount box. You can specify magnification amounts from 1.0 to 100.0.

To create a magnifying lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Magnify from the list box.

4. In the Rate box, type a value from 1 to 100 to indicate the amount of magnification you want.

5. Click Apply.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Brighten lens

A Brighten lens adds brightness or darkness to the objects underneath it. The Rate value controls the amount of brightness or darkness created by the lens. The range of 0 to 100% increases the level of brightness, while the range of 0 to -100% increases the level of darkness. You'll find the Brighten lens particularly effective for applying brightness or darkness to a bitmap image.

To create a color brightening lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. In the Lens Roll-Up, choose Brighten from the list box.
4. In the Rate box, type a percentage value from -100 to 100.

   This value specifies the amount by which you want the lens to brighten any colors that appear behind it.
5. Click Apply.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating an Invert lens

An Invert lens causes all colors underneath it to appear as their complementary <u>CMYK</u> color. Complementary colors are colors that appear opposite one another on the color wheel. For example, when an Invert lens is applied to a photo bitmap, the result simulates a photographic negative.

To create an Invert lens

1. Using the <u>Pick tool,</u> select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Invert from the list box.

4. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a Color Limit lens

A Color Limit lens works much like a color filter lens on a camera, allowing only black and the lens color itself to show through. White and light colors in objects beneath the lens are converted to the lens color. For example, if you place a green Color Limit lens over a bitmap, all colors except green and black are filtered out within the lens area.

To create a Color Limit lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. In the Lens Roll-Up, choose Color Limit from the list box.
4. In the Rate box, type a percentage value from 0 to 100 to indicate the filter strength you want.
5. Click the color picker, then click the fill color you want for the filter lens.
6. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Color Add lens

The Color Add lens simulates an additive light model. Imagine shining three spotlights — one red, one blue, and one green — on a black background. Where the three spotlights combine, the result is white light. The intermediate colors are magenta, cyan, and yellow. When you create a Color Add lens, the colors of the objects beneath the lens are added to the color of the lens as if you were mixing colors of light.

The Rate value controls the extent of color addition. A rate of 0% results in no color addition and the lens appears to have no fill. A rate of 100% defines maximum color addition.

Because white light contains all colors of the spectrum, creating a colored lens and placing it over a white object or a white page turns the lens white. Adding a color to white light produces white light. To see the effects, the background or object beneath the lens can't be white.

To create a Color Add lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Color Add from the list box.

4. In the Rate box, type a percentage value from 0 to 100 to indicate the rate of color addition.

   A rate of 100% represents maximum color addition.

5. Click the color picker, then click the fill color you want for the filter lens.

6. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Tinted Grayscale lens

The Tinted Grayscale lens changes the colors of objects underneath it to their grayscale equivalents. The lens color becomes the darkest color in any object under it. All other colors in the object become lighter shades of the lens's color. You'll find Tinted Grayscale lenses particularly effective for creating sepia-tone effects. For example, if you place a brown grayscale lens over a color photograph, the photograph takes on a sepia-tone look. You can also turn a color photograph into a black-and-white photograph by placing a black grayscale lens over it.

To create a Tinted Grayscale lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Tinted Grayscale from the list box.

4. Click the color picker, then click the color you want for the lens.

   Colors under the lens are mapped from the lens color to an equivalent tonal color of the lens. For example, a blue lens over a light colored object creates light blue. Accordingly, the same lens over a dark colored object creates dark blue.

5. Click Apply.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Heat Map lens

The Heat Map lens creates the effect of an infrared image. This lens uses a limited Color Palette of white, yellow, orange, red, blue, violet, and cyan to illustrate the "heat" levels of colors in objects underneath it. By adjusting the value in the Palette Rotation box, you control which colors are "hot" and which colors are "cool." Hot colors beneath the lens appear as red or orange, while cool colors appear violet or cyan. Rotation values of 0 or 100% cause cool colors under the lens to change to white and cyan. A setting of 50% causes cool colors to appear as red tones.

To create a Heat Map lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Heat Map from the list box.

4. In the Rate box, type a percentage value from 0 to 100 to indicate the amount you want to rotate the heat map palette.

5. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Custom Color Map lens

The Custom Color Map lens sets all underlying colors to a color range between any two colors you select. In addition to defining the range's start and end colors, you choose the route or progression between the colors. By default, the lens uses a direct route between the two colors. However, you can create interesting effects by selecting the Forward Rainbow or Reverse Rainbow options. These options map colors using a progression that follows a forward or backward route through the spectrum between the two colors you've selected. Areas of the lens that do not cover other objects are filled with the color at the end of the color map.

You can switch the From and To colors by clicking the Switch button.

To create a custom color map lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Custom Color Map from the list box.

   When you choose Custom Color Map, a second list box appears.

4. From the second list box, choose the type of Custom Color Map lens you want.

   You can choose a Direct Palette, Reverse Rainbow, or Forward Rainbow lens.

5. Click the From color picker, then click the color you want at the start of the color map.

6. Click the To color picker then click the color you want at the end of the color map.

7. Click Apply.

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{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Wireframe lens

The Wireframe lens displays objects behind it with the outline and/or fill color you choose. For example, if you set red for the outline and blue for the fill, all objects (or parts of objects) behind the lens appear to have red outlines and blue fills. Objects with no fill remain unchanged when viewed through the lens. If you don't want the lens to affect the outline or fill, disable the appropriate check box.

To create a wireframe lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Wireframe from the list box.

4. Click the Outline color picker, then click the outline color you want.

5. Click the Fill color picker, then click the fill color you want.

6. Click Apply.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Creating a Fish Eye lens

The Fish Eye lens distorts and either magnifies or shrinks the objects behind it depending on the percentage value you specify in the Rate box. Lenses with positive rates distort and magnify objects by increasing amounts as their rate settings progress from 1 to 1000. Lenses with negative rates shrink and distort objects by increasing amounts as their rate settings progress from -1 to -1000. A rate of 0 results in no change to the appearance of objects behind the lens.

As with other CorelDRAW features, try experimenting with the Fish Eye lens to learn how to create the effects you want.

To create a fish eye lens

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Lens.

3. In the Lens Roll-Up, choose Fish Eye from the list box provided.

4. In the Rate box, type a value from -1000 to 1000 to indicate the percentage by which you want the lens to distort the objects beneath it.

5. Click Apply.

 Note

- The Fish Eye lens does not alter the appearance of bitmaps placed underneath it.

{button ,AL(`PRC Creating lenses;',0,"Defaultoverview",)} Related Topics

Adjusting, copying, and removing lenses

Adjusting, copying, and removing lenses

In addition to applying basic settings for each lens, you can make advanced adjustment settings, copy a lens, or remove a lens altogether. Advanced settings help you get the exact effect you want for any type of lens. The first of these settings, Frozen, captures the lens's current contents so that you can move the lens without disturbing its appearance. The second advanced setting, Viewpoint, allows you to use the mouse to change the area covered by the lens. You can move the viewpoint to display a specific part of a drawing through a lens without having to move the lens. The third setting, Remove Face, allows you to show a lens only where it covers other objects.

The remaining options — copying and removing lenses — allow you to make quick duplicates of lens effects or remove an object's lens effect completely.

{button ,AL(`OVR Using lenses;',0,"Defaultoverview",)} Related Topics

Moving a lens's viewpoint

The Viewpoint option lets you display any portion of a drawing through a lens without actually having to move the lens itself. The viewpoint represents the center point of what is being viewed through the lens. This point is indicated by an X in the drawing that can be moved using the mouse. You can position the lens anywhere in the drawing, but it always shows the area around its viewpoint marker. For example, you could use the viewpoint marker on a Magnify lens to enlarge part of a map without obscuring any part of the map.

To move a lens's viewpoint

1. Select the lens with the Pick tool.
2. Click Effects, Lens.
3. In the Lens Roll-Up, enable the Viewpoint check box.

   At this point, the Edit button appears to the right of the check box.
4. Click Edit to display the viewpoint marker (represented by X) on the Drawing Window.
5. Drag the viewpoint marker to the desired position.
6. Click End (previously the Edit button you clicked in step 4).
7. Click Apply.

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{button ,AL(`PRC Adjusting copying and removing lenses;',0,"Defaultoverview",)} Related Topics

Freezing a lens's current view

The Frozen option fixes the current contents of a lens. You can then move the lens without changing what's displayed through it. Changes you make to the objects seen through the lens have no effect on the lens contents.

To freeze a lens's current view

1. Select the lens with the Pick tool.
2. Click Effects, Lens.
3. Enable the Frozen check box.
4. Click Apply.

To undo the Frozen effect

1. Follow steps 1 and 2 from the above procedure.
2. Disable the Frozen check box.
3. Click Apply.

{button ,AL(`PRC Adjusting copying and removing lenses;',0,"Defaultoverview",)} Related Topics

Displaying a lens only where it covers other objects

The Remove Face option allows you to show a lens only where it overlaps other objects. As a result, the effect is not seen where the lens covers blank space in your drawing. You can further enhance the effect by removing the outline from the lens object (see "Outlining objects"), thereby creating an "invisible" lens.

This option is available for color-altering lenses only. The Remove Face check box isn't available for Fish Eye and Magnify lenses.

To display a lens only where it covers other objects

1. Select the lens with the Pick tool.
2. Click Effects, Lens.
3. Enable the Remove Face check box.
4. Click Apply.

{button ,AL(`PRC Adjusting copying and removing lenses;',0,"Defaultoverview",)} Related Topics

Copying a lens

You can copy a lens to another object using the Copy Lens From command found in the Effects Menu The lens type and any rotation, rate, or magnification settings are copied to the selected object.

To copy a lens from one object to another

1. Using the Pick tool, select the object to which you want to apply the lens.

2. Click Effects, Copy, Lens From.

3. Click the object from which you want to copy the lens.

{button ,AL(`PRC Adjusting copying and removing lenses;',0,"Defaultoverview",)} Related Topics

Removing a lens

You can remove a lens from an object by choosing the No Lens Effect option in the Lens Roll-Up. When you apply this option, the object loses all lens properties and returns to its original state.

To remove a lens

1. Select the lens with the <u>Pick tool.</u>
2. Click Effects, Lens.
3. In the Lens Roll-Up, choose No Lens Effect from the list box.
4. Click Apply.

{button ,AL(`PRC Adjusting copying and removing lenses;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with PowerClips

Working with PowerClips

The PowerClip command lets you put one object inside another object. One object becomes the PowerClip's contents, while the other becomes its container. You can create a container from any closed-path object you create using CorelDRAW, including shapes, lines, curves, and <u>Artistic text,</u> and <u>groups.</u> A contents object, on the other hand, can be any object you create using CorelDRAW or any object you import from another program.

The container object can be compared to a window. Just as a window's frame represents the limits of what you can see behind it, a container object lets you see only the portion of a contents object (or group of objects) that fits inside its boundaries. If the size of the contents object exceeds that of its container, CorelDRAW automatically crops it. You see only the portion of the contents object that fits inside the container.

You'll find PowerClips particularly useful for placing photo files (like bitmaps) inside containers of different shapes, including Artistic text. You can create more complex PowerClip effects by placing a PowerClip container into another container to produce a nested PowerClip object. Nested PowerClips can have up to five editable levels.

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{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a PowerClip

Before you create a PowerClip object, you'll need to decide which object you want to use as its container and which object you want to use as its contents. Containers can be created using a closed path, a group of objects, or <u>Artistic text</u>. Contents can be any object you create or import using CorelDRAW. By placing additional objects inside a container, you create a nested PowerClip.

To create a PowerClip object

1. Using the <u>Pick tool,</u> select the object you want to use as the PowerClip contents.

2. Click Effects, PowerClip, Place Inside Container.

3. Select the object you want to use as the PowerClip container.

   The contents object is placed inside the container object. The contents and container now become a single unit.

To create a PowerClip object using the mouse

1. Using the Pick tool, right-click and drag the object you want to use as the contents over the object you want to use as the container.

   When you release the mouse button, a pop-up menu appears.

2. Click PowerClip Inside.

To create nested PowerClips

• Repeat "To create a PowerClip object" or "To create a PowerClip object using the mouse" using the same container. A nested PowerClip can have up to five nested levels.

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{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing a PowerClip

The Edit Contents command temporarily separates a PowerClip's contents and container objects. This allows you to make changes—for example, fill and outline properties, transformations, and more — to the contents object. During editing, the container object appears in wireframe and can't be selected. When the object has the look you want, use the Finish Editing This Level command to reunite the contents and container.

To edit the contents of a PowerClip object

1. Select the PowerClip with the Pick tool.

2. Click Effects, PowerClip, Edit Contents.

   The contents object appears in its entirety, while the container object takes on a blue outline. You can now edit the contents object or add new objects as needed.

3. Make the desired changes to the contents object.

4. Click Effects, PowerClip, Finish Editing This Level.

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{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} Related Topics

Locking and unlocking PowerClip contents

The Lock Contents to PowerClip command controls the interaction between a PowerClip's contents and container objects. When enabled (the default setting), this command locks the contents object to its container. As a result, when the PowerClip is moved, rotated, or resized, the contents undergo the same changes. When Lock Contents to PowerClip is disabled, the contents object is locked to the page and remains stationary even if you move or rotate its container. Disabling Lock Contents to PowerClip is especially useful for repositioning the container over its contents.

To edit a PowerClip container without editing its contents

1. Right-click the PowerClip object, then click Lock Contents to PowerClip.

   This disables the Lock Contents to PowerClip command. When enabled, the command has a check mark beside it.

2. Edit the container object as required.

To lock PowerClip contents and container

- Right-click the PowerClip container, then click Lock Contents to PowerClip to enable the command.

{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} Related Topics

Changing the default placement of PowerClip contents

By default, CorelDRAW automatically centers PowerClip contents objects inside their containers. However, the Options dialog box lets you change this setting so that contents objects maintain their original placement when placed inside a container. You can use this feature to create PowerClips in which the contents are offset from the center. If the contents and container objects do not overlap, the contents don't appear in the PowerClip object.

This setting applies to all documents, not just the active document.

To change the default placement of PowerClip contents

1. Click Tools, Options.

2. On the Options dialog box, click the Advanced tab.

3. Disable the Automatically Center New PowerClip contents check box.

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{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying PowerClip contents

The Copy PowerClip From command allows you to create a new PowerClip using an existing PowerClip's contents. This command copies a PowerClip's contents to a new container. The new container's outline and fill settings are not affected when they receive the new contents.

To copy PowerClip contents to another object

1. Click the Pick tool.
2. Select the object to which you want to copy PowerClip contents.
3. Click Effects, Copy, PowerClip From.
4. Select the PowerClip that contains the contents you want to copy.

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{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} Related Topics

Extracting PowerClip contents

The Extract Contents command removes the contents object (or objects) from the selected PowerClip. The objects that made up the PowerClip become separate objects again. If you've created nested PowerClips and want to extract all contents in succession, you'll need to use this command for each nested level.

To extract the contents of a PowerClip

1. Click the <u>Pick tool.</u>

2. Select the PowerClip.

3. Click Effects, PowerClip, Extract Contents.

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{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} <u>Related Topics</u>

PowerClipping with the Object Manager

If you're an experienced CorelDRAW user, you're probably used to creating PowerClips using the commands in the Effects menu. However, you'll also find all of the PowerClip capabilities within the Object Manager. If you use the Object Manager frequently, you may find it more convenient to use it to create and edit PowerClips.

To open the Object Manager

- Click Layout, Object Manager.

To create a PowerClip using the Object Manager

1. In the Object Manager, right-click the object you want as the contents and drag it over the object you want as the container.

   When you release the mouse button, a pop-up menu appears.

2. Click PowerClip Inside.

To edit a contents or container object using the Object Manager

1. In the Object Manager, select the contents or container object.

2. Make the desired changes to the object, for example, resize it or change its fill.

To move a contents object using the Object Manager

1. In the Object Manager, select the contents object.

2. Drag the object from the Object Manager and position it within the Drawing Window.

   As you drag, an outline of the contents appears. Use this outline to help you position the contents.

To extract a contents object using the Object manager

1. In the Object Manager, select the contents object.

2. Click and drag the object over the name of the layer that holds the container object.

   This procedure will not work if the container object is nested in another PowerClip or forms part of a group.

{button ,AL(`PRC Working with PowerClips;',0,"Defaultoverview",)} Related Topics

Adding perspective

Adding perspective to objects

The Add Perspective command lets you add another dimension to your drawings by creating the illusion of distance and depth. Although objects in a drawing appear on a two-dimensional page, you can use the Add Perspective command to simulate one-point and two-point perspective. By creating one-point perspective, you can make an object look like it's receding from view in one direction. By creating two-point perspective, on the other hand, you can make the object look like it's receding from view in two directions. The Add Perspective command lets you apply these effects to any object (or group of objects) you create using CorelDRAW, including graphics and text. You can't apply perspective to Paragraph text or bitmap images.

To create the illusion of perspective, you just need to be able to drag the mouse. The Add Perspective command adds a non-printing grid box on top of the selected object. Movable nodes occupy each of the box's four corners. You create the effect of perspective by dragging these nodes.

As you drag a node, you'll notice an X — or two, if you're working with two-point perspective — that moves as the handle moves. This symbol indicates the vanishing point — the point at which a side of the grid box (and, therefore, the object below it) will disappear. If you drag the node so that it meets another node or the vanishing point marker, the grid box reverts back to its original shape. You can also make adjustments to the perspective by dragging the vanishing point marker.

If you like the perspective effect you add to an object, you may want to take advantage of CorelDRAW's effect-copying capabilities. The Copy Perspective From command lets you apply the same perspective to one or more objects in your drawing. In many cases, this can help give your drawing a consistent, effective look.

Conversely, the Clear Perspective command lets you eliminate changes you've made to an object's perspective without having to delete the object and start over again.

{button ,AL(`OVR Creating special effects;',0,"Defaultoverview",)} Related Topics

Creating one-point and two-point perspective

The Add Perspective command makes it easy to create the illusion of perspective in your drawings. By applying perspective to objects in your drawing, you can create a three-dimensional effect on a two-dimensional page. Perspective is created by shortening one or two sides of an object. For one-point perspective you shorten one side of an object so that it appears to recede in one direction. By shortening two sides, you get two-point perspective — the object appears to recede in two directions.

To add one-point perspective effect to an object

1. Select the object with the Pick tool.

2. Click Effects, Add Perspective.

   A grid box with four nodes (at the corners) appears around the object. The Shape tool is now selected.

3. Hold down CTRL and drag one of the nodes horizontally or vertically.

   By holding down CTRL, you constrain the node's motion to its horizontal or vertical axes to create a one-point perspective. Hold down CTRL + SHIFT as you drag to move opposing nodes the same distance in opposite directions.

To add two-point perspective effect to an object

1. Select the object with the Pick tool.

2. Click Effects, Add Perspective.

3. Drag one of the grid box nodes diagonally toward or away from the object's center to create two-point perspective.

4. Repeat step 3 using other nodes until you create the perspective effect you want.

{button ,AL(`PRC Adding perspective;',0,"Defaultoverview",)} Related Topics

Editing an object's perspective

The Shape tool lets you make changes to the perspective effect you've applied to an object. When you select the object with the Shape tool, the object's perspective grid and nodes reappear. From here, you just drag the nodes and/or vanishing point markers to get the exact effect you want. The skills you use to edit are exactly the same as those you used to create the effect in the first place.

To edit an object's perspective effect

1. Select the object with the Shape tool.

2. For a one-point perspective effect, hold down CTRL and drag the appropriate nodes to adjust the perspective. Hold down CTRL+SHIFT to move opposing nodes the same distance in opposite directions.

   For a two-point perspective effect, drag the nodes horizontally toward or away from its center point.

To edit an object's perspective effect by moving a vanishing point

1. Select the object with the Shape tool.

2. Drag the vanishing point marker or markers (indicated by X) to create the desired perspective effect.

{button ,AL(`PRC Adding perspective;',0,"Defaultoverview",)} Related Topics

Copying an object's perspective effect

The Copy Perspective From command copies the perspective effect from one object to another. You can copy perspective to any object — Paragraph text excepted — you've created using CorelDRAW's tools and features. However, you can only copy an object's perspective if perspective is the most recent effect applied to it. For example, if you add perspective to an object and then extrude it, you can't copy the perspective effect. To copy the perspective in this case, you need to clear the extrusion first.

To copy an object's perspective effect

1. Using the Pick tool, select the object to which you want the perspective copied.

2. Click Effects, Copy, Perspective From.

3. Using the large pointer that appears, select the object with the perspective you want to copy.

{button ,AL(`PRC Adding perspective;',0,"Defaultoverview",)} Related Topics

Removing the perspective effect

The Clear Perspective command removes the perspective effect from the selected object and restores the object to its original state. If you've applied the perspective effect more than once, you must click Clear Perspective the same number of times to get back to the object's original shape.

If you've applied an effect to the object since you applied perspective, you need to clear that effect before clearing perspective. For example, if you apply perspective to an object and then extrude it, you'll need to clear the extrusion before clearing the perspective.

To remove an object's perspective effect

1. Select the object with the Pick tool.

2. Click Effects, Clear Perspective.

{button ,AL(`PRC Adding perspective;',0,"Defaultoverview",)} Related Topics

Using the Interactive Transparency tool

Using the Interactive Transparency tool

The Interactive Transparency tool lets you apply uniform, fountain, pattern, or texture transparencies to objects, using the mouse. Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency.

As well, since the transparency is applied on top of any other attributes that are applied to the object, any fill properties that were applied before the transparency will be shown through the transparency.

The direction and position of the transparency is controlled using transparency arrows, which can be dragged across the surface of the selected object. The opacity of the beginning and end of the transparency is controlled using the Property Bar.

For more information see the following:

{button ,JI(`',`Working with uniform transparencies')} Working with uniform transparencies

{button ,JI(`',`Managing transparencies')} Managing transparencies

{button ,JI(`',`Working with fountain transparencies')} Working with fountain transparencies

{button ,JI(`',`Customizing fountain transparencies')} Customizing fountain transparencies

{button ,JI(`',`Working with pattern transparencies')} Working with pattern transparencies

{button ,JI(`',`Working with texture transparencies')} Working with texture transparencies

{button ,JI(`',`Merge modes')} Merge modes

Working with uniform transparencies

Working with uniform transparencies

Uniform transparencies are even-colored, or solid, transparencies that may be applied to any <u>closed-path</u> object.

In addition, you can apply a transparency color using a specific color model, color palette, color blend, or create and apply a transparency color in the same way that you adjust these attributes for uniform fills. For more information, see <u>"Working with uniform fills"</u>.

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{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying a uniform transparency

Uniform transparencies are CorelDRAW's basic transparencies. You can quickly fill an object with a solid color transparency using the Interactive Transparency tool. If you want more control over the transparency, click Edit Transparency in the Property Bar.

To apply a uniform transparency

1. Select the object(s) with the Pick tool.

2. Click the Interactive Transparency tool.

3. Choose Uniform Transparency from the list box that appears on the Property Bar.

4. Click the object where you want the transparency to start, then drag to where you want the transparency to end.

   As you drag, the transparency arrow appears showing you the direction of the transparency . If CTRL is held down while dragging, the angle of the arrow will be constrained to 15 degree intervals.

5. Drag a color from the Color Palette to the object.

6. To change the opacity used for the transparency, move the Starting Transparency slider that appears in the Property Bar.

   Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

Managing transparencies

Managing transparencies

In addition to filling objects with a wide variety of colors, patterns, and transparencies, CorelDRAW gives you the ability to leave objects unfilled. You can also copy transparencies from one object to another, eliminating the need to recreate complex transparencies.

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{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} Related Topics

Removing transparencies

You may want to remove an object's transparency so that objects behind the transparency show through. You can remove transparencies using the Fill tool flyout or the on-screen Color Palette.

To remove an object's transparency using the Color Palette

1. Select the object(s) with the <u>Pick tool</u>.

2. Click <u>No Color</u> on the on-screen <u>Color Palette</u>.

To remove an object's transparency using the Fill flyout

1. Select the object(s) with the Pick tool.

2. Open the <u>Fill tool flyout</u>, and click <u>No Fill</u>.

{button ,AL(`PRC Managing transparencies;',0,"Defaultoverview",)} <u>Related Topics</u>

Copying transparencies

Once you apply a transparency to an object, you can quickly apply the same transparency to another object.

To copy an object's transparency to another object

1. Select the object(s) with the <u>Pick tool</u>.
2. Click Effects, Copy Lens From.

   The cursor changes to a large arrow.
3. Click the object from which you want to copy the transparency.

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{button ,AL(`PRC Managing transparencies;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with fountain transparencies

Working with fountain transparencies

A fountain transparency — also known as a *gradient transparency* or a *ramp transparency* — is a progression of colors following a Linear, Radial, Conical, or Square path.

{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} Related Topics

Applying a fountain transparency

A fountain transparency is a transparency that flows smoothly from one color to another. The transparency can flow in a straight line across the object (linear), in concentric circles from the center of the object out (radial), in rays the from the center of the object out (conical), or in concentric squares from the center of the object out (square).

To apply a fountain transparencies using the Interactive Transparency tool

1. Select the object(s) with the Pick tool.
2. Click the Interactive Transparency tool.
3. Choose Fountain Transparency from the list box that appears on the Property Bar.
4. Choose the type of fountain transparency you want from the Type list box.

   You can choose a linear, radial, conical, or square fountain transparency .
5. Click the object where you want the transparency to start, then drag to where you want the transparency to end.

   As you drag, the transparency arrow appears showing you the direction of the transparency . If CTRL is held down while dragging, the angle of the arrow will be constrained to 15 degree intervals.
6. To change the opacity used for the fountain transparency's From color, move the Starting Transparency that appears in the Property Bar.

   Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.
7. To change the opacity used for the fountain transparency's To color, move the Ending Transparency.

Customizing fountain transparencies

Customizing fountain transparencies

Customizing fountain transparencies can affect the way that they appear on screen as well as the way that they print. As with fountain fills, there are a number of ways to determine how fountain transparencies are printed and displayed.

In addition, you adjust a transparency's quality, color, center point, mid-point, angle, direction, and edge pad the same way that you adjust these attributes for fountain fills. For more information, see Customizing fountain fills.

Attributes that are specific to transparencies include the level of transparency and the ability to freeze the contents of a fountain fill.

{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} Related Topics

Adjusting the opacity of a transparency

You can determine how <u>opaque</u> a transparency is using the slider that appears in the Property Bar. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

To change the opacity used for the fountain transparency's From color

1. Select the object(s) with the <u>Pick tool</u>.
2. Click the <u>Interactive Transparency tool</u>.
3. Choose Fountain Transparency from the list box that appears on the Property Bar.
4. Move the Starting Transparency that appears in the Property Bar.

To change the opacity used for the fountain transparency's To color

1. Follow steps 1 to 3 from the above procedure.
2. Move the Ending Transparency slider.

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{button ,AL(`PRC Customizing fountain transparencies;',0,"Defaultoverview",)} <u>Related Topics</u>

Freezing a transparency

The Freeze button that appears in the Property Bar fixes the current contents of a transparency. You can then move the transparency anywhere you want without changing its appearance. Once frozen, the contents of the object no longer interact with other objects on the screen (i.e., a transparency is no longer applied to objects that appear beneath the frozen transparency).

To freeze a transparency

1. Select the object with the Pick tool.
2. Click the Freeze button that appears in the Property Bar.

{button ,AL(`PRC Customizing fountain transparencies;',0,"Defaultoverview",)} Related Topics

Working with pattern transparencies

Working with pattern transparencies

Pattern transparencies are pre-generated, symmetrical images that are repeated over and over, making them extremely useful for creating <u>tiles</u>. You can fill an object completely with one image, but you would more often use a series of repeated images to form a tiled fill. The effect is similar to applying wallpaper to a wall.

You can import bitmaps or vector graphics to use as pattern transparencies, and you can create simple two-color bitmap pattern transparencies.

There are three types of pattern transparencies: two-color bitmap, full-color bitmap, and vector pattern. These three pattern transparencies are applied in the same way as you apply pattern fills. For more information, see <u>"Working with pattern fills"</u>.

If you want more control over the pattern transparency, click Edit Transparency in the Property Bar to access the Pattern dialog box.

{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with texture transparencies

Working with texture transparencies

A texture transparency is a random, fractally generated transparency that you can use to give your objects a natural appearance. The three transparency handles give control of the block of fractal texture used to control the transparency of the object. One handle moves the entire fractal and the other two scale, skew and rotate it. Texture transparencies add significantly to the size of your file and the time it takes to print. Therefore, you may want to use these transparencies sparingly, especially with large objects with texture transparencies.

Texture transparencies are applied in the same way as you apply texture fills. For more information, see "Working with texture fills".

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{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} Related Topics

Working with merge modes

Merge modes

Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. The effect is dependent upon the colors that are contained within the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

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{button ,AL(`OVR Using the Interactive Transparency tool;',0,"Defaultoverview",)} Related Topics

Applying Merge modes

Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. Merge modes are available for fountain, pattern, and texture transparencies. Try applying each merge mode to your transparency (listed below) until you achieve the desired result.

To apply merge modes

1. Select the object(s) with the Pick tool.

2. Click the Interactive Transparency tool.

3. Choose Fountain, Pattern, or Texture from the first list box that appears on the Property Bar.

4. Choose one of merge modes listed below from the second list box that appears on the Property Bar.

Merge mode	How the transparency and color are combined
Normal	The transparency color is applied on top of the base color. This is the default mode.
Add	Creates a result color by adding the values of the transparency color and the base color.
Subtract	Creates a result color by adding the values of the transparency color and the base color together, and then subtracting 255.
Difference	Creates a result color by subtracting the transparency color from the base color and multiplying by 255. If the transparency color value is 0, the result will always be 255.
Multiply	Creates a result color by multiplying the base color by the transparency color and dividing it by 255. This has a darkening effect, unless you are painting on white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.
Divide	Creates a result color by dividing the base color by the transparency color, or vice versa, depending on which color has a higher value.
If Lighter	The transparency color replaces any base pixels that are a darker color. Base pixels that are lighter than the paint color are not affected.
If Darker	The transparency color replaces any base pixels that are a lighter color. Base pixels that are darker than the paint color remain unchanged.
Texturize	Creates a result color by converting the transparency color to grayscale, and then multiplying the grayscale value by the base color.
Hue	Creates a result color using the hue of the transparency color and the saturation and lightness of the base color. If you are painting on a grayscale image, there will be no change because the colors are desaturated.
Saturation	Creates a result color using the lightness and hue of the base color and the saturation of the transparency color .
Lightness	Creates a result color using the hue and saturation of the base color and the lightness of the transparency color.
Invert	Creates a result color using the transparency color's complementary color. If a transparency color value is 127, there will be no change, because the color value falls in the center of the color wheel.
Logical AND	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula AND to them
Logical OR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula OR to them.
Logical XOR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula XOR to them.
Red	Creates a result color by applying the transparency color to the red channel of RGB images.
Green	Creates a result color by applying the transparency color to the green channel of RGB images.
Blue	Creates a result color by applying the transparency color to the blue channel of RGB images.

Filling and outlining objects

Filling and outlining objects

When you add an object to your drawing, it's given a default outline attribute, a default fill attribute, or both — depending upon the type of object drawn. The object's outline is the line that surrounds the object. The fill is the contents of the object (i.e., the color or pattern contained within the object). These attributes vary with the type of object, and can be changed using the Outline and Fill flyout tools.

Objects with open paths (e.g., lines and curves), have an outline attribute, but no fill attribute. Objects with closed paths (e.g., circles, rectangles, and polygons), have both a fill attribute and an outline attribute. Text is given the same fill and outline attributes as open and closed paths, in addition to other attributes such as typeface and style, point size, inter-line spacing, and so on.

Fills

The fill attribute can produce a solid color, a fountain fill, a pattern fill, and more. If you like, you can turn either attribute off and leave the other visible. Turning off a rectangle's fill for example, makes it transparent, allowing objects behind it to show through.

Outlines

Every object you create has an outline that you can manipulate in a variety of ways. You can think of each object as being drawn with a nib of adjustable size, shape, and color. These pen's attributes can apply to a particular object or to all objects you add to your drawing.

Color styles

Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

For more information see the following:

{button ,JI(`',`Filling objects')} Filling objects

{button ,JI(`',`Working with color styles')} Working with color styles

{button ,JI(`',`Outlining objects')} Outlining objects

Filling objects

Filling objects

You can change the appearance of any object with a <u>closed path</u> using a fill. By filling an object, you apply colors or patterns to the inside of its borders. If you leave an object without a fill or remove its fill, the object becomes transparent. The following fills are available in CorelDRAW:

- Uniform fills are CorelDRAW's most basic fills. When you apply a uniform fill, you give an object a solid, or uniform, color. You can quickly fill an object with a solid color using the <u>Color Palette</u>.

- Fountain fills display a progression between two colors following a <u>linear</u>, <u>radial</u>, <u>conical</u>, or <u>square</u> path. You can use CorelDRAW's preset fountain fills to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects.

- Texture fills are fractally-generated pictures that you can use to give your object the appearance of natural materials. You can select from a series of pregenerated textures, or generate your own variations.

- Pattern fills are pregenerated, symmetrical images that easily lend themselves to <u>tiling.</u> You can import bitmaps or vector graphics for use as pattern fills, or you can create simple two-color bitmap patterns. The effect you create is similar to the one you create by applying wallpaper to a wall. There are three types of pattern fills: two-color bitmap pattern, full-color bitmap pattern, and vector pattern.

- PostScript fills are special pattern fills designed using the <u>PostScript</u> language. Some textures are extremely complex and large objects containing PostScript texture fills may take some time to print or to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS", rather than the actual texture (unless you are in Enhanced view).

In all cases, you can apply fills to specific objects or set defaults so that every object you draw has the same fill.

For more information see the following:

{button ,JI(`',`Working with uniform fills')} <u>Working with uniform fills</u>

{button ,JI(`',`Managing fills')} <u>Managing fills</u>

{button ,JI(`',`Working with fountain fills')} <u>Working with fountain fills</u>

{button ,JI(`',`Using the Interactive Fill tool')} <u>Using the Interactive Fill tool</u>

{button ,JI(`',`Customizing fountain fills')} <u>Customizing fountain fills</u>

{button ,JI(`',`Working with pattern fills')} <u>Working with pattern fills</u>

{button ,JI(`',`Working with twocolor bitmap pattern fills')} <u>Working with two-color bitmap pattern fills</u>

{button ,JI(`',`Working with fullcolor bitmap pattern fills')} <u>Working with full-color bitmap pattern fills</u>

{button ,JI(`',`Working with vector pattern fills')} <u>Working with vector pattern fills</u>

{button ,JI(`',`Working with texture fills')} <u>Working with texture fills</u>

{button ,JI(`',`Working with PostScript textures')} <u>Working with PostScript textures</u>

{button ,AL(`OVR Filling and outlining objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with uniform fills

Working with uniform fills

Uniform fills are even-colored, or solid fills that can be applied to any <u>closed-path</u> object. You can choose between color models, color-matching systems, and color mixers for filling objects with solid colors. (The default display is the <u>CMYK</u> color model and the custom Color Palette.)

You can also create color styles based on uniform colors. For more information, see "<u>Working with color styles</u>".

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying a uniform fill using the Color Palette

Uniform fills are CorelDRAW's basic fills. A uniform fill puts a solid color inside an object's borders. You can apply a uniform fill quickly using the Color Palette.

To apply a uniform fill using the Color Palette

1. Select the object(s) with the Pick tool.

2. Click the color you want in the Color Palette.

   If the color you want is not visible, click the Color Palette's scroll arrows to view additional colors.

To apply a uniform fill using drag and drop

1. Select the object(s) with the Pick tool.

2. Drag a color from the Color Palette to any object.

   As the mouse pointer moves over the object, it changes shape to show where the color will be applied. This allows you to apply colors to objects without having to select them first. Holding down CTRL + SHIFT while you drag applies only the fill attributes to the object.

 Note

- You can apply fill attributes using the same techniques in the Object Manager. For more information, see "Using the Object Manager".

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{button ,AL(`PRC Working with uniform fills;',0,"Defaultoverview",)} Related Topics

Applying a uniform fill using the Uniform Fill or Object Properties dialog box

Applying a uniform fill using the Uniform Fill dialog box allows you to exercise more control over the fill that is applied. Using the Object Properties dialog box allows you to modify a variety of object attributes at once, including the fill, outline, and more.

To apply a uniform fill using the Uniform Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fill Color.

3. Click a color from the Color Palette that appears along the bottom of the dialog box.

   If you want to select a color from a specific color model see "Applying a color from a specific color model".

To apply a uniform fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.

2. Click Properties from the submenu that appears.

3. Click the Fill tab.

4. Click a color from the Color Palette that appears inside the dialog box.

5. Click the Edit button to access the Uniform Fill dialog box, which allows you to specify a new color.

6. Do one of the following:

   - Click the Apply button to apply the changes to the object and leave the dialog box open.

   - Click OK to apply all object property changes to the object and close the dialog box.

Note

- You can apply fill attributes using the same techniques in the Object Manager. For more information, see "Using the Object Manager".

{button ,AL(`PRC Working with uniform fills;',0,"Defaultoverview",)} Related Topics

Managing fills

Managing fills

In addition to filling objects with a wide variety of colors and patterns, CorelDRAW gives you the ability to leave objects unfilled or transparent. You can also copy fills from one object to another, eliminating the need to re-create complex fills. Once you create a fill that you like, you can make it the default fill so that it is automatically applied to all new objects.

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{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} **Related Topics**

Removing fills

You may want to remove an object's fill so that objects behind it show through. You can remove fills using the Fill tool flyout, the Color Palette, or the Object Properties dialog box. Clicking the Fill tool flyout with no objects selected allows you to set the default fill setting.

To remove an object's fill using the Fill flyout

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click No Fill.

To remove an object's fill using the Color Palette

1. Select the object(s) with the Pick tool.

2. Click No Color on the Color Palette.

To remove an object's fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.

2. Click Properties from the submenu that appears.

3. Click the Fill tab.

4. Click No Fill.

5. Do one of the following:

   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

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{button ,AL(`PRC Managing fills;',0,"Defaultoverview",)} Related Topics

Copying fills

Once you apply a fill to an object, you can copy the same fill to another object. This allows you to use the same fill on several objects, without having to re-create it each time.

To copy an object's fill to another object

1. Using the Pick tool, right-click the object that contains the attributes you want to copy.

2. Drag over the object to which you want to copy the attributes.

3. Release the mouse button, and click Copy Fill Here to copy just the fill, or click Copy All Properties to copy the fill and outline attributes.

To copy another object's fill properties

1. Select the object(s) with the Pick tool.

2. Click Edit, Copy Properties From.

3. Enable one or more of the following check boxes in the Copy Properties dialog box:

   - Outline Pen copies the outline pen attributes from one object to another.
   - Outline Color copies the outline color attributes from one object to another.
   - Fill copies the fill attributes from one object to another.
   - Text Properties copies the text attributes from one text object to another.

   The cursor changes to a large arrow.

4. Click the object that contains the properties you want to copy.

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{button ,AL(`PRC Managing fills;',0,"Defaultoverview",)} Related Topics

Setting the default fill

Whenever you create a new object, CorelDRAW fills the object with a default fill. Unless you have modified this setting, the default fill setting is no fill. These default settings are not saved automatically when you exit CorelDRAW. To save these setting for future CorelDRAW sessions, see "Using consistent settings for new documents".

To change the default fill for new objects

1. Click a white space in the window to ensure that no objects are selected.

2. Open the Fill tool flyout, and click Fill Color.

3. Enable one or more of the following check boxes in the Uniform Fill dialog box:

   - Graphic changes the default fill and outline attributes associated with new graphics.

   - Artistic Text changes the default fill and outline attributes associated with new Artistic text.

   - Paragraph Text changes the default fill and outline attributes associated with new Paragraph text.

4. Click OK.

5. Set the appropriate fill attributes in the second Uniform Fill dialog box.

   These attributes are now applied to any new objects you create. You can, however, change the fill of any individual object.

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{button ,AL(`PRC Managing fills;',0,"Defaultoverview",)} Related Topics

Working with fountain fills

Working with fountain fills

A fountain fill — also known as a gradient fill or a ramp fill — is a progression of colors through the color wheel, following a <u>Linear</u>, <u>Radial</u>, <u>Conical</u>, or <u>Square</u> path.

There are two types of fountain fills — two-color and custom. Two-color fountain fills have a direct blend from one color to another. Custom fills, however, allow you to create a cascade of different colors. You can also create custom fountain fills by changing the direction of the fill, adding intermediate colors, or changing the angle of the fill.

CorelDRAW 7 also includes a new Interactive Fill tool, which allows you to create fountain fills using the mouse in combination with the new Property Bar. For more information, see "<u>Using the Interactive Fill tool</u>".

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a two-color fountain fill

A fountain fill is a fill that flows smoothly from one color to another. The fill can flow in a straight line across the object (linear), in concentric circles from the center of the object (radial), in rays from the center of the object (conical), or in concentric squares from the center of the object (square).

Adding fountain fills to drawings allows you to add depth and color to your drawings. You can see how your fill appears in the Preview window.

To apply a two-color fountain fill using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Fountain Fill.
3. Enable the Two Color button.
4. Choose the type of fountain fill you want from the Type list box.

    You can choose a linear, radial, conical, or square fountain fill.

5. Click the From color picker, then click the color you want at the start of the fountain fill's color progression.

    Click the Others button to create or choose a custom color.

6. Click the To color picker, then click the color you want at the end of the fountain fill's color progression.

To apply a two-color fountain fill using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Fountain Fill button.
4. Follow steps 4 to 6 from the above procedure.
5. Click the Apply button.

To apply a two-color fountain fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Click the Fountain Fill button.
5. Follow steps 4 to 6 from the "To apply a two-color fountain fill using the Fountain Fill dialog box" procedure.
6. Do one of the following:
    - Click the Apply button to apply the changes to the object and leave the dialog box open.
    - Click OK to apply all object property changes to the object and close the dialog box.

 Tips

- Click the Edit button in the Object Properties dialog box and the Special Fill Roll-Up to refine the attributes of your fill further.
- Type a name in the Presets box of the Fountain Fill dialog box, then click Add to save this fountain fill for future use.

{button ,AL(`PRC Working with fountain fills;',0,"Defaultoverview",)} Related Topics

Applying a preset fountain fill

CorelDRAW comes with a number of preset fountain fills that you can use to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects. You can see how your fill appears in the Preview window.

To apply a preset fountain fill

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Choose a preset fountain fill from the Presets list box located in the bottom left-hand corner of the dialog box.

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{button ,AL(`PRC Working with fountain fills;',0,"Defaultoverview",)} Related Topics

Creating and applying custom fountain fills

CorelDRAW allows you to customize your fountain fill by adding intermediate colors using the <u>preview ribbon</u>. You can also specify where you want the intermediate colors to appear by moving the markers that appear above the preview ribbon. You can add up to 99 intermediate colors to your fountain fill.

To apply a custom fountain fill using the Fountain Fill dialog box

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Fill tool flyout</u>, and click <u>Fountain Fill</u>.

3. Enable the Custom button.

4. Double-click the preview ribbon to add a color marker.

   You can move existing markers by dragging them along the preview ribbon, and delete them by double-clicking.

5. Click a color in the Color Palette to assign it to the marker.

   You can change the color of an existing marker by selecting it and clicking a new color in the Color Palette.

6. Repeat steps 4 and 5 until you achieve the desired effect.

To apply a custom fountain fill using the Interactive Fill tool

1. Select the object(s) with the Pick tool.

2. Click the <u>Interactive Fill tool</u>.

3. Drag a color from the Color Palette to any spot along the line that appears inside the object.

   As the mouse pointer moves over the line that represents the fill's direction, a plus sign appears to indicate where the color is applied.

{button ,AL(`PRC Working with fountain fills;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving custom fountain fills

Once you've created a unique custom fountain fill, you may want to save it so that you can use it again.

To save a custom fountain Fill

1. Select the object(s) with the <u>Pick tool</u>.
2. Open the <u>Fill tool flyout</u>, and click <u>Fountain Fill</u>.
3. Type a name for the new fountain fill in the Presets box.
4. Click the <u>Add button</u> to save the custom fountain fill.

   New patterns are added to the pattern list and placed in alphabetical order.

 Note

- You can import any preset fountain fills from CorelDRAW Version 4.0 (or later) to CorelDRAW 7.0 by copying the file CORELDRW.FFP to the COREL\DRAW70\CUSTOM folder. Prior to doing this, however, you should make a back-up copy of the current file, or rename the older version to prevent overwriting the current file.

{button ,AL(`PRC Working with fountain fills;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the Interactive Fill tool

Using the Interactive Fill tool

The Interactive Fill tool allows you to apply fills directly using the mouse in combination with the Property Bar. One of the advantages of this tool is that it gives you control over fountain fills. Using the mouse, you can control the direction, position, and colors of the fills. The fill, outline, and all other properties can be adjusted using the Property Bar.

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{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Applying a uniform fill using the Interactive Fill tool

Applying a uniform fill using the Interactive Fill tool allows you to apply the fill quickly and easily. The Property Bar allows you to select a specific color model, adjust the color displayed, and access the Uniform Fill dialog box which contains more precise controls.

To apply a uniform fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Choose Uniform Fill from the list box that appears on the Property Bar.

4. Choose a color model from the Model list box.

5. Adjust the color by typing values in the appropriate boxes.

6. Click the Edit Color button to open the Uniform Fill dialog box, which allows you to exercise more control over the fill that is applied.

{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Applying a fountain fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply fountain fills using the mouse. The Property Bar allows you to create custom fountain fills by adding intermediate colors, adjust various controls for the fountain fill, and access the Fountain Fill dialog box which contains more precise controls.

To apply a fountain fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Choose Fountain Fill from the list box that appears on the Property Bar.

4. Click the button on the Property Bar that corresponds to the type of fountain fill you want to apply.

   You can choose a Linear, Radial, Conical, or Square fountain fill.

5. Click the object where you want the fill to start, then drag to where you want the fill to end.

   As you drag, the fill arrow shows you the direction of the fill. To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.

6. To change the color used for the start of the fountain fill's color progression, do one of the following:

   - Drag a color from the Color Palette to the small box that appears at the beginning of the fountain fill.

   - Click the first color picker that appears on the Property Bar.

7. To change the color used for the end of the fountain fill's color progression, do one of the following:

   - Drag a color from the Color Palette to the small box that appears at the end of the fountain fill.

   - Click the second color picker that appears on the Property Bar.

To add an intermediate color

- Drag a color from the Color Palette to any spot along the line that appears inside the object.

  As the mouse pointer moves over the object, a plus sign appears, to indicate that a new color step will be added.

To remove an intermediate color

- Right-click the color.

{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Applying a two-color bitmap pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply two-color bitmap pattern fills using the mouse. The Property Bar allows you to change the colors used for the pattern's foreground and background, change the size of the pattern's tiles, and access the Pattern dialog box which contains more precise controls.

To apply a two-color bitmap pattern fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the list box that appears on the Property Bar.
4. Click the Two-color Bitmap Pattern button.
5. Click the Pattern picker.
6. Choose the pattern you want from the list that appears.
7. Click the first color picker, then choose a color for the bitmap pattern's background.
8. Click the second color picker, then choose a color for the bitmap pattern's foreground.

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{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Applying a full-color bitmap pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply full-color bitmap pattern fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, change the size of the pattern's tiles, and access the Pattern dialog box which contains more precise controls.

To apply a full-color bitmap pattern fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the list box that appears on the Property Bar.
4. Click the Full-color Bitmap Pattern button.
5. Click the Pattern picker.
6. Choose the pattern you want from the list that appears.

{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Applying a vector pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply vector pattern fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, change the size of the pattern's tiles, and access the Pattern dialog box which contains more precise controls.

To apply a vector pattern fill with the Interactive Fill tool

1. Select the object(s) with the <u>Pick tool</u>.
2. Click the <u>Interactive Fill tool</u>.
3. Choose Pattern Fill from the list box that appears on the Property Bar.
4. Click the <u>Vector Pattern button</u>.
5. Click the <u>Pattern picker</u>.
6. Choose the pattern you want from the list that appears.

{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a texture fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply Texture fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, regenerate the texture, and access the Texture Fill dialog box which contains more precise controls.

To apply a texture fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Texture Fill from the list box that appears on the Property Bar.
4. Choose the library containing the texture you want from the Texture Library list box.
5. Choose the texture you want from the Texture List list box.
6. Click the Pattern picker.
7. Choose the pattern you want from the list that appears.
8. Click the Texture Options button to adjust other options as required.

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{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Applying a PostScript texture fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply PostScript texture fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill and access the PostScript Texture dialog box which contains more precise controls.

To apply a PostScript texture fill with the Interactive Fill tool

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Choose PostScript Fill from the list box that appears on the Property Bar.

4. Choose the name of the texture you want from the PostScript Texture List list box.

5. Click the Edit Fill button to adjust other options as required.

6. Adjust the various settings (found in the Parameters section) to customize the texture as required.

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{button ,AL(`PRC Using the Interactive Fill tool;',0,"Defaultoverview",)} Related Topics

Customizing fountain fills

Customizing fountain fills

Customizing fountain fills can affect the way that they appear on screen as well as the way that they print. There are a number of ways to determine how fountain fills are printed and displayed.

Controlling the display

To improve the appearance of fountain fills on screen, increase the number of steps that are drawn on screen using the Preview Fountain Steps box in the Options dialog box. This setting has no effect on the number of bands that are printed, however, and will not result in decreased printing speed.

Controlling the printing

To improve the appearance of fountain fills when they are printed, you can adjust the number of steps that are printed using the Fountain Steps check box in the Print Options dialog box. This setting does not affect how fountain fills are displayed on screen, just how they are printed.

Adjusting overall quality

To improve the appearance of fountain fills both on screen and when printed, you can increase the number of bands used to display the fountain fill. You do this using the Steps check box in the Fountain Fill dialog box. This setting overrides the settings found in the Options and Print Options dialog boxes when unlocked. However, since this value increases the number of bands that are printed, fountain fills with lower values (less than 20) will print faster, but the transition between shades may be coarse, which causes an effect known as banding. Fountain fills with higher values (over 40) provide a smoother blend, but require longer printing times. When the Steps box is locked, the settings found in the Options and Print Options dialog boxes determine the appearance of fountain fills.

You can also change a fountain fill's color, center point, mid-point, angle, direction, and edge pad.

 Note

- If you continue to have problems printing fountain fills, see "Printing".

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Controlling the display of fountain fills

You can change the number of steps used to display fountain fills in your drawings. Using fewer steps to display fountain fills can improve the redraw speed of your screen.

To control the display of fountain fills

1. Click Tools, Options.
2. Click the Display tab.
3. Type the number of steps you want In the Preview Fountain Steps box.

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{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Controlling the printing of fountain fills

Printing proofs of a drawing with fountain fills can take less time if you reduce the number of steps the printer uses to create them. When you are ready to print the final version of your drawing, reset the number of steps so that the fountain fills print the way you want. It is recommended that you increase the number of steps to the default setting (128 for PostScript printers and 64 for non-PostScript printers) or higher. If you are printing at a resolution over 1200 dpi, or using a large fountain fill, you may want to use more than two hundred steps to maintain a smooth fill.

If you've specified a different number of steps in the Fountain Fill dialog box, the value you set in the Options and Print Options dialog boxes is not be used because the Fountain Fill dialog box overrides all other settings.

For more information on printing fountain fills, see "Assigning control over printer bands".

To control the printing of fountain fills

1. Click File, Print.

2. Click the Options button.

3. Click the Options button that appears along the top of the screen.

4. Click the Options tab.

5. Type the number of steps you want in the Fountain Steps box.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Adjusting a fountain fill's quality

When you create a fountain fill, the space required to blend the colors is divided by the number of fountain steps displayed in the Steps box. By default, CorelDRAW displays each object with the same number of fountain steps, making small objects seem more detailed than larger ones. By unlocking the Steps option, you can override all other settings. You can then increase the number of steps used in larger objects, making them appear the same as fills displayed in smaller objects. The number of steps specified here (in the Fountain Fill dialog box), overrides those in the Options and Print Options dialog boxes.

To adjust the quality of a fountain fill using the Property Bar

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Unlock the Steps box that appears on the Property Bar, by clicking the Padlock icon. (The Steps box is unlocked when the button is depressed.)

   When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

4. Type a value in the Fountain Step box to change the number of steps used to display and print the fountain fill.

To adjust the quality of a fountain fill using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Unlock the Steps box by clicking the Padlock icon that appears to the right of the Steps number box.

4. Type a value in the Steps box to change the number of steps used to display and print the fountain fill.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing colors in a fountain fill

Once you have created a fountain fill, you may want to change its appearance without altering its pattern. You can change its appearance by changing the colors used to create the fountain fill. You can see how your fill appears in the Preview window.

To change the colors of a fountain fill

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Click the From color picker, then click a color for the start of the fountain fill's color progression.

   Click the Others button to create or choose a custom color.

4. Click the To color picker, then click a color for the end of the fountain fill's color progression.

To change the colors of a fountain fill using the Interactive Fill tool

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

   Two or more small squares appear along a line representing the direction of the fountain fill.

3. Drag a color from the Color Palette to any spot along the line that appears inside the object.

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{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing a fountain fill's center point

Most fountain fills radiate from a point that appears in the center of the fill. Radial and square fountain fills progress in a series of concentric circles or squares, from the center of the object outward. Conical fountain fills progress in a circular path, from the center of the object outward. Linear fountain fills, however, do not have a center point.

Repositioning the center point, so that it doesn't appear at the center of the object, allows you to alter the appearance of the fountain fill. Negative values shift the center to the left, positive values shift the center to the right.

To change the center point using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Fountain Fill.
3. Choose the type of fountain fill you want from the Type list box.

   You can choose a radial, conical, or square fountain fill.
4. Type a value in the Horizontal box until the center of the fill is where you want it.

   A value of -50% places the center on the left edge of your object; a value of 50% places it on the right edge.
5. Type a value in the Vertical box until the center of the fill is where you want it.

   A value of -50% places the center on the bottom edge of your object; a value of 50% places it on the top edge.

To change the center point using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Fountain Fill button.
4. Choose the type of fountain fill you want from the list box.

   You can choose a radial, conical, or square fountain fill.
5. Drag in the Preview window to change the center of the fill.

   To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.
6. Click the Apply button.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing a fountain fill's mid-point

The mid-point is an imaginary line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge. For example, in a two-color fountain fill using the colors black and white, a value of 50% positions the mid-point in the center of the fill so that half of the fill is black and half is white. Increasing the mid-point value to 99 results in a fountain fill dominated by black; decreasing the mid-point value to 1 results in a fountain fill dominated by white.

To change the mid-point using the Property Bar

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Move the Mid-point slider that appears on the Property Bar.

To change the mid-point using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Move the Mid-point slider to change the start and end color proportions.

Tip

- You can also adjust the mid-point by typing a specific value in the Mid-point box. You can specify a value from 1 to 99.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing a fountain fill's angle

You can change the angle of linear, conical, and square fountain fills. Changing the angle of gradation affects the slant of the fountain fill. Positive values rotate the fill counterclockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

To change the angle using the Property Bar

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Type a value in the Fountain Fill Angle box that appears on the Property Bar.

To change the angle using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Type a value in the Angle box, until the fill is oriented the way you want it.

To change the angle using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Special Fill Roll-Up.

3. Click the Fountain Fill button.

4. Drag in the Preview window to change the angle of the fill.

   To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.

5. Click the Apply button.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing a fountain fill's direction

Using the direction buttons (located to the left of the color wheel in the Fountain Fill dialog box), you can change the direction of a fountain fill. By default, fountain fill colors progress along a straight line, through the color wheel. This relationship is illustrated in the color wheel, which shows a straight line blending the beginning color with the ending color as it passes through the color spectrum.

You can also blend the colors in a clockwise or counterclockwise direction. This allows you to include the spectrum of colors between those colors in your blend. The counterclockwise rotation button allows you to blend from one color to the other in a counterclockwise direction. This is illustrated in the color wheel by an elliptical line, showing the path the blend uses to travel around the color spectrum. The clockwise rotation button allows you to blend from one color to the other in a clockwise direction.

To change the blend direction in a two-color fountain fill

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Click one of the following buttons:
   - Direct button determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the From color and continuing across the color wheel to the To color.
   - Clockwise Color Path button to have colors blend along a clockwise path around the color wheel.
   - Counterclockwise Color Path button to have colors blend along a counterclockwise path around the color wheel.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Changing a fountain fill's edge pad

The edge pad value determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

To change the edge pad using the Property Bar

1. Select the object(s) with the Pick tool.

2. Click the Interactive Fill tool.

3. Type a value in the Fountain Fill Edge Pad box that appears on the Property Bar.

To change the edge pad using the Fountain Fill dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Fountain Fill.

3. Type a value in the Edge Pad box to set the amount of the fill taken up by the progression's start and end colors.

{button ,AL(`PRC Customizing fountain fills;',0,"Defaultoverview",)} Related Topics

Working with pattern fills

Working with pattern fills

Pattern fills are pregenerated, symmetrical images that are repeated over and over, making them extremely useful for creating tiles. You can fill an object completely with one image, but you would more often use a series of repeated images to form a tiled fill. You can import bitmaps or vector graphics for use as pattern fills, or create simple two-color bitmap patterns.

For information on a specific type of pattern fill, click the appropriate button:

{button ,JI(`',`Working with twocolor bitmap pattern fills')} Two-color bitmap pattern fills

{button ,JI(`',`Working with fullcolor bitmap pattern fills')} Full-color bitmap pattern fills

{button ,JI(`',`Working with vector pattern fills')} Vector pattern fills

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{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with two-color bitmap patterns

Working with two-color bitmap pattern fills

A two-color bitmap is a simple picture composed of only "on" and "off" pixels. The only colors included in the bitmap are the two that you assign.

You can choose a two-color bitmap from a variety of existing patterns that are included with CorelDRAW, create a bitmap pattern using the Bitmap Pattern Editor, or import your own existing 1-bit bitmap. The pregenerated patterns are designed so that they interlock to fill an object with seamless tiles.

If you want to import a multi-colored pattern, see "Working with full-color bitmap pattern fills".

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Applying a two-color bitmap pattern fill

You can fill objects with a pattern composed of repeating bitmap images. CorelDRAW supplies a collection of black and white bitmap patterns that you can use as is, or change to suit your needs. You can change the colors used, the size of the tiles, or the offset of the tiles.

To apply a two-color bitmap pattern fill using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Click the Pattern picker.
4. Choose the pattern you want from the list that appears.
5. Click the Back color picker, then choose a color for the bitmap pattern's background.
6. Click the Front color picker, then choose a color for the bitmap pattern's foreground.

To apply a two-color bitmap pattern fill using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose 2-Color from the list box.
5. Follow steps 3 to 6 from the above procedure.
6. Click the Apply button.

To apply a two-color bitmap pattern fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Click the Pattern Fill button.
5. Follow steps 4 to 6 from the "To apply a two-color bitmap pattern using the Pattern dialog box" procedure.
6. Do one of the following:
   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Creating two-color bitmap pattern fills

If you don't find a preset bitmap fill that you like, you can create your own pattern from scratch or by modifying an imported bitmap. New and imported patterns are added to the end of the list of preset patterns.

To create a new two-color bitmap pattern fill

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Pattern Fill.

3. Click the Create button.

4. Enable one of the Bitmap Size buttons to set the resolution of the pattern:

   - 16 x 16 changes the resolution of the Edit Grid to 16 x 16 squares.

   - 32 x 32 changes the resolution of the Edit Grid to 32 x 32 squares.

   - 64 x 64 changes the resolution of the Edit Grid to 64 x 64 squares.

5. Enable one of the Pen Size buttons to determine how many squares in the drawing area are filled when you click with the mouse:

   - 1 x 1 changes the pen size to a 1 grid square.

   - 2 x 2 changes the pen size to a 2 x 2 square.

   - 4 x 4 changes the pen size to a 4 x 4 square.

   - 8 x 8 changes the pen size to an 8 x 8 square.

6. Do one or both of the following:

   - Click with the left mouse button over the grid to fill squares in the drawing area.

   - Click with the right mouse button over the grid to erase squares in the drawing area.

To create a two-color bitmap pattern fill from an imported image

1. Follow steps 1 and 2 from the above procedure.

2. Click the Load button.

3. Choose the file you want to import.

   For best results, import graphics with only two colors.

{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Creating two-color pattern fills using the Create Pattern command

You can create pattern fills based on imported bitmap graphics. A pattern created from a color bitmap is converted to a dithered black and white image. This means that if the bitmap contains a lot of detail, much of it will be lost in the conversion. Once converted, the graphic is tiled so that it forms a pattern inside any closed path to which it is applied.

To create a two-color pattern using the Create Pattern command

1. Click Tools, Create, Pattern.

2. Enable the Two-Color button.

3. Specify a resolution by enabling one of the following buttons:

   - Low creates a low-resolution two-color bitmap pattern

   - Medium creates a medium-resolution two-color bitmap pattern

   - High creates a high-resolution two-color bitmap pattern

4. Click OK. The cursor changes to cross hairs.

5. Drag a marquee box around the graphic or portion of the graphic that you want to make into a pattern.

   A confirmation box appears when you release the mouse button, asking you whether you want to create a pattern from the selected area.

6. Click OK.

   The new pattern appears at the bottom of the Pattern picker list.

To create a two-color pattern using the Property Bar

1. Using the Pick tool, select an object that contains a two-color pattern fill.

2. Click the Create Pattern button that appears on the Property Bar.

3. Follow steps 2 to 6 from the above procedure.

{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Changing a two-color bitmap pattern fill's tile size

You can change the dimensions of the pattern tile used to fill an object. By decreasing the size of a pattern tile, you increase the pattern's density. The pattern fill displayed can be resized manually using the tiling boxes — a pair of boxes inside the selected object — or precisely, using the Two-Color Bitmap Pattern dialog box.

To set the size of two-color bitmap pattern tiles using the Property Bar

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the list box that appears on the Property Bar.
4. Type a value in the Width box that appears on the Property Bar. The maximum tile width is 15 inches.
5. Type a value in the Height box that appears on the Property Bar. The maximum tile height is 15 inches.

To set the size of two-color bitmap pattern tiles using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Follow steps 2 and 3 from the above procedure.

To set the size of two-color bitmap pattern tiles using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose 2-Color from the list box.
5. Click the Tile button.

   Two tiling boxes appear in the top left-hand corner of the object.
6. Adjust the tile size by dragging the small square found along the bottom edge of the tiling boxes until it meets your requirements.
7. Click the Apply button.

 Tips

- You can use a different unit of measurement in the Pattern dialog box by typing its abbreviation after the number (e.g., "in" for inches, "li" for lines, "mm" for millimeters, etc.).
- To change the size of the tiles quickly, enable one of the Small (0.25 x 0.25 inches), Medium (0.50 x 0.50 inches), or Large (1.00 x 1.00 inches) buttons.

{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Offsetting tiles in a two-color bitmap pattern fill

By offsetting the tiles in a pattern fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the first pattern, relative to the top of the object, your adjustment affects the rest of the pattern. The Preview window reflects the changes of any offset.

To offset the first tile of a two-color bitmap pattern using the Pattern dialog box

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Pattern Fill.

3. Click the Tiling button.

4. Type a value in the X box (found in the First Tile Offset section) to set the amount of horizontal offset.

   Increasing the value in the X box moves the pattern right; decreasing the value moves the pattern left.

5. Type a value in the Y box to set the amount of vertical offset.

   Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

To offset the first tile of a two-color bitmap pattern using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Fill tool flyout, and click Special Fill Roll-Up.

3. Click the Pattern button.

4. Choose 2-Color from the list box.

5. Click the Tile button.

   Two tiling boxes appear in the top left-hand corner of the object.

6. Drag the left tiling box until the offset is correct.

7. Click the Apply button.

To offset rows or columns of two-color bitmap pattern tiles using the Pattern dialog box

1. Follow steps 1 to 3 from the "To offset the first tile of a two-color bitmap pattern using the Pattern dialog box" procedure.

2. Do one of the following:

   - To offset rows, enable the Row button in the Row or Column Offset section.
   - To offset columns, enable the Column button.

3. Type the amount of offset in the % of Tile Side box.

To offset rows or columns of two-color bitmap pattern tiles using the Special Fill Roll-Up

1. Follow steps 1 to 5 from the "To offset the first tile of a two-color bitmap pattern using the Special Fill Roll-Up" procedure.

2. Do one of the following:

   - Drag the right tiling box down as far as it will go, then to the left. When it is below the left box, adjust the row offset by dragging both tiling boxes left or right.
   - Drag the right tiling box up or down to adjust the column offset.

3. Click the Apply button.

{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Removing a two-color bitmap pattern fill

You may want to remove a pattern fill to conserve disk space, or to shorten your list of two-color bitmap pattern fills.

To remove a two-color bitmap pattern

1. Select any object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Click the Pattern picker.
4. Choose the pattern you want to delete from the list that appears.
5. Click the Delete button.

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{button ,AL(`PRC Working with twocolor bitmap patterns;',0,"Defaultoverview",)} Related Topics

Working with full-color bitmap pattern fills

Working with full-color bitmap pattern fills

A full-color bitmap is a regular color picture (like you might get with an electronic photograph). These bitmaps can vary in complexity, and it is best to use less complex bitmaps for fill patterns, as complex ones are memory-intensive and slow to display. The complexity of a bitmap is determined by its size, resolution, and bit depth. For more information on using bitmaps in CorelDRAW, see "Working with bitmaps".

You can choose a full-color bitmap from a variety of pregenerated patterns that are included with CorelDRAW, create your own bitmap pattern using the Bitmap Pattern Editor, or import an existing full-color bitmap.

If you want to import a simple two-color or black and white bitmap, see "Working with two-color bitmap pattern fills".

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{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Applying a full-color bitmap pattern fill

You can fill objects with a pattern composed of repeating full-color bitmap images. CorelDRAW supplies an extensive selection of full-color bitmap pattern fills that you can use as is, or change to suit your needs. You can change the colors, the size of the tiles, or the offset of the tiles.

To apply a full-color bitmap pattern fill using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Bitmap button.
4. Click the Pattern picker.
5. Choose the pattern you want from the list that appears.

To apply a full-color bitmap pattern fill using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Bitmap from the list box.
5. Click the Pattern picker.
6. Choose the pattern you want from the list that appears.
7. Click the Apply button.

To apply a full-color bitmap pattern fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Enable the Pattern Fill button.
5. Follow steps 3 to 5 from the "To apply a full-color bitmap pattern fill using the Pattern dialog box" procedure.
6. Do one of the following:
   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

{button ,AL(`PRC Working with fullcolor bitmap pattern fills;',0,"Defaultoverview",)} Related Topics

Creating full-color pattern fills using the Create Pattern command

You can create pattern fills based on imported bitmaps. The graphic is then tiled to form a pattern inside any closed path to which it is applied.

To create a full-color pattern using the Create Pattern command

1. Click Tools, Create, Pattern.

2. Enable the Full Color button.

3. Click OK. The cursor changes to cross hairs.

4. Drag a marquee box around the graphic or portion of the graphic that you want to make into a pattern.

   A confirmation box appears when you release the mouse button, asking you whether you want to create a pattern from the selected area.

5. Click OK.

   The Save Vector Pattern dialog box appears.

6. Type a name for the pattern in the File Name box, and click the Save button.

   The new pattern appears at the bottom of the Pattern picker list.

To create a full-color pattern using the Property Bar

1. Using the Pick tool, select an object that contains a full-color pattern fill.

2. Click the Create Pattern button that appears on the Property Bar.

3. Follow steps 2 to 6 from the above procedure.

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{button ,AL(`PRC Working with fullcolor bitmap pattern fills;',0,"Defaultoverview",)} Related Topics

Changing a full-color bitmap pattern fill's tile size

You can resize the pattern fill manually using the tiling boxes — a pair of boxes inside the selected object — or precisely, using the Full-Color Bitmap Pattern dialog box.

To set the size of full-color bitmap pattern tiles using the Property Bar

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the list box that appears on the Property Bar.
4. Type a value in the Width box that appears on the Property Bar. The maximum tile width is 15 inches.
5. Type a value in the Height box that appears on the Property Bar. The maximum tile height is 15 inches.

To set the size of full-color bitmap pattern tiles using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Bitmap button.
4. Follow steps 2 and 3 from the above procedure.

To set the size of full-color bitmap pattern tiles using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Bitmap from the list box.
5. Click the Tile button.

    Two tiling boxes appear in the top left-hand corner of the object.

6. Adjust the tile size by dragging the small square found along the bottom edge of the tiling boxes until it meets your requirements.
7. Click the Apply button.

Tips

- You can use a different unit of measurement in the Pattern dialog box by typing its abbreviation after the number (e.g., "in" for inches, "li" for lines, "mm" for millimeters, etc.).
- To change the size of the tiles quickly, enable one of the Small (0.25 x 0.25 inches), Medium (0.50 x 0.50 inches), or Large (1.00 x 1.00 inches) buttons.

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{button ,AL(`PRC Working with fullcolor bitmap pattern fills;',0,"Defaultoverview",)} Related Topics

Offsetting tiles in a full-color bitmap pattern fill

By offsetting the tiles in a pattern fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the first pattern, relative to the top of the object, your adjustments affect the rest of the pattern. The Preview window reflects the changes of any offset.

To offset the first tile of a full-color bitmap pattern using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Bitmap button.
4. Click the Tiling button.
5. Type a value in the X box (found in the First Tile Offset section) to set the amount of horizontal offset.

   Increasing the value in the X box moves the pattern right; decreasing the value moves the pattern left.
6. Type a value in the Y box to set the amount of vertical offset.

   Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

To offset the first tile of a full-color bitmap pattern using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Bitmap from the list box.
5. Click the Tile button.

   Two tiling boxes appear in the top left-hand corner of the object.
6. Drag the left tiling box until the offset is correct.
7. Click the Apply button.

To offset rows or columns of full-color bitmap pattern tiles using the Pattern dialog box

1. Follow steps 1 to 4 from the "To offset the first tile of a full-color bitmap pattern using the Pattern dialog box" procedure.
2. Do one of the following:
   - To offset rows, enable the Row button in the Row or Column Offset section.
   - To offset columns, enable the Column button.
3. Type the amount of offset in the % of Tile Side box.

To offset rows or columns of full-color bitmap pattern tiles using the Special Fill Roll-Up

1. Follow steps 1 to 5 from the "To offset the first tile of a full-color bitmap pattern using the Special Fill Roll-Up" procedure.
2. Do one of the following:
   - Drag the right tiling box down as far as it will go, then to the left. When it is below the left box, adjust the row offset by dragging both tiling boxes left or right.
   - Drag the right tiling box up or down to adjust the column offset.
3. Click the Apply button.

{button ,AL(`PRC Working with fullcolor bitmap pattern fills;',0,"Defaultoverview",)} Related Topics

Removing a full-color bitmap pattern fill

You may want to remove a pattern fill from the list to conserve disk space, or to shorten your list of full-color bitmap pattern fills.

To remove a full-color bitmap pattern

1. Select any object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Bitmap button.
4. Click the Pattern picker.
5. Choose the pattern you want to delete from the list that appears.
6. Click the Delete button.

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{button ,AL(`PRC Working with fullcolor bitmap pattern fills;',0,"Defaultoverview",)} Related Topics

Working with vector pattern fills

Working with vector pattern fills

A vector pattern is a picture composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

You can choose a vector pattern from a variety of pregenerated patterns that are included with CorelDRAW or import any CorelDRAW file to use as a vector pattern. Unlike two-color and full-color bitmap patterns, there is no limit to the number of colors that can be included in a vector pattern.

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a vector pattern fill

You can fill objects with a pattern composed of repeating vector images. CorelDRAW supplies an extensive selection of full-color, vector pattern fills that you can use as is, or change to suit your needs.

To apply a vector pattern fill using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Full Color button.
4. Click the Pattern picker.
5. Choose the pattern you want from the list that appears.

To apply a vector pattern fill using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Full Color from the list box.
5. Click the Pattern picker.
6. Choose the pattern you want from the list that appears.
7. Click the Apply button.

To apply a vector pattern fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Follow steps 3 to 5 from the "To apply a vector pattern fill using the Pattern dialog box" procedure.
5. Do one of the following:
   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

{button ,AL(`PRC Working with vector pattern fills;',0,"Defaultoverview",)} Related Topics

Creating vector pattern fills

If you don't find a preset vector pattern fill that you like, you can create your own fill from scratch or by modifying an imported graphic. New and imported patterns are added to the end of the list of preset patterns.

To create vector pattern fills from imported images

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Full Color button.
4. Click the Load button.
5. Choose the file you want to import.

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{button ,AL(`PRC Working with vector pattern fills;',0,"Defaultoverview",)} Related Topics

Changing a vector pattern fill's tile size

You can resize the pattern fill manually using the tiling boxes — a pair of boxes inside the selected object — or precisely, using the Vector Pattern dialog box.

To set the size of vector pattern tiles using the Property Bar

1. Select the object(s) with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Vector Fill from the list box that appears on the Property Bar.
4. Type a value in the Width box that appears on the Property Bar. The maximum tile width is 15 inches.
5. Type a value in the Height box that appears on the Property Bar. The maximum tile height is 15 inches.

To set the size of vector pattern tiles using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Full Color button.
4. Follow steps 4 and 5 from the above procedure.

To set the size of vector pattern tiles using the Special Fill Roll-Up

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Full Color from the list box.
5. Click the Tile button.

   Two tiling boxes appear in the top left-hand corner of the object.
6. Adjust the tile size by dragging the small square found along the bottom edge of the tiling boxes until it meets your requirements.
7. Click the Apply button.

Tips

- You can use a different unit of measurement in the Pattern dialog box by typing its abbreviation after the number (e.g., "in" for inches, "li" for lines, "mm" for millimeters, etc.).
- To change the size of the tiles quickly, enable one of the Small (0.25 x 0.25 inches), Medium (0.50 x 0.50 inches), or Large (1.00 x 1.00 inches) buttons.

{button ,AL(`PRC Working with vector pattern fills;',0,"Defaultoverview",)} Related Topics

Offsetting tiles in a vector pattern fill

By offsetting the tiles in a vector pattern fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the first pattern, relative to the top of the object, your adjustments affect the rest of the pattern. The Preview window reflects the changes of any offset.

To offset the first tile of a vector pattern

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Full Color button.
4. Click the Tiling button.
5. Type a value in the X box (found in the First tile offset section) to set the amount of horizontal offset.

   Increasing the value in the X box moves the pattern right; decreasing the value moves the pattern left.
6. Type a value in the Y box to set the amount of vertical offset.

   Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

To offset rows or columns of vector pattern tiles

1. Follow steps 1 to 4 from the above procedure.
2. To offset rows, enable the Row button in the Row or Column Offset section.

   To offset columns, enable the Column button.
3. Type the amount of offset in the % of Tile Side box.

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{button ,AL(`PRC Working with vector pattern fills;',0,"Defaultoverview",)} Related Topics

Removing a vector pattern fill

You may want to remove a pattern fill from the list to conserve disk space, or to shorten your list of vector pattern fills.

To remove a vector pattern

1. Select any object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Pattern Fill.
3. Enable the Full Color button.
4. Click the Pattern picker.
5. Choose the pattern you want to delete from the list that appears.
6. Click the Delete button.

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{button ,AL(`PRC Working with vector pattern fills;',0,"Defaultoverview",)} Related Topics

Working with texture fills

Working with texture fills

A texture fill is a random, fractally generated fill that you can use to give your objects a natural appearance. Texture fills add significantly to the size of your file and increases the time it takes to print. Therefore, you may want to use these fills sparingly, especially with larger objects.

You can use colors from any underlined color model or palette for texture fills. Since texture fills can only hold RGB colors, however, this may cause a color shift when displaying or printing the files. In order to preserve the colors you use in your texture fills, be sure to configure your system using the Color Manager.

Corel TEXTURE MAKER

Corel TEXTURE MAKER is a powerful new tool you can use to design bitmap texture fills from scratch or to modify existing preset textures. You can re-create the natural textures of wood, clouds, stone, ripples, waves, and wrinkles, or create artificial patterns such as checkers, dots, lines, and swirls. Corel TEXTURE MAKER provides you with precise control over lighting, design, color combinations and gradations, and affords you the freedom and creativity not available with scanned textures. Let the Texture Wizard guide you through the process, or start with a blank texture.

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{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Applying a texture fill

Bitmap textures are fills that look like clouds, water, gravel, minerals, and dozens of other natural and fabricated substances. CorelDRAW provides more than 300 pregenerated textures, and each texture has a set of options that you can change to create millions of variations.

To apply a texture fill using the Pattern dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click Texture Fill.
3. Choose the library containing the texture you want from the Texture Library list box.
4. Choose a texture you want from the Texture List box.

   The Preview window inside the dialog box displays the fill attributes that are assigned to the selected object.
5. Adjust the options to customize the texture as required.

   Click the Preview button to see the results of your modifications.

To apply a texture fill using the Special Fill Roll-Up

1. Open the Fill tool flyout, and click Special Fill Roll-Up.
2. Click the Texture Fill button.
3. Click the Pattern picker.
4. Choose the pattern you want from the list that appears.
5. Choose the library containing the texture you want from the first list box.
6. Choose a texture from the second list box.
7. Click the Apply button.

To apply a texture fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Click the Texture Fill button.
5. Follow steps 3 to 5 from the "To apply a texture fill using the Pattern dialog box" procedure.
6. Do one of the following:
   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

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{button ,AL(`PRC Working with texture fills;',0,"Defaultoverview",)} Related Topics

Saving custom texture fills

When you create a unique custom texture fill, you may want to save it so that you can use it again. You can't save or overwrite textures in the Styles library. You can, however, modify a texture in the Styles library and save it in another library.

To save a customized texture

1. Select the shape or texture with the Pick tool.
2. Open the Fill tool flyout, and click Texture Fill.
3. Make sure the texture you want to save is displayed in the Pattern picker of the Texture Fill dialog box.
4. Click the Add button.

   The Save Texture As dialog box opens.
5. Type a name in the Texture Name box of the Save Texture As dialog box.

   The name can be up to 32 characters long, including spaces. You can overwrite an existing texture by typing its name.
6. Do one of the following:
   - Choose the library in which you want to save the texture.
   - Type the name of a new library in the Library Name box.

{button ,AL(`PRC Working with texture fills;',0,"Defaultoverview",)} Related Topics

Working with PostScript textures

Working with PostScript textures

A PostScript texture is a special type of pattern fill designed using the PostScript language. Some textures are extremely complex and large objects containing PostScript texture fills may take some time to print or to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS", rather than the actual texture (unless you are in Enhanced view).

The PostScript Texture dialog box contains a box where you can preview your texture. This means that you no longer have to print to see the results of your PostScript texture selection. You simply choose your texture, adjust your options, and, if the Preview Fill check box is enabled, view the effects in the Preview window. The Status Bar also contains the name of the texture used.

PostScript textures created in CorelDRAW can be exported in Encapsulated PostScript (EPS) format for use in other programs.

 Note

- PostScript fills will now print on virtually any type of printer since CorelDRAW interprets them internally before they are rendered to a non-PostScript device.

{button ,AL(`OVR Filling objects;',0,"Defaultoverview",)} Related Topics

Applying a PostScript texture pattern

PostScript textures are fills that you can change by altering a set of variables. These patterns don't appear on screen. Instead, you see a pattern containing the letters "PS" (unless you are in Enhanced view).

To apply a PostScript texture fill using the PostScript Texture dialog box

1. Select the object(s) with the Pick tool.
2. Open the Fill tool flyout, and click PostScript Fill.
3. Choose the name of the texture you want.
4. Adjust the various settings (found in the Parameters section) to customize the texture as required.
5. Enable the Preview Fill check box to preview the texture with the current settings.
6. Click the Refresh button to update the image after changing the options.

To apply a PostScript texture fill using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Fill tab.
4. Click the PostScript Fill button.
5. Follow steps 3 and 4 from the above procedure.
6. Click OK to apply the new fill to the object.

Note

- The settings listed in the Parameters section vary depending on the type of PostScript texture fill selected.

Working with color styles

Working with color styles

CorelDRAW 7 adds a new enhancement to its already powerful color tools: color styles. Color styles reduce layout time and make it easier to create drawings with a consistent look. Color styles also make it easier to incorporate a number of design changes in one step. If you change your mind about a color used in your drawing, you can edit the color styles to update all objects to which the style has been applied.

Color styles can also be used to create a "family" of colors. A family of colors is a series of two or more similar solid colors linked together to form a "parent-child" relationship, where the child colors represent varying shades of the parent. The link between parent and child colors is based on a common hue. You create different child colors by adjusting levels of saturation and brightness. The result is a family of similar colors.

By understanding this parent-child relationship, combined with the ability to apply these color styles to objects in your document, you can begin to see the power of color styles. For example, changing the parent color automatically changes all child colors — not just in the Color Styles Roll-Up, but in your drawing as well. This means that if you define a color style based on a green parent color and decide to change it to red, you don't have to redefine all of the shades. Instead, CorelDRAW does it for you. Using this example, light and dark green child colors become light and dark red child colors and so on.

In addition, you can create a parent color using a specific color model, color palette, color blend, or create and apply a new color in the same way that you adjust these attributes for uniform fills. For more information, see "Working with uniform fills".

Why use color styles?

Color styles are especially useful if your drawing contains multiple shades of a particular color. You can use color styles to create a series of parent and child colors automatically. This, in turn, provides a valuable resource for creating any drawing that requires multiple shades of a particular color.

You can also open a CorelDRAW drawing, or a piece of Clipart, and use the Auto-Create feature to convert all of your drawing colors into color styles. Once this is done, you can experiment with changing the hues of the parent color styles. It is important to note that the Auto-Create feature will change the fill and outline colors in your document. This allows you to control all of your red objects, for example, with one parent color, or to have a number of different parent colors, each representing a different hue of red.

Like graphic and text styles, color styles are saved with the drawing and can be copied to other drawings and documents.

{button ,AL(`OVR Filling and outlining objects;',0,"Defaultoverview",)} Related Topics

Creating a parent color

The Color Styles Roll-Up allows you to create styles based on colors, and link colors together in a "parent-child" relationship. Then, if you decide to change the parent color, all child colors change as well.

You can create parent colors quickly and easily by dragging colors from your image. You can also have CorelDRAW scan your image and change your colors to create parent colors automatically.

To create a parent color using drag and drop

1. Click Layout, Color Styles.

2. Drag a color from the Color Palette to the Color Styles Roll-Up.

To create parent colors from an object

1. Click Layout, Color Styles.

2. Drag a color from your drawing into the Color Styles Roll-Up.

   Parent colors are created based on the fill and outline colors, with the default names Style 1 and Style 2.

To create parent colors from an image automatically

1. Click Layout, Color Styles.

2. Select the object(s) with the Pick tool.

   Double-clicking the Pick tool selects all objects.

3. Click the Auto Create Color Styles button.

4. From the Automatically Create Color Styles dialog box, enable one or more of the following check boxes:

   - Use Fill Colors to create color styles based on the fill colors in the selected image.

   - Use Outline Colors to create color styles based on the outline colors in the selected images.

   - Automatically Link Similar Colors Together to link similar colors together under their appropriate parent colors, based on hue tolerance.

5. Move the Parent Color Creation Tolerance slider to determine the number of parent colors created.

   Moving the slider to the right creates only a few parent colors; moving the slider to the left creates many   parent colors. Try experimenting with different slider values in your drawing until you achieve the desired result.

6. Enable the Convert Child Palette Colors To CMYK button.

   When enabled, colors added from a specific color-matching system are converted to CMYK so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

 Notes

- The Auto-Create feature will change the fill and outline colors in your document since child color styles have the same hue as their parents.

- Colors are only converted to CMYK if their hue is different from the parent color. If the color already has the same hue as the parent, the color is not converted.

- Once you have converted colors to CMYK, they cannot be converted back to their original format.

- If your selection contains shades of gray when using the Auto Create feature, CorelDRAW will group these colors together under a parent color called Grayscale. The child colors associated with Grayscale represent each of the grayscale values found in your drawing. You can apply this Color style just as you would apply any other Color style.

{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} Related Topics

Creating a child color

A child color is based on the hue of the parent color. Adjusting the saturation and brightness of child colors allows you to create hundreds of variations. You can create child colors one at a time based on specific settings, or you can create a series of shades automatically.

For example, if the parent color is navy blue, the colors that are available to use as child colors would be limited to different shades of blue. Then, if you change the parent color to red, for example, the child colors would automatically change to different shades of red.

To create a child color

1. Click Layout, Color Styles.

2. Choose the name of the parent color to which you want to link the child color.

3. Click the New Child Color button.

4. From the Create A Child Color dialog box, choose a color by clicking in the rectangular Color Palette provided.

5. Type a name in the Color Name box.

   You can also choose a child color by typing values in the appropriate boxes.

To create a series of child colors automatically

1. Follow steps 1 and 2 from the above procedure.

2. Click the Create Shades button.

3. Type a value in the Create box of the Create Shades dialog box.

   You can automatically create up to 20 child colors.

4. Enable one of the Shades buttons:

   - Lighter Shades creates child colors that are lighter than the parent.
   - Darker Shades creates child colors that are darker than the parent.
   - Light and Darker Shades creates an equal number of light and dark colors.

5. Move the Shade Similarity slider to determine how similar the shade of the child colors will be, relative to the parent color.

   Higher values create shades that are very similar, resulting in the creation of only a few, carefully matched child colors; lower values create shades that are less similar, resulting in the creation of many, less carefully matched child colors.

Notes

- When creating child colors, colors added from a specific color-matching system are converted to CMYK so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

- Colors are only converted to CMYK if their hue is different from the parent color. If the color already has the same hue as the parent, the color is not converted.

- Once you have converted colors to CMYK, they cannot be converted back to their original format.

Tips

- You can also create a child color by right-clicking the name of the parent color, and clicking Create A Child Color from the submenu that appears.

- You can also create a series of child colors automatically by right-clicking the name of the parent color, and clicking Create Shades from the submenu that appears.

{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} Related Topics

Editing color styles

When you change the hue of the parent color, the child colors that are linked to the parent also change. This color change is made based on the hue of the new parent color. The saturation and brightness values assigned to the child color remain constant.

To edit a parent color

1. Click Layout, Color Styles.

2. Choose the name of the parent color you want to edit.

3. Click the Edit Color Style button.

4. From the Edit Color Style dialog box, choose a color by clicking a color in the Color Palette provided.

   You can also edit a parent color by typing values in the appropriate boxes.

Tip

- You can also edit a parent color by right-clicking the name of the parent color you want to edit, and clicking Edit Color from the submenu that appears.

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{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} Related Topics

Deleting and renaming colors in a color style

You can delete color styles from the Color Styles Roll-Up if you find that you no longer need them. You can also rename colors in a color style if the nature of your project changes, or if this will make them easier to identify.

To delete a color

1. Click Layout, Color Styles.

2. Right-click the name of the color you want to delete.

3. Click Delete from the submenu that appears.

To rename a color

1. Click Layout, Color Styles.

2. Right-click the name of the color you want to rename.

3. Click Rename from the submenu that appears.

4. Type a name for the color, then press ENTER.

 Tips

- You can also delete a color by selecting the name of the color you want to delete, and pressing DELETE.

- You can also rename a color by clicking twice on the name of the color you want to rename, and typing the new name.

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{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} <u>Related Topics</u>

Sorting colors

You can sort your color styles in alphabetical order by name, or you can have all parent colors with child colors listed first.

To sort colors by name

- Right-click the name of the color you want to reorder, and click Sort, By Names from the submenu that appears.

  This sorts the colors in the list alphabetically.

To sort colors by links

- Right-click the name of the color you want to reorder, and click Sort, By Color Styles With Children from the submenu that appears.

  This moves all parent colors with child colors to the top of the list.

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{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Applying color styles

Once you create a color style, you can apply it to objects in your drawing with the Styles Roll-Up.

To apply a color style

1. Select the object with the Pick tool.
2. Click Layout, Color Styles.
3. Double-click the name of the style you want to apply.

To apply a color style using drag and drop

1. Using the Pick tool, click the name of the color style in the Color Styles Roll-Up.
2. Drag a color style from the Color Styles Roll-Up to an object.

    As the mouse pointer moves over the object, it changes shape to indicate if the color is applied as a fill or an outline.

 Note

- You can also apply a color style to a fountain fill, an outline, or to a monochrome bitmap.

{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} Related Topics

Moving a color style under another parent

You can copy a color style (parent or child) and make that style a child of another parent. If the color style has child colors, both the parent and its child colors become child colors of the selected color style. If the color style has no child colors, the order that the colors are listed in the Color Styles Roll-Up is changed.

To move a color from one parent to another

1. Click Layout, Color Styles.

2. Right-click the name of the color you want to switch.

3. Click Make Child Of An Existing Color from the submenu that appears.

   The cursor changes to a large arrow.

4. Click the new parent color to which you want to assign the selected color.

   Press ESC or click outside the Color Styles Roll-Up to cancel this movement.

To move a color from one parent to another using drag and drop

1. Click Layout, Color Styles.

2. Select the color with the Pick tool.

3. Drag a color style and drag it to another location in the Color Styles Roll-Up.

{button ,AL(`PRC Working with color styles;',0,"Defaultoverview",)} Related Topics

Outlining objects

Outlining objects

Every object you create can have an outline that you are able to manipulate in a variety of ways. You can think of each object as being drawn with a nib of adjustable size, shape, and color. These nib's attributes can apply to a particular object or to all objects you add to your drawing.

In addition to the size, shape, and color of the nib, you can also change the ending shape of an outline. Lines or objects with open paths can have ends that are rounded, square, cropped, or tipped with arrowheads and other line-ending shapes. Objects with closed paths (squares, polygons, etc.) naturally have no end-points, but you can still choose from pointed, rounded, or truncated corners.

For more information see the following:

{button ,JI(`',`Working with uniform outlines')} Working with uniform outlines

{button ,JI(`',`Managing outlines')} Managing outlines

{button ,JI(`',`Applying and editing lineending shapes')} Applying and editing line-ending shapes

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{button ,AL(`OVR Filling and outlining objects;',0,"Defaultoverview",)} Related Topics

Uniform outlines

Working with uniform outlines

Uniform outlines are solid outlines that can be applied to most objects. In addition to specifying the outline's color, you can change its width and style. As well, you can apply line-ending shapes, such as arrowheads, to the line or curve.

{button ,AL(`OVR Outlining objects;',0,"Defaultoverview",)} Related Topics

Applying outline colors using the Color Palette

Every object you create has outlines that you can manipulate in a variety of ways. You can think of each object as being drawn with a pen that changes size, shape, and color. In addition, you can apply these formats to a particular object or to all objects you add to your drawing. You can apply an outline color quickly using the Color Palette.

To apply an outline color using the Color Palette

1. Select the object(s) with the <u>Pick tool</u>.

2. Right-click the color you want from the Color Palette.

To apply an outline color using drag and drop

1. Select the object(s) with the Pick tool.

2. Drag a color from the <u>Color Palette</u> to any object.

   As the mouse pointer moves over the object, it <u>changes shape</u> to show where the color will be applied. This allows you to apply colors to objects without having to choose them first. Holding down CRTL + ALT applies only the outline attributes.

 Notes

- If the color you want is not visible, click the Color Palette's <u>scroll arrows</u> to view additional colors.

- If the Color Palette is not visible, click View, Color Palette. If a check mark appears next to the command name, the Color Palette is displayed. If no check mark appears, the Color Palette is hidden.

{button ,AL(`PRC Uniform outlines;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying outline color using a dialog box or Roll-Up

Applying an outline using the Outline Pen dialog box allows you to exercise more control over the fill that is applied. Using the Object Properties dialog box allows you to modify a variety of additional object attributes, including the outline, fill, and more.

To apply an outline color using the Outline Pen dialog box

1. Select the object(s) with the Pick tool.

2. Open the Outline tool flyout, and click Outline Color.

3. Choose the color you want by clicking a color in the Color Palette that appears, by typing the name of the color in the Search box, or by typing values in the appropriate boxes.

To apply an outline color using the Object Properties dialog box

1. Right-click the object with the Pick tool.

2. Click Properties from the submenu that appears.

3. Click the Outline tab.

4. Click the Color color picker, then choose the color you want by clicking a color in the Color Palette that appears.

5. Click the Edit button to access the Outline Pen dialog box, which allows you to specify a new color.

6. Do one of the following:

   - Click the Apply button to apply the changes to the object and leave the dialog box open.

   - Click OK to apply all object property changes to the object and close the dialog box.

To apply an outline color using the Pen Roll-Up

1. Select the object(s) with the Pick tool.

2. Open the Outline tool flyout, and click Pen Roll-Up.

3. Click the color picker, then click a color.

   Click the Others button to create or choose a custom color.

4. Click the Apply button.

{button ,AL(`PRC Uniform outlines;',0,"Defaultoverview",)} Related Topics

Managing outlines

Managing outlines

CorelDRAW allows you to change a variety of outline properties, including its width, the corner styles and line caps, and more. You can also copy outlines from one object to another or create your own custom-defined outlines. Once you have created an outline that you like, you can make it the default style so that it is automatically applied to new objects.

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{button ,AL(`OVR Outlining objects;',0,"Defaultoverview",)} Related Topics

Adjusting an outline's width

Changing the thickness of an object's outline changes the appearance of the object. You can change an outline's color using a number of different techniques.

To adjust the width using the Outline Pen dialog box

1. Select the object(s) with the Pick tool.
2. Open the Outline tool flyout, and click Outline Pen.
3. Type the new line width in the Width box.

To adjust the width using the Pen Roll-Up

1. Open the Outline tool flyout, and click Pen Roll-Up.
2. Use the scroll arrows found in the Preview box to choose a line thickness between .003 (hairline) and 0.5 inches.
3. Click the Apply button.

To adjust the width using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Outline tab.
4. Type the new line width in the Width box to choose a line thickness between .003 (hairline) and 36 inches.
5. Do one of the following:
   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

Tips

- A number of preset outline widths are also available from the Outline tool flyout. Options include: Hairline, 0.5 Point, 2 Point (Thin), 8 Point (Medium), 16 Point (Medium-Thick), and 24 Point (Thick).
- When applying fills using the Property Bar, an outline list box appears, allowing you to select from the same preset outline widths.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Setting the corner shape

Setting the corner shape can greatly affect the appearance of lines and curves, especially if the object has a particularly thick line weight or the object is particularly small.

To set an object's corner shape

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Outline tool flyout</u>, and click <u>Outline Pen</u>.

3. Enable one of the <u>Corner Style buttons</u> from the Corners section:

   - <u>Beveled Corners</u> produces beveled corners.
   - <u>Rounded Corners</u> produces round corners.
   - <u>Mitered Corners</u> produces mitered (pointed) corners.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Setting the line cap shape

Setting line caps determines the shape of the end of the line. Setting the line cap shape to Rounded or Extended actually makes the line slightly longer.

To set an object's line cap shape

1. Select the object(s) with the Pick tool.

2. Open the Outline tool flyout, and click Outline Pen.

3. Enable one of the Line Caps Style buttons:

   - Square Line Caps cuts the line off exactly at the end points.

   - Rounded Line Caps rounds off the ends of the line.

   - Extended Square Line Caps squares off the ends of the line.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Copying outlines

Once you apply an outline to an object, you can copy the same outline to another object. This allows you to use the same outline on several objects, without having to re-create it each time.

To copy another object's outline

1. Select the object(s) with the <u>Pick tool</u>.

2. Click Edit, Copy Properties From.

3. Enable one or more of the following check boxes in the Copy Properties dialog box:

   - Outline Pen copies the outline pen attributes from one object to another.

   - Outline Color copies the outline color attributes from one object to another.

   - Fill copies the fill attributes from one object to another.

   - Text Properties copies the text attributes from one text object to another.

   The cursor changes to a large arrow.

4. Click the object that contains the properties you want to copy.

To copy an object's outline to another object using the mouse

1. Using the <u>Pick tool</u>, right-click the object that contains the attributes you want to copy.

2. Drag over the object to which you want to copy the attributes.

3. Release the mouse button, and choose Copy Outline Here.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the default outline

Whenever you create a new line or curve, CorelDRAW applies the default outline properties specified in the default text and graphic styles.

To change the default outline for new objects

1. Click a white space in the window to ensure that no object is selected.
2. Open the Outline tool flyout, and click Outline Pen.
3. Enable one or more of the following check boxes in the Outline Pen dialog box that appears:
   - Graphic enables you to change the default fill and outline attributes associated with new graphics.
   - Artistic Text enables you to change the default fill and outline attributes associated with new Artistic text.
   - Paragraph Text enables you to change the default fill and outline attributes associated with new Paragraph text.
4. Click OK.
5. Set the appropriate outline attributes in the second Outline Pen dialog box that opens.

   These attributes are now applied to any new objects you create. You can, however, change the outline of any individual object.

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{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Removing outlines

You may want to remove an object's outline. You can remove outlines using the Outline tool flyout, the Color Palette, or the Object Properties dialog box.

To remove an object's outline using the Outline tool flyout

1. Select the object(s) with the Pick tool.
2. Open the Outline tool flyout, and click No Outline.

To remove an object's outline using the Color Palette

1. Select the object(s) with the Pick tool.
2. Right-click No Color on the Color Palette.

To remove an object's outline using the Object Properties dialog box

1. Right-click the object with the Pick tool.
2. Click Properties from the submenu that appears.
3. Click the Outline tab.
4. Click No Outline.
5. Do one of the following:
    - Click the Apply button to apply the changes to the object and leave the dialog box open.
    - Click OK to apply all object property changes to the object and close the dialog box.

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{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Applying line styles

CorelDRAW comes with more than 20 different outline styles. Outline styles are preset lines that have different attributes such as dotted lines, dashed lines, and more. Applying a line style does not change the shape of the line or the amount of space it occupies.

To create a dashed outline using the Pen Roll-Up

1. Select the object(s) with the <u>Pick tool</u>.

2. Open the <u>Outline tool flyout</u>, and click <u>Pen Roll-Up</u>.

3. Click the <u>Line Style Selector</u>, then choose the style you want.

4. Click the Apply button.

To create a dashed outline using the Outline Pen dialog box

1. Select the object(s) with the Pick tool.

2. Open the Outline tool flyout, and click <u>Outline Pen</u>.

3. Click the Line Style Selector, then choose the style you want.

To create a dashed outline using the Object Properties dialog box

1. Right-click the object with the Pick tool.

2. Click Properties from the submenu that appears.

3. Click the Outline tab.

4. Click the Line Style Selector, then choose the style you want.

5. Do one of the following:

   - Click the Apply button to apply the changes to the object and leave the dialog box open.
   - Click OK to apply all object property changes to the object and close the dialog box.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating calligraphic outlines

The Calligraphy settings let you give an object a hand-drawn appearance by varying the thickness of its outline.

To create a calligraphic outline

1. Select the object(s) with the Pick tool.
2. Open the Outline tool flyout, and click Outline Pen.
3. Enable one of the Corner Style buttons in the Corners section. The first and third options make the nib square; the second option makes it round.
4. Type a value in the Stretch box (found in the Calligraphy section).

   Lowering the value makes a square nib rectangular and a round nib oval. Low values will create a more pronounced calligraphic effect.
5. Type a value in the Angle box.

   The angle controls the orientation of the pen in relation to the drawing surface.

Tips

- You can adjust Stretch and Angle interactively by dragging in the Preview box. Experiment to find the shape you want.
- To change line widths after creating the calligraphic outline, change the value in the Width box.

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Creating custom outlines

If you don't find a line style that you like, CorelDRAW allows you to create your own customized outlines. This procedure shows you how to create a dashed line where the lines and spaces are each four pixels long.

To create a custom dotted line

1. With CorelDRAW closed, launch a text editor (e.g., WordPerfect), then open the file CORELDRW.DOT, located in the COREL\DRAW70\CUSTOM folder.
2. Place the cursor after the word "styles" in the last line preceded with a semi colon.
3. Press the down arrow key, then press ENTER.

   This positions your cursor in the left character column, inserts a hard return, and opens a line preceding the number values.
4. Type "2".

   This specifies that the unique dashed line you're creating consists of two elements (a line and a space).
5. Press SPACEBAR once, then type "4".

   This specifies that the line, or "dot", is 4 pixels in length (the width of a dotted line is specified in the Outline Pen dialog box).
6. Press the SPACEBAR once more, then type 4 again.

   This specifies that the space will be 4 pixels long.
7. Save the file, exit the text editor, then launch CorelDRAW.
8. Open the Outline tool flyout, and click Outline Pen.
9. Click the Line Style Selector.

   The new pattern appears at the top of the Style list (after the solid default line).

{button ,AL(`PRC Managing outlines;',0,"Defaultoverview",)} Related Topics

Applying and editing line-ending shapes

Applying and editing line-ending shapes

You can create arrowheads from scratch or modify a shape using the Edit Arrowhead dialog box. New line-ending shapes are added to the top of the list of line styles.

Applying line-ending shapes

CorelDRAW provides an assortment of arrowheads and other line-ending shapes that you can apply to the ends of an open path.

To apply line-ending shapes using the Outline Pen dialog box

1. Select a line or curve with the <u>Pick tool</u>.
2. Open the <u>Outline tool flyout</u>, and click <u>Outline Pen</u>.
3. Click the left <u>Arrowhead Selector</u>, then choose the shape you want for the start of the line.
4. Click the right Arrowhead Selector, then choose the shape you want for the end of the line.

To apply line-ending shapes using the Pen Roll-Up

1. Select a line or curve with the Pick tool.
2. Open the Outline tool flyout, and click <u>Pen Roll-Up</u>.
3. Follow steps 3 and 4 from the above procedure.
4. Click the Apply button.

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{button ,AL(`PRC Applying and editing lineending shapes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Switching line-ending shapes

If you change the direction of a line or curve, you can switch arrowheads from one end of the line to the other. You can also remove the arrowheads from the end of a line or curve.

To switch arrowheads from one end of the line to another

1. Select a line or curve with the <u>Pick tool</u>.
2. Open the <u>Outline tool flyout</u>, and click <u>Outline Pen</u>.
3. Click one of the <u>Arrowhead Selectors</u>, then choose the shape you want for the line.
4. Click Options, Swap.

To remove an arrowhead

1. Follow steps 1 to 3 from the above procedure.
2. Click Options, None.

{button ,AL(`PRC Applying and editing lineending shapes;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating arrowheads

If you don't find a preset arrowhead that you like, you can create your own. New arrows appear near the top of the arrowhead list in the Outline Pen dialog box and the Pen Roll-Up.

The arrow you create can be any size — you can adjust the size later using the Edit Arrowhead dialog box. There are two limitations, however. First, the number of arrowheads is limited to 100. If you already have this many and want to create new ones, you must delete some of the existing ones first. Second, if the arrowhead consists of more than one object, all objects must be combined using the Combine command.

To create arrowheads and other line ending shapes using the Create Arrow command

1. Draw an arrowhead.

   The arrowhead shape assumes the fill and outline attributes of the line to which it is applied.

2. Click the arrowhead shape with the Pick tool.

3. Click Tools, Create, Arrow.

   A confirmation box appears, asking whether you want to create an arrowhead from the selected object.

{button ,AL(`PRC Applying and editing lineending shapes;',0,"Defaultoverview",)} Related Topics

Editing arrowheads

When you apply an arrowhead to a path, its size is determined by the thickness of the path's outline. If you increase the thickness, the arrowhead size increases proportionately. To get a larger arrowhead without changing the outline of the path, use the Edit Arrowhead dialog box to stretch the arrowhead. You can also use this dialog box to adjust the arrowhead's position relative to the end of the path, to center the arrowhead, or to flip it horizontally or vertically.

To stretch an arrowhead or line-ending shape

1. Select a line or curve with the Pick tool.

2. Open the Outline tool flyout, and click Outline Pen.

3. Under the arrowhead you want to edit, click Options, Edit.

   This opens the Edit Arrowhead dialog box.

4. Drag the side handles along the sides of the arrowhead's box to stretch vertically or horizontally, or drag the corner handles to change the size of the arrowhead.

To move an arrowhead or line-ending shape

1. Follow steps 1 to 3 from the above procedure.

2. Drag the hollow nodes along the arrow's outline.

To center an arrowhead or line-ending shape

1. Follow steps 1 to 3 from the "To stretch an arrowhead or line-ending shape" procedure.

2. Do one of the following:

   • Click the Center In X button to center the arrowhead vertically on the line. The letter X refers to the horizontal axis.

   • Click the Center In Y button to center the arrowhead horizontally on the line. The letter Y refers to the vertical axis.

To flip an arrowhead

1. Follow steps 1 to 3 from the "To stretch an arrowhead or line-ending shape" procedure.

2. Do one of the following:

   • Click the Reflect In X button to flip the arrowhead vertically on the line. The letter X refers to the horizontal axis.

   • Click the Reflect In Y button to flip the arrowhead horizontally on the line. The letter Y refers to the vertical axis.

Tip

• To get a closer view of the arrowhead, enable the 4X Zoom check box.

{button ,AL(`PRC Applying and editing lineending shapes;',0,"Defaultoverview",)} Related Topics

When applying a fill color to an object using drag and drop, the mouse pointer changes shape from to , as you move over the object, to show where the color will be applied.

When applying an outline color to an object using drag and drop, the mouse pointer changes shape from ![icons] to

![pointer icon], as you move over the object, to show where the color will be applied.

Creating images for the Web

Creating images for the World Wide Web (page 1 of 2)

CorelDRAW 7 gives you the tools to create professional-looking Web documents. With the ever-growing popularity of communication and commerce on the World Wide Web (WWW), you can make your mark by using images that visually clarify concepts and enhance user-driven navigation in your Web projects.

You can publish graphics to different file formats depending on how you plan to use them:

- publish to .JPEG or .GIF to reference them in a Hypertext Markup Language (HTML) document
- publish directly to HTML
- publish directly to Corel Barista

You can also add hyperlinks to objects by assigning Uniform Resource Locators (URLs) to them using the Internet Objects toolbar.

{button ,Next()} <u>Click here to see the next page.</u>

Creating images for the World Wide Web (page 2 of 2)

To create images that will display well in Web pages, you must save the image in a file format that is readable by Web browsers (.GIF and .JPEG are the most common file formats).

The Publish To Internet command in the File menu allows you to export CorelDRAW illustrations to the following formats:

GIF or JPEG

When you publish to the .GIF or .JPEG format, you can view the file directly using your browser. You can also use this image in another HTML document by referencing it.

When you save a drawing in .GIF format, you have the option of choosing a color in your graphic to make transparent. If a .GIF file with a transparent color appears in an HTML document, the background of the document shows through any part of the graphic that is the same as the specified transparency color.

The Uniform Resource Locator (URL) information in your drawing is not preserved when you export to either the .GIF or .JPEG format.

HTML

When you publish to HTML (Hypertext Markup Language), you can choose to export to either the .GIF or .JPEG format. CorelDRAW inserts HTML markup tags to images and preserves any hyperlinks to output information that most Web browsers can read and then display.

Corel Barista

You can view documents published to Corel Barista using your browser. Drawings saved in Corel's Java-based Barista format are saved as vector graphics. Any bitmaps in your drawing are exported to a bitmap format either .GIF or .JPEG

 you specify. When you export to Corel Barista, text in your drawing is converted to curves to maintain the properties you assigned to it.

For more information see the following:

{button ,JI(`',`Publishing to the Internet')} Publishing to the Internet

Publishing to the Internet

Publishing to the Internet

In Internet publishing, you need to make choices that affect the resolution and display speed of your graphic. You need to balance the variations in color, the sharpness, and size of the image with the speed the Web browser takes to read and then display the information. Keep in mind that the larger the file size, the longer it takes the user's browser to display images contained in your Web page.

The Bitmap Export dialog box contains options for choosing a color mode, size, resolution, and the degree of anti-aliasing so you can arrive at a compromise between image quality and file size that you're comfortable with.

Color Mode

The number of bits a color mode uses determines both the power it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of creating just two colors: 0 (off) is black, and 1 (on) is white. To use another color mode, click the Down arrow and choose one of the following from the list:

· black and white = 1-bit

· 16 colors = 4-bit

· 256 shades of gray = 8-bit

· paletted color = 8-bit

· 16 million colors = 24-bit

· CMYK = 32-bit

The options are different for .JPEG and .GIF.

Size

Keep in mind that the smaller the size of your graphic, the smaller the file size and the quicker the display speed of your graphic will be. The Size section allows you to export your graphic in the original dimensions (default setting) or at any other size you specify.

Resolution

The standard resolution of graphics in Web publishing is 96 dpi. However, you can't be certain that the viewer of your document will see your graphic the way you see it with your browser.

When a graphic is displayed on a Web page, the pixels in the image map one-to-one with the display resolution of the monitor. Since monitor resolution varies from platform to platform (from Macintosh to PC to UNIX workstations), you can only approximate the final size of your graphic.

Dithering

Dithering mixes the pixels of the available color to simulate colors that are not available in the chosen color table. Dithering increases the time it takes to export the file.

Anti-aliasing

Anti-aliasing makes your text look smoother without affecting the file size or the download time. However, anti-aliased files take longer to export.

For more information see the following:

{button ,JI(`',`Choosing GIF or JPEG page 1 of 2')} Choosing GIF or JPEG

{button ,JI(`',`Working with Corel Barista files')} Working with Corel Barista files

{button ,JI(`',`Creating Internet objects')} Creating Internet objects

Publishing drawings to GIF or JPEG format

Choosing GIF or JPEG (page 1 of 2)

The two most common image file formats for the Web are Graphics Interchange Format (.GIF) and Joint Photographic Experts Group (.JPG or .JPEG).

How do you know which format to use for your graphic? There are several items you should consider before you decide which format to use:

- the type of image you are creating
- the file size
- the image quality you want
- the display time

Generally, the .GIF format is considered the best choice for line drawings and graphics with few colors or sharp edges. JPEG is the preferred choice when saving images with broad tonal ranges, such as photographs or scanned images. Read the description of both formats that follow, and determine the best format for your graphic by asking the question "Which format gives me with the best image quality in the smallest file size and displays best onscreen?"

 Note

Keep in mind that when you publish to .GIF or .JPEG, URL information contained in your file isn't preserved. Publish to HTML or Corel Barista if you want to maintain URL information.

GIF file format

The .GIF format was developed as a cross-platform graphic standard and is supported by all graphical Internet browsers. GIF supports up to 8-bit color (256 colors), and you can store custom palettes with your image. GIF offers several advanced graphic options, including transparent backgrounds and image interlacing. Usually simple vector files look better when converted to .GIF if they contain hard outlines or small text objects.

GIF files provide lossless compression, which means that when you convert to .GIF, the file information is stored with the image, and the .GIF file looks almost exactly like the graphic you created. However, some color loss may occur in the compression. Because limited decompression is required, a .GIF file displays fairly quickly onscreen.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Publishing to the Internet;',0,"Defaultoverview",)} Related Topics

Choosing a file format (page 2 of 2)

JPEG file format

JPEG was developed as a compression scheme specifically for computer graphics. JPEG supports up to 32-bit color (16.7 million colors), and is an excellent option for photographs and scanned images.

JPEG files support lossy compression (loses unnecessary information that does not impede visual perception), providing high quality images with a high level of compression. You can choose the display quality, from high quality to very low quality reproductions. The higher the image quality, the larger the file size. JPEG images do require some time to decompress when displaying onscreen, but can be displayed progressively.

JPEG compression example

The original image size is 1,890 KB

400 KB using high quality
(lowest compression)

12 KB using low quality
(highest compression)

{button ,AL`OVR Publishing to the Internet;',0,"Defaultoverview",)} **Related Topics**

Publishing a drawing to GIF or JPEG

You can export your drawing directly to .GIF or .JPEG format the two standard Internet bitmap formats. GIF and .JPEG bitmaps can be accessed directly by browsers. You can also reference the files in other HTML documents.

To publish a drawing to GIF or JPEG

1. Click File, Publish To Internet.

2. Choose the location you want to save your file in the Save In box. Type the name you want to give your file in the File Name box.

3. Choose ComupuServe Bitmap (GIF) or JPEG Bitmaps (JPEG) in the Save As Type box, and click Export.

4. In the Bitmap Export dialog box, choose one of the following in the Color box:

   - Black And White

   - 16 Colors

   - 256 Shades Of Gray

   - 256 Colors

5. Enable the Dithered check box, if desired.

   Dithering mixes the pixels of the available color to simulate colors that are not available in the color table.

6. To specify the resolution of the bitmap, do one of the following:

   - Choose a size in the Size list box.

   - Type values in the Width and Height boxes. Enable the Maintain Aspect Ratio check box to maintain the proportion of height to width.

7. In the Bitmap Export dialog box, do one of the following:

   - Choose one of the options in the Resolution list box.

   - Type values in the Horizontal and Vertical boxes.

   - Enable the Identical Values check box to make the horizontal and vertical values the same, if desired.

8. In the Bitmap Export dialog box, click one of the following options in the Anti-Aliasing section:

   - None

   - Normal

   - Super-sampling

9. Click OK when you're done.

{button ,AL(`PRC Publishing drawings to GIF or JPEG format;',0,"Defaultoverview",)} Related Topics

Specifying advanced options for GIF

Advanced .GIF options include transparency and interlacing. Read through the following descriptions and decide if you want to use these features in your images:

Transparency

All bitmapped graphics are rectangular but you can specify transparent areas in the graphic to create the illusion that it is a different shape when it appears in your HTML document. The transparent areas appear in the color and pattern (if any) of the browser's background color. CorelDRAW allows you to specify a background color. Make sure you choose a color that doesn't appear in your image. Otherwise that color will display as a transparent area.

Interlacing

It might take a while to download a large un-interlaced graphic, so consider interlacing the graphic to allow the viewer of your HTML document to see the image, a little at a time.

To specify transparency

1. Click File, Publish To Internet.
2. Choose the location you want to save your file in the Save In box.
3. Type the name you want to give your file in the File Name box.
4. Choose ComupuServe Bitmap (GIF) in the Save As Type box.
5. Click Export.
6. Specify options in the Bitmap Export dialog box.

   See steps 4 to 9 in the Publishing a drawing to GIF or JPEG procedure.
7. In the GIF89A Options dialog box, click the area you want to make transparent in the Preview Box.

   If you know the Index number, click the Image Map option and type the value in the Index box.

To specify image interlacing

1. Click File, Publish To Internet.
2. Choose the location you want to save your file in the Save In box.
3. Type the name you want to give your file in the File Name box.
4. Choose ComupuServe Bitmap (GIF) in the Save As Type box.
5. Click Export.
6. Specify options in the Bitmap Export dialog box.

   See steps 4 to 9 in the Publishing a drawing to GIFprocedure.
7. In the GIF89A Options dialog box, enable the Interlace check box.

{button ,AL(`PRC Publishing drawings to GIF or JPEG format;',0,"Defaultoverview",)} Related Topics

Specifying advanced options for JPEG

The .JPEG format allows you to display images progressively and allows you to strike the balance between image quality and display speed that you're happy with:

To display your images progressively

1. Click File, Publish To Internet.

2. Choose the location you want to save your file in the Save In box.

3. Type the name you want to give your file in the File Name box.

4. Choose JPEG Bitmaps (JPG) in the Save As Type box.

5. Click Export.

6. Specify options in the Bitmap Export dialog box.

7. In the .JPEG Export dialog box, enable the Progressive check box.

8. Move the Quality Factor slider to the left to select a high quality image resolution, or to the right to lower the image resolution quality. Keep in mind that the lower the image quality, the smaller the file.

{button ,AL(`PRC Publishing drawings to GIF or JPEG format;',0,"Defaultoverview",)} Related Topics

Publishing drawings to HTML

Publishing a drawing in HTML format

When you publish your graphic to Hypertext Markup Language (HTML), CorelDRAW creates an HTML document and creates a reference to your graphic. You have the choice of specifying whether to export your graphic in the .GIF or .JPEG format when you publish to HTML. The .GIF and .JPEG formats are standard bitmap file formats that most Web browsers can read and display.

The .GIF filter has advanced Web publishing options including <u>interlacing</u> and <u>transparency</u>. For more information, see <u>Publishing a drawing to GIF or JPEG</u>. If you choose to export your graphic in .JPEG format, you can display images <u>progressively</u>.

For URL objects in your drawing, CorelDRAW creates a reference to the graphic in the HTML document, and automatically generates HTML codes that contain all of the information necessary to match the position of a pointer click to a specific URL and a tag in the HTML file that tells the browser that the graphic is an image mapped graphic.

For more information about creating image maps, see <u>Creating Internet objects</u>.

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{button ,AL(`PRC Publishing drawings to HTML;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Publishing a drawing in HTML

CorelDRAW assigns an .HTM extension to files you publish to HTML, saves them with a name you specify, and stores them in a location you specify.

To publish a drawing to HTML

1. Click File, Publish To Internet.
2. Choose the drive in the Save In list box.
3. Type the name you want to assign to the file in the File Name box.
4. Choose Corel Image Map (HTM) in the Save As Type list box.
5. Click the Export button.
6. In the HTML Image Map Export dialog box, choose the .GIF or .JPEG option and click OK.
7. Specify options in the Export Bitmap dialog box.

    For more information about the Bitmap Export dialog box, see <u>Publishing a drawing to GIF or JPEG</u>.
8. Click Export.

{button ,AL(`PRC Publishing drawings to HTML;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Publishing drawings in Corel Barista format

Working with Corel Barista files

Corel Barista is a Java-based publishing technology that allows you to use CorelDRAW to publish Web pages in the Java programming language. This means that you can use all the features in CorelDRAW when publishing to the Web without the limitations of Hypertext Markup Language (HTML). In addition to supporting HTML features like hyperlinks, graphics and tables, pages published with Corel Barista also enjoy richer formatting options and multi-column WYSIWIG (What You See Is What You Get) documents.

You can view documents published to Corel Barista using your browser. To display your Web page, place the Corel Barista class files in the same directory as your Web page. The Corel Barista Class files are installed in a sub-directory called /Barista when you install CorelDRAW.

CorelDRAW gives you the option of exporting any bitmaps in your CorelDRAW drawing in the .GIF or .JPEG format. Any imported bitmaps are exported at a resolution of 96 dpi.

 Tip

- It's a good idea to keep all your Corel Barista files in a single directory on your Internet server or local hard drive so you only need to copy the Corel Barista class files once.

{button ,AL(`OVR Publishing to the Internet;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving a drawing in Corel Barista format

When you publish to Corel Barista, the following happens:

- A Web page, or an .HTM file, is automatically created with the filename you specify and to the location you specify.
- A subdirectory with the same name is automatically created and placed with your output file. The page contents are stored in this subdirectory.

To publish a drawing to Barista

1. Click File, Publish To Internet.
2. Choose Corel Barista (HTM) in the Save As Type box.
3. Choose the location you want to save your Barista files in the Save In list box.
4. Type the name you want to assign to your document in the File Name box.
5. Choose Corel Barista (HTM) in the Save As Type box.
6. Click the Export button.
7. In the Export Bitmaps As dialog box, choose a bitmap format you want to export bitmaps in your drawing:
   - GIF
   - JPEG
8. Click OK.

Creating Internet objects

Creating Internet objects

In CorelDRAW 7, you can create Internet objects that act as hypertext navigation tools for your HTML documents. Internet objects are image maps or graphics with hotspots that link to other Web documents (Web sites).

What is a URL?

A Uniform Resource Locator (URL) is a unique address that defines where a document is found on the Internet, such as http://www.corel.com/visitors/welcome.htm.

The first portion "http" identifies the type of Internet resource that's being requested, such as the WWW (http), FTP, or Gopher. The next portion, "www.corel.com," identifies the server where the document is located, and is followed by the directory structure, "visitors." The last part of the URL, "welcome.htm," is the filename. Each URL component name must match the correct name exactly, including the text case.

What is an image map?

An image map is a hypergraphic that links to different URLs when you view the HTML document with a browser. When you click on an image map, the HTML document to which it is linked appears.

An image map graphic is made up of a bitmap (the image), and a series of coordinates describing the location of the hotspots on the bitmap (the map).

{button ,AL(`OVR Publishing to the Internet;',0,"Defaultoverview",)} Related Topics

Assigning a URL

You can assign a URL to any object in your drawing using the Internet Objects toolbar.

Some browsers may not display high image quality graphics or any graphics at all. You can use the Internet Objects toolbar to specify the text that will appear instead of the graphic in the Alternate Text box.

To assign a URL

1. Click View, Toolbars.

2. Enable the Internet Objects check box.

3. Select the object with the Pick tool.

4. In the Location (URL) box, do one of the following:

   - Type the Universal Resource Locator to which you want to create a link.

   - Choose a URL from the list.

5. Press ENTER.

To assign alternate text

1. Follow steps 1 and 2 in the previous procedure.

2. Click the Internet object with the Pick tool.

3. In the Alternate Text box, do one of the following:

   - Type the text.

   - Choose a title from the list.

4. Press ENTER.

{button ,AL(`PRC Creating Internet objects;',0,"Defaultoverview",)} Related Topics

Defining the hotspot area of an image map

Once you assign a URL to an object in your drawing, you can define the hotspot. The hotspot is the area that the navigator of your document can click to access the information it is linked to.

To use the object as the hotspot

1. Click View, Toolbars.

2. Enable the Internet Objects check box.

3. Select the Internet Object with the Pick tool.

4. Click the Use Object button in the Internet Objects toolbar.

To use the object's bounding box as the hotspot

1. Follow steps 1 to 3 in the previous procedure.

2. Click the Use Bounding Box button in the Internet Objects toolbar.

 Tip

- If the Internet toolbar isn't displayed, right-click any toolbar, and click Internet Objects.

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{button ,AL(`PRC Creating Internet objects;',0,"Defaultoverview",)} Related Topics

Identifying Internet objects in your drawing

You can identify Internet objects you create with a common cross-hatch (foreground) and fill (background) color using the Internet Objects toolbar. If you select an object first and then change the foreground and background colors, the change applies to the selected object only. If you change the colors with no object selected, the default colors are changed for this document and for future sessions of CorelDRAW.

To assign a cross-hatch color to Internet objects

1. Click View, Toolbars.

2. Enable the Internet Objects check box.

3. In the Internet Objects toolbar, click the Foreground Color button, and click a color swatch.

To assign a fill color to Internet objects

1. Follow steps 1 and 2 in the previous procedure.

2. In the Internet Objects toolbar , click the Background Color button, and click a color swatch.

To display Internet objects in your drawing

1. Follow steps 1 and 2 in the procedure "To assign a cross-hatch color."

2. Click the Image Map button in the Internet Objects toolbar.

   All objects to which you've assigned a URL display in the Background and Foreground colors.

{button ,AL(`PRC Creating Internet objects;',0,"Defaultoverview",)} <u>Related Topics</u>

New in 7 pop-ups

screen 1-pops

At Corel, we're extremely excited about this latest version of CorelDRAW. It offers a streamlined, customizable interface, enhancements to existing favorite tools and effects, and new features including interactive tools, special bitmap effects, and Internet connectivity, all at an optimized performance.

screen 2-pops

In CorelDRAW 7, in addition to the new interactive tools, you'll find more feedback from CorelDRAW and ways of working interactively with CorelDRAW.

You'll notice these additions:

- Interactive Fill
- Interactive Transparency
- Interactive Blend
- Interactive Fit Text to Path
- Interactive Text wrap inside objects

In addition to the increased interactivity, you'll also benefit from the new streamlined approach of CorelDRAW. The Toolbox and all toolbars are streamlined so you can enjoy more drawing space and still have the most frequently used tools at your fingertips.

For example, the Undo and Redo lists, the different view qualities, and the zoom levels now appear on the Standard Toolbar for quicker access. Be sure to check out the Libraries toolbar that provides quick access to the Scrapbook, Script, and Symbols Roll-Up.

The Property Bar is a context-sensitive toolbar that changes according to the tool and object you select. It provides all the tools you need at your fingertips and presents options available to you at any given point. For power-users, the Property Bar also provides access to the advanced functions.

The interactive cursors reflect the corresponding action and state as you work with the drawing and editing tools to give you continual feedback.

The extensive drag and drop capabilities help you work more quickly and intuitively. In CorelDRAW 7, you can right-click and then drag and drop one object's fill, outline, or both to another object.

You can also drag and drop graphic, text and color styles, clipart, favorite fills and outlines, and scripts. You can even PowerClip, fit text to a path or within an object, fit a blend to a path all by dragging and dropping objects within your illustration.

Using the Object Manager, you can reorder, group and ungroup objects or drag objects between pages or layers.

Fitting text to a path has never been easier. Just click an object's outline with the Text tool and type directly along the object's path. Using the Property Bar, you can then change the placement of text along the path interactively.

For all toolbars and the Property Bar, you can customize which tools appear where and how they appear. For example, you can display buttons with text or icons and even edit the icons using a mini-bitmap editor. Included in the list of items you can customize include hotkeys, menus, status bar, color palette, application, and document defaults.

In CorelDRAW 7, you'll notice new view qualities to help you strike the right balance between quick display and high graphic display quality, depending on your preferences. In total there are 5 view qualities: Simple Wireframe (no fills, no link group objects), Wireframe, Draft (no lenses, low resolution bitmaps, no complex fills), Normal, and Enhanced (super-sampling to approximate anti-aliasing).

screen 3-pops

You can manage objects in your illustrations more easily using CorelDRAW 7's new powerful features.

Almost all commands and tools are open to OLE Automation in CorelDRAW 7 allowing you to write scripts to automate functions using Corel SCRIPT or any OLE 2-enabled scripting language, like Visual Basic. A new Script Manager lets you manage your scripts. You can drag and drop scripts from the manager to the page or object. A command recorder is available to make script writing an easier task.

The Object Manager allows you to manage (order and name) all pages, layers and objects.

The Find Wizard allows you to find any object with any property. You can save your search criteria for later use or use the basic default searches. The Replace Wizard provides commonly requested troubleshooting operations such as finding and replacing color and color model, outline pen properties, and text properties. The Replace Wizard is ideal for service bureaus or professionals who need to troubleshoot documents or globally change certain object properties.

CorelDRAW 7 Compatibility with other applications continues to strengthen. These are some of the filters that have been updated: EPS, WPG 2.0, WMF, EMF, Adobe Type 1, AI.

Ideal for the professional graphic artist or service bureau, the Document Info dialog box displays information you can use to troubleshoot during production. It also provides an overview of object types and fonts included in your document.

CorelDRAW 7 adds a new enhancement to its already powerful color tools: color styles. Color styles reduce layout time and make it easier to create drawings with a consistent look. Color styles also make it easier to incorporate a number of design changes in one step. If you change your mind about a color used in your drawing, you can edit the color styles to update all objects to which the style has been applied.

screen 4-pops

CorelDRAW 7 features enhancements to tools and features:

Tools

- Eraser tool erase text automatically, more precise approximation of area erased, ability to create custom erasing lines using pressure-sensitive input device
- Spiral tool option to create logarithmic (natural) spirals and vary the rate of expansion

Text

- Fitting text inside objects directly
- Vertically aligning text
- Fitting text to a path directly
- Enter both artistic and paragraph text more quickly by using a single Text Tool
- Drop Caps
- Vertical Justification
- For excellent management of Type 1 fonts, there is support for Adobe Type Manager 4 in CorelDRAW 7

Special effects

- Extrusions with beveled edges
- Blends with accelerated steps
- Enhancement include an improved representation when applying Perspective, a Remove Face check box in the Lens Roll-Up, and drag and drop PowerClip

Printing

- Previewing your print job is now easier using the full screen preview and new zoom, pan, and navigation controls. When in CorelDRAW view, you can also turn on/off a view of the Printable Area to help in positioning objects within the page. Other printing enhancements include a re-implementation of the Negative support for non-PS devices and the addition of High/Normal Solid Ink Density support for Hexachrome separations.

The new Writing Tools including the Automatic Spell Checker, updated Spell Checker, Thesaurus, and Grammar Checker help you verify spelling and grammar, and help you make writing style decisions.

The Natural Pen tool allows you to create natural calligraphic effects using a pressure-sensitive input device.

The Scrapbook provides quick and easy access to CorelDRAW clipart, photos, your designs, favorite fills and outlines. You can also use the Scrapbook to browse through the clipart and then drag and drop an image onto the page.

The bevel feature lets you simulate the effect of 3D, like those created by real-life beveling tools. In CorelDRAW 7, beveling creates the illusion that an object's edges have been cut at an angle other than 90 degrees.

The acceleration option of the Blends special effect allows you to change the progression between blended objects so that they appear to "accelerate" toward the start or end object. When you accelerate objects in one direction,   the objects get closer together as they progress in that direction. Color acceleration works similarly, moving more quickly through the color spectrum as it progresses.

CorelDRAW 7 has expanded the possibilities for working with bitmaps. Using the Interactive Transparency tool, you can apply a variety of transparencies not only to bitmaps, but to all other objects in your drawing.

screen 5-pops

CorelDRAW houses all the tools you need, no matter what medium you use to publish your artwork. The new bitmap features and Internet connectivity give you even more publishing options.

CorelDRAW 7 includes the following two new color palettes to help you create graphics for the Internet: Netscape Navigator and Microsoft Internet Explorer palettes. Once you finish designing your artwork, you can assign URLs to any object and assign alternate text and comments. You can then view the resulting image map and publish to HTML or Corel Barista and view the end image in your Web browser.

CorelDRAW 7 also gives you advanced Web publishing options including interlacing and transparency when you export your graphic in .GIF format and the ability to display images progressively when you export to .JPEG format.

CorelDRAW 7 includes a series of bitmap filters to provide quick access to bitmap effects including Emboss, Page Curl, Sharpen, Add Noise, and more.

CorelDRAW's Color Adjustment effects adjust the brightness, intensity, lightness, and darkness of colors in your designs. Use these effects to restore detail that is lost in shadows or highlights, to correct underexposure or over-exposure, and to improve the overall image quality of your designs.

New Color Adjustment effects include Brightness, Contrast, Intensity, Color Balance, Gamma, HSL, Invert, and Posterize which can be applied to both vector and bitmaps.

CorelDRAW gives you the flexibility and power to convert specific vector objects in your drawings into bitmaps. In addition, you can choose the number of colors saved with the bitmap, the resolution of the resulting bitmap, and whether or not the bitmap is dithered or anti-aliased.

screen 6-pops

The CorelDRAW 7 Graphics Suite features new and enhanced documentation to meet your most requested documentation needs. The comprehensive online Help system provides easy access to descriptions and procedures that cover all application features and functions. In addition to the online Help, the CorelDRAW 7 Graphics Suite also includes a complete User's Guide.

The full-color CorelDRAW 7 User's Guide provides conceptual and procedural information about all applications and utilities in the CorelDRAW 7 Graphics Suite.

The Online Hints provide useful tips based on the operation you're currently performing. The contents of the Hints window change as you click on a different tool or object, providing more comprehensive context-sensitive information.

New to CorelDRAW, CorelTutor provides step by step instructions on how to complete basic tasks such as transforming objects, to the more difficult tasks like creating and printing business cards to customizing toolbars. A AShow Me@ button performs the action for you, to help you remember how to do it next time. There are 50 Tutors in CorelDRAW.

Your most voiced request was to increase CorelDRAW's performance. In CorelDRAW 7, you'll notice we've done just that! We've optimized all areas of the application to decrease file sizes and speed up these areas:

- File opening
- Saving and redrawing — especially for fountain fills

Streamlining

The Toolbox and all toolbars are streamlined so you can enjoy more drawing space and still have the most frequently used tools at your fingertips:

- Undo and Redo lists, the different view qualities, and the zoom levels now appear on the Standard Toolbar for quicker access.
- The Libraries toolbar provides quick access to the Scrapbook, Script, and Symbols Roll-Up.

Enhanced keyboard support

CorelDRAW 7 has been tweaked in many ways to help you become more productive:

- For example, you can pan your drawing using the ALT and arrow keys or seta Super nudge factor for quicker editing.
- To place guidelines quickly, you can use the ALT key when dragging a guideline from a ruler.

Bitmap Plug-ins

- Support for Adobe PhotoShop-compatible plug-ins which can be applied to bitmaps

Tools

To make the tools in the Toolbox more accessible, you'll notice these changes:

- Dimension tools added to the Curve Flyout
- One Text tool for entering both Artistic and Paragraph text
- Fill and Outline Flyouts appear on the Property Bar and not in the Toolbox for easier access to different fill types for new users

Text

- Ability to resize a paragraph text frame to change the point size using the ALT key
- Option to specify padding offset when wrapping text (object property page)
- Option to allow a paragraph frame to expand while typing
- Customizable font lists and a most recently used font list

Ready-made templates

To get professional looking results in a flash:

- There are now 150 professionally-designed templates

Aligning and viewing documents

Enhancements include the following:

- Align and Distribute feature allows you to preview the effect your changes will have before you apply them to your drawing
- Rulers increased precision
- Pan tool real panning capabilities
- Zoom in Standard toolbar multiple zoom percentages

Organizing objects

Organizing objects

CorelDRAW provides many powerful tools to help you arrange and organize the objects in your drawings. These tools help you accomplish virtually any organizational task, ranging from simple operations like copying, grouping, and combining objects to using the advanced features of the Object Manager to help you organize an entire document. They also let you control the vertical order of objects in any drawing and align or distribute objects to get the exact arrangement you want. By learning to apply CorelDRAW's object arrangement tools, you're sure to expand the scope of your creativity.

As with most of CorelDRAW's tools and features, you can choose how you want to use these tools to organize objects. Each feature is accessible from at least two places: a menu command and an associated toolbar button. If the operation requires further action on your part — additional settings or specifications, for example — a dialog box or roll-up provides the required controls. In addition, each feature has controls accessible from the Property Bar that automatically appears when the feature is available. You get the same controls no matter how you choose to access the feature you want to use.

For more information see the following:

{button ,JI(`',`Copying and deleting objects')} Copying and deleting objects

{button ,JI(`',`Using the Order commands')} Using the Order commands

{button ,JI(`',`Working with layers')} Working with layers

{button ,JI(`',`Grouping and ungrouping objects')} Grouping and ungrouping objects

{button ,JI(`',`Combining objects')} Combining objects

{button ,JI(`',`Welding trimming and intersecting objects')} Welding, trimming, and intersecting objects

{button ,JI(`',`Aligning objects')} Aligning objects

{button ,JI(`',`Distributing objects')} Distributing objects

{button ,JI(`',`Using the Object Manager')} Using the Object Manager

{button ,JI(`',`Creating an object database')} Creating an object database

Copying and deleting objects

Copying and deleting objects

CorelDRAW provides three ways to create copies of the objects in your drawings: the Duplicate command, the Clone command, and the Windows Clipboard. If you want to remove an object from a drawing, you can use the Delete command.

Cut, Copy, and Paste

The Copy, Cut, and Paste commands let you use the Clipboard to create copies of objects. The Copy command places a copy of the selected object on the Clipboard, while the Cut command removes the object from the drawing and places it on the Clipboard. Once an object is on the Clipboard, you can use the Paste command to place the object back into your drawing. The object remains on the Clipboard until you cut or copy another object onto the Clipboard. Only one object can be placed on the Clipboard at a time.

Duplicate

The Duplicate command copies the selected object directly on screen, placing the duplicate slightly offset from the original object. The duplicate takes on all of the original object's attributes but has no lasting connection to the original object. Duplicating is the quickest way to make copies of objects.

Clone

The Clone command also copies the selected objects directly on screen. Unlike duplicating, however, cloning creates a connection between the original object (the "master") and the new object (the "clone"). This connection means that changes made to the master object are also applied to the clone. For example, if you change the master's fill, the clone's fill also changes. However, if you select a clone and change one of its attributes, the attribute you change ceases to be dependent upon the master object.

Delete

The Delete command removes the selected object from a drawing without placing a copy of it on the Clipboard.

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} **Related Topics**

Using the Clipboard to copy objects

The Clipboard is a temporary storage area used to transfer text and graphics between Windows applications. You can also use it to copy objects within or between CorelDRAW files. For more information about using Cut, Copy, and Paste to copy objects between Windows applications, see "Object Linking and Embedding (page 1 of 2)."

To copy an object

1. Select the object with the Pick tool.
2. Click Edit, Copy.

   A copy of the object is placed on the Clipboard.

To cut an object

1. Select the object with the Pick tool.
2. Click Edit, Cut.

   The object is removed from the drawing and placed on the Clipboard.

To paste an object from the Clipboard

- Click Edit, Paste.

   The contents of the Clipboard are placed in the Drawing Window. If the object was cut or copied from CorelDRAW, it is placed at the same location from which it was cut or copied.

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{button ,AL(`PRC Copying and deleting objects;',0,"Defaultoverview",)} Related Topics

Duplicating objects

The Duplicate command provides the quickest way to create and use a copy of an object. Unlike the Copy and Cut commands, the Duplicate command does not use the Clipboard. Instead, this command places the copied object directly in the Drawing Window so that you can use it immediately. By default, duplicate objects are placed on top of the original objects and offset 0.25 inches (or the equivalent in other units of measurement) up and to the right. For information on changing this offset distance, see "Changing the offset for duplicated and cloned objects."

To duplicate an object

1. Select the object with the Pick tool.

2. Click Edit, Duplicate.

{button ,AL(`PRC Copying and deleting objects;',0,"Defaultoverview",)} **Related Topics**

Cloning objects

Like the Duplicate command, the Clone command copies objects directly in the <u>Drawing Window.</u> With cloning, however, most changes you make to the original object (called the "master") are automatically applied to the copy (called the "clone").

The Blend, Extrude, and Contour effects only apply to clones if they are added to the master before cloning occurs. For example, if you clone an object and then extrude it, the extrusion does not apply to the object's clones. The Envelope and Perspective effects do apply to clones even if you apply them to the master after cloning takes place.

By default, clones are placed on top of master objects and offset 0.25 inches (or the equivalent in other units of measurement) up and to the right. For information on changing this offset distance, see <u>"Changing the offset for duplicated and cloned objects."</u>

To clone an object

1. Click the <u>Pick tool.</u>

2. Click the object you want to clone.

3. Click Edit, Clone.

   CorelDRAW places the cloned object in your drawing, slightly offset from the original. The default offset is 0.25 inches.

To determine a clone's master object

- Right-click the object, then click Select Master from the sub-menu that appears.

To determine a master object's clones

- Right-click the master object, then click Select Clones.

Tip

- For more information about special effects and cloning, see <u>"Creating special effects."</u>

{button ,AL(`PRC Copying and deleting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the offset for duplicated and cloned objects

You can specify how much CorelDRAW offsets an object you copy with the Duplicate and Clone commands. Positive values result in right and upward offsets; negative values result in left and downward offsets.

If you specify an offset in a unit of measurement that is different from the default unit you've set for your drawing, CorelDRAW automatically converts the measurement to the default unit. For example, if the default unit is inches and you specify a vertical offset of 80 millimeters, CorelDRAW displays the offset as 3.1 inches.

Similarly, if you're using a drawing scale other than 1:1, CorelDRAW automatically converts the offset to match the relationship between page distance and world distance. For example, if you're using a horizontal offset of 1 inch and change the drawing scale from 1:1 to 1:2, the horizontal offset becomes 2 inches.

To change the offset for duplicated and cloned objects

1. Click Tools, Options.

2. Click the General tab.

3. In the Duplicate Placement And Nudge section, type offset values using the Horizontal and Vertical boxes.

To change the offset using the Property Bar

1. Make sure all objects are deselected by clicking a blank area of the Drawing Window with the Pick tool.

2. On the Property Bar, type the horizontal and vertical offset values in the Duplicate Distance box.

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{button ,AL(`PRC Copying and deleting objects;',0,"Defaultoverview",)} Related Topics

Deleting objects

The Delete command removes the selected object from the drawing and does not place a copy on the Clipboard. You can only retrieve the object using the Undo command. As a result, you may find it more useful to use the Cut command to remove an object, since it places a copy on the Clipboard. Then, if you decide that you need the object, you can use the Paste command to retrieve it.

To delete an object

1. Select the object with the <u>Pick tool.</u>

2. Click Edit, Delete.

To cut an object

1. Select the object with the Pick tool.

2. Click Edit, Cut.

   If you need to retrieve the object, click Edit, Paste.

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{button ,AL(`PRC Copying and deleting objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Ordering objects

Using the Order commands

On its most basic level, a CorelDRAW drawing consists of a series of objects stacked on top of one another. The vertical order of these objects — the "stacking order" — helps determine their positional relationship and, therefore, the appearance of the drawing. If you choose, you can organize these objects using invisible planes called layers. Each of these layers has its own internal stacking order.

The stacking order is most evident in drawings that contain overlapping objects with contrasting properties. If the objects do not overlap, the stacking order may not be evident. In all cases, however, the stacking order is determined by the order in which you add objects to the drawing (or, more specifically, the layer). The first object you draw occupies the lowest position, whereas the last object you draw occupies the topmost position.

DRAW's Order commands let you change the stacking order within any given layer. You can move any object within the stacking order using the To Front, To Back, Back One, and Forward One commands. For example, if you select the bottom object on a layer and choose the To Front command, DRAW places the object on top of all other objects on the layer. The topmost object becomes the second object, the second becomes the third, and so on.

The Behind and In Front Of commands let you place objects at precise positions in the stacking order. For example, if you have ten overlapping objects, you can use the Behind command to place the top object behind the third object. To restore the previous order, you would use the In Front Of command, thereby placing the object back on top. In addition, you can select multiple objects and use the Reverse Order command to reverse their relative vertical positions.

Grouping objects puts them in the same position in the stacking order. If you select more than one object and choose any of the Order commands (except the Reverse Order command), the objects move together and keep the same order relative to one another.

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the order of objects on a layer

The Order commands — To Front, To Back, Forward One, Back One, In Front Of, Behind, and Reverse Order — make it easy to change the stacking order of objects on a layer.

Remember to select the object first using the Pick tool.

To move the selected object	Do this
To the front of its layer	Click Arrange, Order, To Front.
To the back of its layer	Click Arrange, Order, To Back.
Forward one position	Click Arrange, Order, Forward One.
Back one position	Click Arrange, Order, Back One.
In front of a specific object	Click Arrange, Order, In Front Of, then click the appropriate object.
Behind a specific object	Click Arrange, Order, Behind, then click the appropriate object.

To reverse the stacking order of objects on a layer

1. Click the Pick tool.

2. Select the objects whose order you want to reverse.

3. Click Arrange, Order, Reverse Order.

   The Reverse Order applies to the selected objects only; other objects in the drawing are not affected.

Tip

- You can also access the Order commands by right-clicking an object. The To Front and To Back commands are also available on the Property Bar when an object is selected.

Working with layers

Working with layers

CorelDRAW's layering feature gives you added flexibility for organizing and editing the objects in your drawings. Layers let you divide a drawing into multiple layers that each contain a portion of the drawing's contents. For example, using layers could help you organize an architectural plan for a building. You could organize the building's various components (plumbing, electrical, structural, and so on) by placing them on separate layers. You could then use the controls in the Layers Roll-Up to view, print, or edit specific layers or combinations of layers.

For more information see the following:

{button ,JI(`',`Using layers to organize your drawing')} <u>Using layers to organize your drawing</u>

{button ,JI(`',`Setting layer properties')} <u>Setting layer properties</u>

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{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Using layers to organize your drawing

Using layers to organize your drawing

The Layers Roll-Up provides controls that help you organize a drawing using a series of invisible planes called layers. Individually, a layer serves as a container for any series of objects you choose to place there. A layer's contents can be based on any organizational system that works for you. Together, layers act as a hierarchy that helps determine the vertical arrangement of a drawing's components. In this arrangement (called the "stacking order") objects on the top layer always overlay objects on the layer below, and so on.

Layers can help you keep a drawing's distinct elements separate. For example, if you're creating a poster or logo, you might decide to put all background objects on the bottom layer and all foreground objects on top layers. You can then change the layer order or change the layers' properties to allow you to edit, print, and view the layers together or separately. You can also lock layers to prevent accidental changes, change the layer order, or display layers in distinct colors for easy identification.

{button ,AL(`OVR Working with layers;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the active layer

To use a layer in the drawing — for example, to add objects to it — you must first make the layer active. Once active, a layer is ready to receive any new objects you draw, import, or paste onto it. In the Layers Roll-Up, the horizontal arrow in the column beside the layer name tags indicates the active layer. When you start a drawing, CorelDRAW's default layer (called Layer 1) is the active layer.

To change the active layer

1. Click Layout, Layer Manager.

2. On the Layers Roll-Up, double-click the name of the layer you want to activate.

 Note

- The layer that is highlighted in the Layers Roll-Up is not necessarily the active layer. You highlight a layer so that you can change its basic settings, such as making it visible, printable, and editable. As stated above, you activate a layer so that you can add objects to it in the drawing. For more information about making layer settings, see "Setting layer properties."

 Tip

- You can also activate a layer by right-clicking its name tag, then clicking , Switch To Layer. Or, you can drag the horizontal arrow so that it appears beside the layer you want to activate.

{button ,AL(`PRC Using layers to organize your drawing;',0,"Defaultoverview",)} Related Topics

Reordering layers

The list in the Layers Roll-Up shows the order in which the layers are stacked in the active drawing. The first layer in the list is the top layer; the last layer in the list is the bottom layer. By changing the order of the layers in this list, you change their vertical order in the drawing. Accordingly, each layer's contents move to reflect changes in this order.

To change a layer's position in the stacking order

1. Click Layout, Layer Manager.
2. In the layers list, drag the layer's name tag to the desired position.

   As you drag, a dotted line indicates the layer's current position.

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{button ,AL(`PRC Using layers to organize your drawing;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving and copying objects between layers

The Move To and Copy To commands let you move or copy a selection of objects to a new layer. When you use the Move To command, CorelDRAW moves the object to the layer you select. When you use the Copy To command, DRAW creates a copy of the selection and places it on the layer you select.

If you move or copy an object to a layer below its current layer, the object becomes the top object on its new layer. Similarly, if you move or copy an object to a layer above its current layer, the object becomes the bottom object on its new layer.

To move an object to another layer

1. Select the object with the Pick tool.

2. Click Layout, Layer Manager.

3. On the Layers Roll-Up, click , Move To.

4. Click the name of the layer to which you want to move the object.

To copy an object to another layer

1. Select the object with the Pick tool.

2. Click Layout, Layer Manager.

3. On the Layers Roll-Up, click , Copy To.

4. Click the name of the layer to which you want to copy the object.

The object now appears on two separate layers. You'll need to move the top copy of the object if you want to see the other copy (the two objects overlap exactly).

{button ,AL(`PRC Using layers to organize your drawing;',0,"Defaultoverview",)} Related Topics

Deleting a layer

The Delete command removes the layer that is highlighted in the Layers Roll-Up. When you delete a layer, you also delete all of the objects on it. Therefore, if you want to keep certain objects on the layer you're deleting, you may want to move them to a different layer first.

You can't delete a locked layer or any of the three special default layers (Grid, Guides, and Desktop).

To delete a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the name of the layer you want to delete.

3. Click [icons], Delete.

Note

- The Delete command deletes the highlighted layer, not the active layer (unless the active layer is the one highlighted). The active layer is indicated by the horizontal arrow in the column beside the layer names.

{button ,AL(`PRC Using layers to organize your drawing;',0,"Defaultoverview",)} Related Topics

Setting layer properties

Setting layer properties

The Layer Settings dialog box provides controls that help you use layers to organize your drawings. For example, these controls allow you to view, print, or edit a layer. They also allow you to place a layer's contents on every page in a multiple-page document. You'll also find controls for renaming or reordering layers, or for overriding the full-color view of a layer so that its contents display as outlines of a specific color.

{button ,AL(`OVR Working with layers;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a layer

Each new drawing contains four default layers. These include the Grid, Guides, and Desktop layers and one layer (called Layer1) for drawing. The Grid, Guides, and Desktop layers are containers for the grid, guidelines, and any objects outside the borders of the Drawing Page, respectively.

Use the Layers Roll-Up's New command to add new layers to help you organize the objects in your drawing. By default, each new layer has its editing, printing, and display properties enabled and its master layer property disabled. You can change these properties using the controls provided on the Layers Roll-Up or in the Layer Settings dialog box.

To add a new layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click , New.

3.   Leave the default layer name (Layer 1, Layer 2, and so on) or type a new one.

The new layer becomes the active layer.

 Tip

- Try right-clicking anywhere in the Layers Roll-Up to display a pop-up menu that displays frequently used commands. For example, you can perform step 2 in the above procedure by right-clicking, then clicking New.

{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Renaming a layer

The Rename command lets you assign a name to any layer you create. For example, you might want a layer's name to indicate its contents, its position in the stacking order, or its relationship with the drawing's other layers. If you prefer, you can also rename a layer by clicking its name tag when it is highlighted, by right-clicking its name tag and clicking Rename, by using the box provided in the Layer Settings dialog box.

You can't rename the Grid, Guides, and Desktop layers.

To rename a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Rename.

4. Type a new name for the layer and press ENTER.

   The name you specify can contain up to 32 characters.

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{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Locking and unlocking a layer

By locking or unlocking a layer you prevent or allow editing of a layer and the objects on it. Locking a layer prevents accidental changes to its contents. When a layer is locked, the objects on it can't be selected or edited in any way. When you unlock the layer, you can make changes to any of the objects it contains.

You can lock or unlock a layer using the Layer Settings dialog box or by clicking its <u>Pencil icon.</u> You'll find a Pencil icon beside each layer name in the Layers Roll-Up. When a layer is locked, its Pencil icon is grayed out.

You can't lock or unlock the Grid layer. It's pencil icon is always grayed out.

To lock a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.
4.　　　Disable the Editable check box.

To unlock a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.
4.　　　Enable the Editable check box.

{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Showing and hiding a layer

You can choose to show or hide any layer in your drawing. By hiding certain layers, you make it easier to identify and edit the objects on other layers. You also reduce the time CorelDRAW needs to refresh your illustration when you edit it. You'll find this setting particularly effective in illustrations that have many objects on multiple layers.

You can show or hide a layer using the Layer Settings dialog box or by clicking its <u>Eye icon.</u> You'll find an Eye icon beside each layer name in the Layers Roll-Up. When a layer is hidden, its Eye icon is grayed out.

To show a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.

4.   Enable the Visible check box.

To hide a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.

4.   Disable the Visible check box.

{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} <u>Related Topics</u>

Enabling and disabling the printing of a layer

CorelDRAW allows you to print selected layers of your drawing. If you enable a layer's print setting, the layer and its contents appear in printed copies of the drawing. If you disable a layer's print setting, the layer and its contents won't appear when you print the drawing. You'll find this feature particularly useful if you're working on an elaborate drawing and you want to print specific layers for proofing.

You can enable or disable the printing of a layer using the Layer Settings dialog box or by clicking its Printer icon. You'll find a Printer icon beside each layer name in the Layers Roll-Up. When printing is disabled for a layer, its Printer icon is grayed out.

To enable printing for a specific layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.

4.   Enable the Printable check box.

To disable printing for a specific layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.

4.   Disable the Printable check box.

 Note

- If printing is disabled for a layer, its contents will not display in full-screen previews. For information on full-screen previews, see "Using full-screen previews."

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{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} Related Topics

Creating a master layer

Master layers are layers whose contents appear on each page of a multi-page document. As a result, objects that occupy a master layer also appear on every page of the document. You'll find master layers particularly useful if you have an object (such as a corporate logo, for example) that you want on each page of the document. By creating a master layer that contains the object, you won't have to place the object on every page manually.

You can create a master layer using the Layer Settings dialog box or by clicking its Master Layer icon. You'll find a Master Layer icon beside each layer name in the Layers Roll-Up. Layers that aren't master layers have this icon is grayed out.

To create a master layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the name of the layer you want to use as a master layer.

3. Click , Settings.

4.   Enable the Master Layer check box.

To hide master layer objects for a specific page

1. Go to the page using the Navigator in the bottom-left corner of the CorelDRAW window.

   To learn how to use the Navigator, see "Using the Navigator."

2. Click Layout, Layer Manager.

3. In the Layers Roll-Up, click the name of the master layer.

4. Click , Settings.

5.   Disable the Visible check box.

6.   Enable the Apply Layer Changes To The Current Page Only check box.

{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} Related Topics

Working with multiple layers simultaneously

If you enable the Edit Across Layers command, you can edit objects on any unlocked layer. You can also move and copy objects between any layers that are unlocked.

If you disable the Edit Across Layers command, you can only work on the active layer and the Desktop layer. When you disable this command, you can't select objects or edit on inactive layers. You can, however, move and copy objects from the active layer to inactive layers. To edit objects on another layer when Edit Across Layers is disabled, you need to change the active layer.

To allow editing of all layers

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click , then enable the Edit Across Layers command.

   When enabled, the Edit Across Layers command has a check mark beside it.

To allow editing of the active layer only

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click , then disable the Edit Across Layers command.

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{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} Related Topics

Identifying objects on a layer using color override

When you enable the Override Full Color View check box, CorelDRAW displays the selected layer's contents as colored outlines. This color override doesn't affect the objects' true appearance; it only affects the way they appear on-screen. This option is useful for identifying objects on different layers — for example, in a complex technical diagram — or even for changing the colors of the grid and guidelines.

To override a layer's fill and outline attributes

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.
4.   In the Layer Settings dialog box, enable the Override Full Color View check box.
5.   Click the Layer Color picker.
6.   Choose the color you want to use for the objects on the selected layer.

To re-display a layer's fill and outline attributes

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click , Settings.
4.   In the Layer Settings dialog box, disable the Override Full Color View check box.

To change the color associated with a layer

1. Click Layout, Layer Manager.

2. In the Layers Roll-Up, click the layer's name.

3. Click the Layer Color picker at the bottom of the roll-up, then click a color.

   You must enable the Override Full Color View check box (in the Settings dialog box) to have the layer's objects appear in the color you choose.

{button ,AL(`PRC Setting layer properties;',0,"Defaultoverview",)} Related Topics

Grouping objects

Grouping and ungrouping objects

The Group command binds objects together so that you can manipulate them as a single unit. Grouping is particularly effective for protecting and maintaining connections and spatial relationships between objects. For example, you can group all the objects that make up the background or framework of a drawing and move them without disturbing their relative positioning. You'll also find grouping useful if you have a series of objects to which you want to apply the same formatting, properties, or other changes such as resizing or mirroring. If you want to separate a group, you can do so using the Ungroup command.

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} Related Topics

Grouping objects

The Group command allows you create a single unit using multiple objects. Each object in the group maintains its original properties. Group objects together if you want to prevent accidental changes to related objects. The Group command also lets you create nested groups — groups composed of several objects or groups of objects (or both). You'll find nested groups particularly effective for drawings that contain many complex elements.

To group objects

1. Select the Objects with the <u>Pick tool.</u>

2. Click Arrange, Group.

To group objects using the Property Bar

1. Follow steps 1 and 2 from the above procedure.

2. On the Property Bar, click Group.

To create a nested group

1. Using the Pick tool, Select two or more groups (or one or more groups and one or more individual objects).

2. Click Arrange, Group.

   This forms a single group composed of two or more nested groups (depending on the number of groups you selected in step 1).

{button ,AL(`PRC Grouping objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Ungrouping objects

The Ungroup command splits a group into its component objects. If you have nested groups (groups inside a group), you'll need to repeat the ungrouping process until you get to the group level you want. If you have nested groups and want to end up with just the original objects, use the Ungroup All command.

To ungroup objects

1. Using the Pick tool, select any object in the group you want to ungroup.

2. Click Arrange, Ungroup (or Ungroup All, if required).

To ungroup objects using the Property Bar

1. Using the Pick tool, select any object in the group you want to ungroup.

2. On the Property Bar, click Ungroup (or Ungroup All, if required).

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{button ,AL(`PRC Grouping objects;',0,"Defaultoverview",)} Related Topics

Selecting an object that is part of a group

CorelDRAW gives you the ability to select and edit individual objects within a group. This eliminates the need to ungroup a group of objects to make changes to individual objects.

To select an individual object in a group

1. Click the Pick tool.

2. Hold down CTRL and click the object.

To select an object in a nested group

1. Click the Pick tool.

2. Hold down CTRL and click the object.

   If the object is part of a nested group, the entire group is selected and is surrounded by a selection box. If the object is on its own within the group, the selection box appears only around it.

3. If more than one object is selected, hold down CTRL and click the object again.

 Note

- When you select an object that is part of a group, the handles on its selection box are displayed as circles instead of squares.

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{button ,AL(`PRC Grouping objects;',0,"Defaultoverview",)} Related Topics

Combining objects

Combining objects

CorelDRAW's Combine command lets you fuse multiple curves, lines, and/or shapes to create a completely new shape with common fill and outline attributes. If the original objects overlap, the overlapping areas are removed to create <u>clipping holes</u> that allow you to see what's underneath. If the objects don't overlap, they still become part of a single object, but maintain their spatial separation.

If you use Combine on rectangles, ellipses, polygons, stars, spirals, graphs, or text, CorelDRAW converts them to curves before converting them to a single <u>curve object.</u> When text is combined with other text, however, the text objects are not converted to curves, but into larger blocks of text. If you want the Combine command to affect the shape of an Artistic text object, you can use the Convert to Curves command to make it a curve object. You can't convert Paragraph text to curves.

Although you'll most often combine objects to create complex shapes with or without clipping holes, you can also combine objects with identical fill and outline attributes to conserve memory, reduce file sizes, and increase redraw speed. By combining objects with identical attributes, you can save disk space and reduce the time it takes your computer to redraw the objects during editing.

The Break Apart command

The Break Apart command performs a function directly opposite to that of the Combine command. Break Apart allows you to separate objects that have been joined using the Combine command. You'll find it particularly useful for modifying clipart that has been created by combining several independent objects. Once you break apart clipart (or any combined object), you can change the attributes and properties of any of its individual components.

If you use the Break Apart command on an object that has been created by combining Artistic text, the text breaks apart first into separate lines, then into words (if you choose the command a second time). Paragraph text, on the other hand, breaks into separate paragraphs. Both Artistic and Paragraph text can be recombined to their original state.

The Combine and Break Apart commands are accessible from the Arrange menu and the Property Bar. You can also add the Combine button to a toolbar using the Customize command (found on the Tools menu).

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Combining two or more objects

The Combine command creates one object from two or more objects. This command has many applications, including the creating of <u>clipping holes</u> and joining line and/or curve segments. In all cases, the object that is produced is a <u>curve</u> that can be manipulated just like any other curve in CorelDRAW.

If you <u>marquee select,</u> the objects you want to combine, the new object assumes the outline and fill attributes of the object on the bottom. If you select the objects using <u>multiple selection</u>, the new object will use the attributes of the object you selected last.

To combine objects

1. Select the objects with the <u>Pick tool.</u>

2. Click Arrange, Combine.

To combine objects using the Property Bar

1. Select the objects with the Pick tool.

2. On the Property Bar, click Combine.

Tip

- Click Arrange, Order, To Front or Forward One to place the combined object on top of other objects. You'll be able to see the objects through the mask's clipping holes.

{button ,AL(`PRC Combining objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Breaking apart combined objects

The Break Apart command divides a combined object into its component objects. You can break apart any object that has been created using the Combine command.

Break Apart is especially useful for modifying clipart. Many clipart images are created by combining several objects. By breaking these images apart, you can modify specific component objects without altering others. Once you've made the modifications, you can recombine the objects using the Combine command. If the object or clipart image hasn't been created using the Combine command, the Break Apart command is grayed out.

You can also break apart Artistic text using the Break Apart command; however, you must first convert the text to curves by clicking Arrange, Convert To Curves.

To break apart combined objects

1. Select the combined object with the Pick tool.

2. Click Arrange, Break Apart.

To break apart combined objects using the Property Bar

1. Select the combined object with the Pick tool.

2. On the Property Bar, click the Break Apart button.

{button ,AL(`PRC Combining objects;',0,"Defaultoverview",)} Related Topics

Welding, trimming, and intersecting objects

Welding, trimming, and intersecting objects

The Weld, Trim, and Intersection commands let you use the shape and position of multiple objects to create an entirely new shape. Welding several overlapping objects binds them together to create one object. This object uses the welded objects' perimeter as its outline. All intersecting lines disappear.

When you trim an object, you remove any areas that are overlapped by other selected objects. These areas are cut away, creating an entirely new shape. Trimming is a good way to create irregularly shaped objects very quickly.

The Intersection command creates an object using the area where two or more objects overlap. The shape of this new object can be simple or complex, depending on what type of shapes you intersect.

For more information see the following:

{button ,JI(`',`Welding objects')} <u>Welding objects</u>

{button ,JI(`',`Trimming objects')} <u>Trimming objects</u>

{button ,JI(`',`Intersecting objects')} <u>Intersecting objects</u>

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Welding objects

Welding objects

The Weld command lets you bind two or more objects together to create a single object. If you weld overlapping objects, they join to create an object with a single outline. If you weld objects that do not overlap, they form a "weld group" that also acts as a single object. In both cases, the object takes on the fill and outline attributes of the target object — the object to which you welded the selected objects.

You can weld any number of objects at one time. You can also weld objects on different layers, provided you have enabled the Edit Across Layers command (found in the Layers Manager). In this case, the resulting welded object will reside on the same layer as the target object.

The Weld command can be used with almost any objects you create using CorelDRAW. However, you cannot weld using Paragraph text, groups, dimension lines, or masters of clones. You can, however, weld clones. You can also weld single objects with intersecting lines. In this case, the object breaks into several subpaths, while its appearance remains the same. Delete the interior subpaths to remove any holes created during welding.

You can access the Weld command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

{button ,AL(`OVR Welding trimming and intersecting objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Welding two or more objects

The Weld command creates a single <u>curve object</u> out of two or more objects. If the objects overlap, the result is a single object with one outline. If the objects don't overlap, they form a weld group, in which the objects appear to be separate but are treated as one object.

To weld objects

1. Select the objects with the <u>Pick tool.</u>

2. Click Arrange, Weld.

3. Enable the Target Object check box if you want to keep a copy of the target object (the object to which you're welding the selected object) after welding.

4. Enable the Other Object(s) check box if you want to keep a copy of the selected object(s) after welding.

5. Click Weld To.

6. Click the object you want to be the target object. (You can click one of the objects you selected in step 1.)

   The welded object takes on the fill and outline attributes of the target object.

To weld objects using the Property Bar

1. Select the objects with the <u>Pick tool.</u>

   If you <u>marquee select</u> the objects, the welded object assumes the outline and fill properties of the bottom-most selected object.

   If you use <u>multiple selection</u>, the welded object takes on the properties of the object you selected last.

2. On the Property Bar, click the <u>Weld button.</u>

Trimming objects

Trimming objects

The Trim command lets you reshape an object by removing the area that overlaps (or is overlapped by) other objects. The object you trim, called the "target object," retains its fill and outline attributes. For example, if you trim a rectangle that is overlapped by a circle, you remove the area of the rectangle that was covered by the circle to create a new, irregular shape.

The Trim command can be used with almost any object you create using CorelDRAW. However, you can't trim using Paragraph text, grouped objects, dimension lines, or masters of clones. You can, however, trim using clones.

You can access the Trim command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

{button ,AL(`OVR Welding trimming and intersecting objects;',0,"Defaultoverview",)} Related Topics

Trimming an object

Before you use the Trim command, you need to decide which object you want to trim (the target object) and which object(s) you want to use to trim it. The objects you use to trim must overlap (or be overlapped by) the target object.

To trim an object

1. Using the <u>Pick tool,</u> select all the objects you want to use to trim the target object.
2. Click Arrange, Trim.
3. Enable the Target Object check box if you want to keep a copy of the object you're trimming.
4. Enable the Other Object(s) check box if you want to keep a copy of the objects you're using to trim.
5. Click Trim.
6. Click the target object (the one you want to trim).

To trim an object using the Property Bar

1. Using the pick tool, select the object you want to trim and the object(s) you want to use to trim it.

   If you <u>marquee select</u> the objects, CorelDRAW trims the bottom-most selected object.

   If you use <u>multiple selection</u>, CorelDRAW trims the object you selected last.

2. On the Property Bar, click the <u>Trim button.</u>

Intersecting objects

Intersecting objects

The Intersection command lets you create a new object using the area common to two or more overlapping objects. This new object is the size and shape of the overlapping area. The new object's fill and outline attributes depend on the object you define as the "target object". If you intersect using the Intersect Roll-Up, for example, you select the objects you want to intersect, click the Intersect With button, then select a target object. The new object uses the fill and outline attributes of this object.

You can't create intersections that involve Paragraph text, groups, dimension lines, or masters of clones. You can, however, use clones to intersect with other objects. In addition, you can't intersect objects that don't overlap.

You can access the Intersection command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

{button ,AL(`OVR Welding trimming and intersecting objects;',0,"Defaultoverview",)} Related Topics

Creating an intersection

The basic function of the Intersection command is to create a new object out of an area where two or more objects overlap. The result is a one object the size and shape of this overlapping area. In addition to this new object, the Intersect Roll-Up lets you keep all, some, or none of the original objects. Regardless of the settings you choose, the new object uses the fill and outline attributes of the "target object" — the object with which you're intersecting the selected objects.

To intersect objects

1. Select the objects with the Pick tool.

2. Click Arrange, Intersect.

3. Enable the Target Object check box if you want to keep a copy of the target object .

4. Enable the Other Object(s) check box if you want to keep a copy of all other selected objects (except the target object).

5. Click Intersect With.

6. Click the object that you want to be the target object.

   You can click one of the objects you selected in step 1.

To intersect objects using the Property Bar

1. Select the objects with the Pick tool.

   If you marquee select the objects, the intersected object takes on the properties of the bottom-most selected object.

   If you use multiple selection, the intersected object takes on the properties of the object you selected last.

2. On the Property Bar, click the Intersection button.

Aligning objects

Aligning objects

Having objects line up can be an important requirement for virtually any type of drawing. To this end, CorelDRAW provides controls that allow for precise alignment of any series of objects. These controls let you choose how you want the objects to line up and where you want them aligned in your drawing.

You use the controls in the Align and Distribute dialog box to specify whether you want the objects to line up horizontally or vertically (or both) using their edges or center points. Once you've indicated how you want to align the objects, you need to indicate where you want to line them up. To this end, CorelDRAW provides three options: the edge of the page, the center of the page, and the edge or center of the "target object," which is determined by the way you select the objects. For maximum precision, you can also choose to align the objects to the grid line nearest to the alignment point you selected.

The Snap To commands can also help you align objects. These commands let you make the grid, guidelines, and stationary objects behave like magnets. With snapping enabled, objects are attracted to the grid, guidelines, and other objects for exact alignment. For more information on setting up the grid and guidelines, see "Using the grid, rulers, and guidelines."

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} Related Topics

Aligning objects horizontally and vertically

The Align tab (found on the Align and Distribute Roll-Up) provides all the controls you need to align any selection of objects. In lining up objects, the Align tab controls use the imaginary boxes — called selection boxes — that surround objects when you select them. For example, enabling Right aligns the right edges of the objects' selection boxes.

You can also specify where you want alignment to occur using the check boxes in the Align To group. By leaving these two check boxes disabled, you indicate that you want the selected objects to align with a specific object, the target object. If you marquee select the objects, the target object is bottom-most selected object. If you select the objects using multiple selection, the target object is the object you selected last. For example, if you use multiple selection and align the object's left edges, alignment occurs at the left edge of the object you selected last.

If you enable the Align To Grid check box, the Edge Of Page and Center Of Page check boxes are grayed out. In this case, the objects align to the closest grid point. For example, if you enable the Right and Align To Grid check boxes, the objects move so that their right edges align to the nearest vertical grid line. The objects do not necessarily align with one another.

To align a series of objects

1. Select the objects with the Pick tool.

2. Click Arrange, Align and Distribute.

3. Enable the Top, Center, or Bottom check box to indicate how you want the objects to line up horizontally.

4. Enable the Left, Center, or Right check box to specify how you want the objects to line up vertically.

    You can skip step 3 or 4 if you only want one type of alignment.

5. Do one of the following:

    - Enable Edge of Page or Center of Page to indicate where you want alignment to occur. Leave both boxes disabled if you want alignment to occur at the target object.

    - Enable Align To Grid if you want the objects to line up with the grid.

To preview alignment settings before applying

1. Follow steps 1 to 5 from the above procedure.

2. Click Preview.

3. Click Reset to clear your settings and start again.

{button ,AL(`PRC Aligning objects;',0,"Defaultoverview",)} Related Topics

Aligning objects using the Snap To commands

The Snap To commands make precise alignment easy by forcing objects to line up with the grid, with guidelines, or with objects when you drag them nearby.

When the Snap To Guidelines command is enabled, objects snap so that the edges of their <u>selection boxes</u> "snap" to line up with horizontal and vertical guidelines. With slanted guidelines, objects snap so that the point you're using to drag them snaps to the guideline. This point is indicated by a blue square.

When the Snap To Grid command is enabled, objects snap so that they always line up vertically and horizontally with the nearest grid marker. You can view grid markers by clicking View, Grid.

The Snap To Objects command aligns objects so that the point you're using to drag lines up with "snap points" on stationary objects. These snap points are located at each of an object's <u>nodes</u> and are displayed as blue squares when alignment occurs. You can see an object's nodes by clicking it with the <u>Shape tool.</u>

To enable	Do this
Snap To Guidelines	Deselect all objects, then click the <u>Snap To Guidelines button</u> on the Property Bar.
Snap To Grid	Deselect all objects, then click the <u>Snap To Grid button</u> on the Property Bar.
Snap To Objects	Deselect all objects, then click the <u>Snap To Guidelines button</u> on the Property Bar.

{button ,AL(`PRC Aligning objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Distributing objects

Distributing objects

Even spacing of objects can play an important role in many types of drawings. An organizational chart, for example, is often most effective when its columns and components are distributed evenly on the page. By placing objects at equal intervals, you can give your drawings a polished, professional look.

CorelDRAW's object distribution controls help meet the need for even spacing. These controls allow you to arrange objects so that their center points or specific edges (for example, top or right) are separated by equal intervals. You can also use these controls to distribute objects so that they sit an equal distance apart. Once you've indicated how you want the objects distributed, you can choose the area over which you want the objects distributed. In each case, you can choose to distribute the objects to the extent of the length or width of the selection box that surrounds them or to the length or width of the drawing page.

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} **Related Topics**

Distributing objects horizontally and vertically

The Distribute tab (found on the Align and Distribute Roll-Up) provides all the controls you need to evenly distribute any selection of objects either horizontally or vertically. In creating this distribution, CorelDRAW uses the objects' selection boxes. For example, enabling Left results in even spacing between the left edges of the objects' selection boxes, while enabling Spacing creates even space between these boxes.

To distribute a series of objects

1. Select the objects with the Pick tool.
2. Click Arrange, Align and Distribute.
3. Click the Distribute tab.
4. Enable the Left, Center, Spacing, or Right check box to specify how you want to distribute the objects horizontally.
5. Enable the Top, Center, Spacing, or Bottom check box to specify how you want to distribute the objects vertically.

   You can skip step 4 or 5 if you only want one type of distribution.
6. Click Extent of Selection or Extent of Page to indicate the area over which you want to distribute the objects.

To preview distribution settings before applying

1. Follow steps 1 to 6 from the above procedure.
2. Click Preview.
3. Click Reset to clear your settings and start again.

Tip

- You can also open the Align And Distribute dialog box by clicking the Align button on the Property Bar.

Using the Object Manager

Using the Object Manager

The Object Manager displays the hierarchical structure of objects, layers, and pages in the active document. This hierarchy shows the stacking order, i.e., the vertical order, of the objects and layers on each page in the document. For each object in the document, the Object Manager displays a small icon and brief a description indicating the object's basic fill and outline properties. These icons are interactive, which means that you can select and edit them and immediately see the changes in your drawing.

Edits to selected objects can be performed using CorelDRAW's tools and features or controls in the Object Manager. The Object Manager provides the following features to give added power to beginners and experts alike:

- drag and drop ordering of objects (within layers and between layers)
- drag and drop editing of objects' outline and fill colors
- drag and drop application of styles (color, graphics, and text)
- drag and drop grouping and ungrouping of objects
- drag and drop creation and editing of PowerClips
- layer property controls
- full compatibility with CorelDRAW's powerful object, page, and layer manipulation tools
- right-click menus offering quick access to frequently used commands
- object naming for easy identification

You should notice that when you select an object in either document view, it's automatically highlighted in the other view. In addition, changes to objects (for example, fills and outlines) are automatically reflected in both document views.

Drag and drop editing can be performed within the Object Manager, between the Object Manager and the Drawing Window, or between Object Managers for different drawings. The choice is yours: you can edit your document using the Drawing Window, the Object Manager or a combination of the two.

{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening and setting up the Object manager

The Object Manager displays the hierarchical structure of the pages, layers, and objects in the active document. Buttons in the Object Manager's toolbar let you display any portion of this hierarchy.

To open the Object manager

- Click Layout, Object Manager.

To display pages and layers in the Object Manager

- Click the <u>Show Pages and Layers button.</u>

To display pages only in the Object Manager

- Click the <u>Show Pages button.</u>

To display object properties

- Click the <u>Show Properties button.</u> Click the button again to hide object properties.

{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating and manipulating layers using the Object Manager

The Object Manager provides controls that let you create layers and set their basic properties. These properties govern whether a layer is printable, editable, and visible, and whether it is a master layer (a layer that appears on every page of the document). The Object Manager also has controls that allow you to rename any layer to indicate its content or its relationship to the rest of the drawing.

To	Do this
Create a layer	Right-click any layer's name tag, then click New Layer.
Display/hide a layer	Right-click the layer's name tag, then click Visible.
Allow/prevent editing of a layer	Right-click the layer's name tag, then click Editable.
Allow/prevent printing of a layer	Right-click the layer's name tag, then click Printable.
Create a master layer	Right-click the layer's name tag, then click Master.
Rename a layer	Right-click the layer's name tag, then click Rename Layer. Type the new name, then press ENTER. The name can contain up to 32 characters.
Activate a layer	Click the layer's name tag. The active layer is shown in red text.
Change a layer's position	Click and drag the layer to its new position, or click the layer, then click the Move Up or Move Down button.
Delete a layer	Right-click the layer's name tag, then click Delete Layer.

 Note

- The Eye, Printer, and Pencil icons can be used to set whether a layer is visible, printable, and editable. You can change any property's state by clicking the appropriate icon. When disabled, these icons are grayed out.

{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} Related Topics

Selecting objects using the Object Manager

Just like you do in the Drawing Window, you have to select objects in the Object Manager before you can manipulate, format, or edit them. You can select any object or group of objects using the mouse.

Once you've selected an object in the Object Manager, you can use any of CorelDRAW's tools and features to change its properties. For example, you can select an object and change its fill or outline just as you do when you're working in the Drawing Window.

To select one object or group of objects

- Click the object's or group's name tag.

To select multiple objects or groups of objects

- Hold down SHIFT and click each of the name tags of the objects or groups of objects you want to select.

  You can only select multiple objects if they reside on the same layer.

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{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} <u>Related Topics</u>

Manipulating objects using the Object Manager

Once you select an object using the Object Manager, you can manipulate it using the commands in the Edit menu. These commands let you copy, remove, and paste objects like you do when you're working in the Drawing Window. You'll also find commands for grouping and assigning names to objects.

For information about filling and outlining using drag and drop, see "Applying a uniform fill using the Color Palette."

To	Do this
Copy an object	Click the object's name tag, then click Edit, Copy.
Duplicate an object	Click the object's name tag, then click Edit, Duplicate.
Cut an object	Click the object's name tag, then click Edit, Cut.
Paste an object	Click the layer on which you want the object placed, then click Paste.
Delete an object	Click the object's name tag, then click Edit, Delete.
Group two objects	Drag an object's name tag over the name tag of the object with which you want to group it. Repeat this step to add more objects to the group. You can't group objects that reside on different layers.
Remove an object from a group	Drag the object's name tag over the name of the layer where it resides.
Rename an object	Select an object in the Object Manager, then click it's name tag to display a text cursor. Type the new name, then press ENTER. The name can contain up to 32 characters.
Create a PowerClip	Right-click and drag the contents object over the container object (see "PowerClipping with the Object Manager").

 Note

- For added convenience, the object renaming function is tied to the Object Data feature. If you assign a name in the Object Manager or the Object Data Roll-Up, the name automatically appears in the other location. For example, if you name an object "Rectangle 1" in the Object Manager, "Rectangle 1" is automatically assigned to the "Name" field in the Object Data Roll-Up. However, if you change the title of the "Name" field in the Object Data Roll-Up, the change is not reflected in the Object Manager.

{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} Related Topics

Ordering objects using the Object Manager

The Order commands apply to objects you select in the Object Manager like they apply to objects you select directly from the Drawing Window. These commands let you change the vertical order — called the stacking order — of objects in any document.

To move an object	Do this
To the front of a layer	Click the object's name tag, then click Arrange, Order, To Front.
To the back of a layer	Click the object's name tag, then click Arrange, Order, To Back.
Forward one on a layer	Click the object's name tag, then click Arrange, Order, Forward One.
Back one on a layer	Click the object's name tag, then click Arrange, Order, Back One.
In front of a specific object	Click the object's name tag, then click Arrange, Order, In Front Of. Then click the object in front of which you want to move the selected object.
Behind a specific object	Click the object's name tag, then click Arrange, Order, Behind. Then click the object behind which you want to move the selected object.

Tip

- You can also change an object's position by dragging the object (or, more specifically, the object's name tag) within the Object Manager, or by clicking the <u>Move Up</u> or <u>Move Down button.</u>

{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Moving objects between layers and pages using the Object Manager

The Object Manager provides quick ways to move and copy objects between layers and pages. These operations are made simpler because of the Object Manager's interactive display, because you're always able to see how the operation will affect the drawing's hierarchy.

To copy an object to another layer or page

1. In the Object Manager, click the name tag of the object you want to copy.

2. Click Edit, Copy.

3. Click the name tag of the layer or page to which you want to copy the object.

4. Click Edit, Paste.

To move an object to another layer

1. In the Object Manager, click the name tag of the object you want to move.

2. Drag the object to the name of the layer to which you want to move it.

To move an object to a another page

1. In the Object Manager, click the name tag of the object you want to move.

2. Drag the object to the Master Desktop layer's name tag.

3. Drag the object to a new page.

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{button ,AL(`PRC Using the Object Manager;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating an object database

Creating an object database

CorelDRAW's Object Data feature lets you create a database with information about the objects in a drawing. You can enter many types of data about individual objects or groups of objects — text, numbers, times, dates, and so on.

You create the database by entering information for specific objects on the Object Data Roll-Up. This information is set up on a datasheet (called the Object Data Manager), with categories of information organized in columns. If you're creating a technical drawing, for example, you might have component names in one column, part numbers in another, cost in a third, and so on. For each component in the drawing, you enter the same categories of information.

Once the database is created, you can view information on any object in list or datasheet form. The Object Data Roll-Up displays a list of all the information you've assigned; the Object Data Manager displays this information in a formatted datasheet.

CorelDRAW provides basic functions for formatting and manipulating information in the database. For example, you can add and delete columns, indent rows to show hierarchical relationships, and summarize data for selected objects. You can also print the entire database or only parts of it.

Using the Clipboard, you can copy data to different locations within the datasheet or between datasheets for different CorelDRAW documents. You can also use the Clipboard to copy data to and from other Windows database or spreadsheet programs, such as Corel Quattro Pro and Microsoft Excel.

For more information see the following:

{button ,JI(`',`Setting up the object database')} Setting up the object database

{button ,JI(`',`Assigning and editing object data')} Assigning and editing object data

{button ,JI(`',`Viewing editing and formatting an object data summary')} Viewing, editing, and formatting an object data summary

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{button ,AL(`OVR Organizing objects;',0,"Defaultoverview",)} Related Topics

Setting up the object database

Setting up the object database

Before you begin assigning data to the objects in a drawing, you need to make sure that you have the data fields and formats you need. In other words, you need to know what information you want to display. By default, CorelDRAW creates four data fields: Name, Cost, Comments, and CDRStaticID. The first three fields have been created for your convenience and can be edited or deleted as you need. The CDRStaticID field is used so that DRAW can identify the objects. This field can't be edited or deleted.

If you require custom fields, you can define their formats using the controls in the Format Definition dialog box. This dialog box gives you access to four basic field formats: General, Date / Time, Linear, and Numeric. Each of these fields, in turn, provides a series of common preset formats. You can use these formats or create your own. For example, if none of the preset Date / Time formats suit the way you want to have time displayed, you can create your own by assigning a set of variables.

You can create and assign as many data fields as you want, as long as they use the allowable format variables.

{button ,AL(`OVR Creating an object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding new object data fields

If CorelDRAW's preset formats don't provide the information you want in your data summary, you can create your own custom formats. The Format Definition dialog box provides an array of preset formats for each of the four basic format types. You choose the format type to see its list of preset formats, then choose the format you want to use. A sample of the selected format appears in the Sample box at the bottom of the window. If you can't find the format you want in the list of preset formats, you can create your own using the variables available for the format type you're using.

The field format you select is used for all objects in the active drawing.

To add a field that uses a preset format

1. Click Tools, Object Data.

2. In the Object Data Roll-Up, click , Field Editor.
3.   Click the Create New Field button.
4.   Type a name for the field in the box provided.
5.   Click the Change button (unless you want to use the format displayed beside the Current label).
6.   In the Format Type box, enable the format type you want to create.
7.   Choose the format you want from the list box provided and press ENTER.
8.   Click the Add Selected Field(s) button.

To add a field that uses a custom format

1. Follow steps 1 to 6 from the above procedure.

2. In the Create box, type the format you want to create and press ENTER.

   For specific information about creating custom formats, see "Creating general object data formats," "Creating date and time object data formats," "Creating linear and angular object data formats," or "Creating numeric object data formats."

3. Click the Add Selected Field(s) button.

 Tips

- Enable the List Of Default Fields check box (on the Field Editor dialog box) to add the new field to DRAW's list of default fields. This field will then be applied to all new documents you create.

- Enable the All Objects check box to apply the field to objects that have already been created in addition to those you will be creating.

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} Related Topics

Editing object data fields

You can change any object data field by giving it a preset or custom format. For example, you can change a numeric field so that it displays more or fewer decimal places or so that it displays numbers in thousands. All custom formats must comply with the parameters listed in <u>"Creating general object data formats,"</u> <u>"Creating date and time object data formats,"</u> <u>"Creating linear and angular object data formats,"</u> and <u>"Creating numeric object data formats."</u>

To change a field's format

1. Click Tools, Object Data.

2. In the Object Data Roll-Up, click , Field Editor.
3.   Click the field's name.
4.   Click the Change button.
5.   In the Format Type box, enable the format type you want to create.
6.   Do one of the following:
•   Choose the format you want from the list box provided and press ENTER.
•   In the Create box, type the format you want to create and press ENTER.

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{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating general object data formats

General formats display object data text and numbers in the same format you type them. However, numbers appear without leading or trailing zeroes and with no digit grouping symbol (i.e., 1000 instead of 1,000) For example, if you enter the value 123.456000, it is displayed as 123.456. If the number is 1000000 or more, it is converted to a shortened equivalent number for display purposes (for example, 123456789 appears as 1.23457e+008).

You can also create your own custom general formats, including formats that incorporate replaceable variables. The ampersand (&) placeholder lets you insert a variable string inside a static format. For example, you can create a format that lets you put variable data inside a sentence. The variable is replaced by the data you assign to the field. For example, the format "*The machine uses*" & "*kWh of electricity per month*." displays the object data entry 102 as: *The machine uses 102 kWh of electricity per month*.

Notice the use of quotation marks around the strings and before and after the ampersand variable in the sample format. You must include quotation marks when you create general formats that use this variable.

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating date and time object data formats

The following table lists the Date/Time object data formats. CorelDRAW bases the default date and time formats on the current regional settings. You can modify these settings using the Windows Control Panel. Refer to Microsoft Windows documentation for information about changing regional settings.

Format	Result
d	Displays the day of the month as a number with no leading zero (e.g., the 5th day as 5).
dd	Displays the day of the month as a number with a leading zero (e.g., the 3rd day as 03).
ddd	Displays an abbreviation representing the day of the week (e.g., Sunday as Sun).
dddd	Displays the full name of the day of the week (e.g., Thursday, Monday).
M	Displays the month as a number with no leading zero (e.g., January as 1).
MM	Displays the month as a number with a leading zero (e.g., March as 03).
MMM	Displays an abbreviation representing the month (e.g., February as Feb).
MMMM	Displays the full name of the month (e.g., February as February).
yy	Displays the year as two digits (e.g., 1996 as 96).
yyyy	Displays the year as four digits (e.g., 1996 as 1996).
h	Displays the hour as a number with no leading zero (e.g., 5 AM as 5).
hh	Displays the hour as a number with a leading zero (e.g., 5 AM as 05).
mm	Displays minutes with a leading zero, if necessary.
ss	Displays seconds with a leading zero, if necessary.
am or AM	Displays the hour as a 12-hour time, with an am or pm symbol, as determined by the regional settings in the Windows Control Panel.
Other Symbols	CorelDRAW accepts certain symbols without alteration if they form part of a format. These include the space character, the tab character, the list separator from the regional settings in the Windows Control Panel, and anything enclosed in quotation marks. If you want to use a quotation mark within a string enclosed by quotation marks, the quotation mark must be preceded by the escape character (\).

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} __Related Topics__

Creating numeric object data formats

The following table lists numeric formats you can use to display non-linear values, including currency. If the value you enter equals or exceeds 1000000, it is automatically displayed as an equivalent number (unless you specify another format, such as those displaying numbers in thousands or millions). For example, 3000000 is displayed as 3.0e+006.

Format	Meaning
0	Digit placeholder. CorelDRAW replaces each occurrence of the placeholder with a digit from the value being formatted. If the number has fewer digits than there are zeros in the format, CorelDRAW displays extra zeros. For example, with the format 000.000, 1.23 is displayed as 001.230. If the value has more digits than there are zeros in the format, the extra digits are displayed on only the left side of the decimal. For example, the format 000.000 displays 12345.6789 as 12345.679.
#	Digit placeholder used to hold a space for the digit grouping symbol. For example, the format #,##0 displays 12345.678 as 12,345, and 1.2345 as 1.
, (comma)	Digit grouping symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
. (period)	Decimal symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
$	Currency symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
/?	Expresses a number as a fraction of the denominator "?". CorelDRAW converts the number to a fraction with the specified denominator, then reduces it to the smallest fraction. For example, the format #,##0/81 displays 1.73 as 1 59/81.
K	Expresses a number in units of one thousand. For example, 123456.789 formatted with 0.0 K is displayed as 12.3 K.
M	Express a number in units of one million. For example, 1,678,901.2 formatted with 0.0 M is displayed as 1.7 M.
%	Expresses a number in percentage points. For example, 1.23 formatted with 0.0% is displayed as 123.0 %.
E+00, e+00	Expresses a number in scientific notation. For example, 1234.56 formatted with 0.00 e+00 is displayed as 1.23 e+03.
- (dash)	Indicates the placement of the negative symbol in the format string. For example, 33,333.33 formatted with #,##0- is displayed as 33,333-.

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating linear and angular object data formats

Linear and angular formats let you display values accompanied by units of linear and angular measurement. Linear formats show values using the imperial and metric systems as well as measurements like picas, points, ciceros, and didots. Angular formats cover any angle measurement in degrees. CorelDRAW's built-in linear/angular object data formats combine these units with many of the numeric formats, providing effective display and easy conversion from a single value into major and minor unit values (for example, feet and inches or kilometers and meters).

If DRAW's preset Linear/Angular formats don't suit your needs, you can create your own custom linear formats. However, you must use one of the supported measurement systems (as described in the previous paragraph). In addition, you can't combine any two systems.

For each custom format, you can make two entries. The first entry is used for the major unit (for example, meters), while the second entry is a corresponding minor unit (for example, centimeters). If the first unit format contains digits after the decimal or a fraction, you cannot include a minor unit format.

When you enter values for formats with major and minor units, you must enter a value expressed in the minor units. For example, if your format expresses measurement in miles and feet, you enter a value in feet. CorelDRAW converts the value based on the selected format.

The following symbols (as well as the numeric format symbols) are the building blocks for creating your own linear and angular object data formats.

Format symbol	Unit
mi	miles
yds	yards
ft or ' (apostrophe)	feet
in or " (quotation marks)	inches
km	kilometers
m	meters
cm	centimeters
mm	millimeters
picas	picas
points or pts	points
ciceros	ciceros
didots	didots
degrees	degrees (angular)

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Renaming and reordering object data fields

You can change the name of any field to better suit your object data summary. You can also change the location of fields so that they appear in a logical order on the data summary.

To rename an object data field

1. Click Tools, Object Data.

2. In the Object Data Roll-Up, click the , Field Editor.
3.   Double-click the name of the data field you want to change.
4.   Type a new name in the box provided and press ENTER.

To reorder a drawing's object data fields

1. Follow steps 1 and 2 from the above procedure.

2. Drag the names of the fields in the list box so that they are in the order you want.

   As you drag, the cursor changes to indicate its position in the list.

 Note

- For added convenience, the object renaming function is tied to the Object Manager feature. If you assign a name in the Object Manager or the Object Data Roll-Up, the name automatically appears in the other location. For example, if you name an object "Rectangle 1" in the Object Manager, "Rectangle 1" is automatically assigned to the "Name" field in the Object Data Roll-Up. However, if you change the title of the "Name" field in the Object Data Roll-Up, the change is not reflected in the Object Manager.

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Deleting object data fields

You can delete any object data field except for CDRStaticID. If you delete a field, you also delete all data entered for that field in the active document.

To delete a field

1. Click Tools, Object Data.

2. In the Object Data Roll-Up, click , Field Editor.

3. Click the field's name in the list box at the left side of the dialog box.

   To select multiple fields, hold down SHIFT as you click the field names.

4. Click the Delete Field button.

{button ,AL(`PRC Setting up the object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning and editing object data

Assigning and editing object data

Once you have all the data fields you want for your drawing, you're ready to start creating your database. The Object Data Roll-Up and the Object Data Manager provide all the commands and features you need to add and edit your object information. The Object Data Roll-Up is best for entering data for single objects and is accessible from the Tools menu. Its controls let you add, edit, and delete object data.

The Object Data Manager, on the other hand, is best for entering and editing data for multiple objects. It provides many of the editing controls and functionality you'll find in popular spreadsheet applications.

{button ,AL(`OVR Creating an object database;',0,"Defaultoverview",)} <u>Related Topics</u>

Assigning data

The Object Data Roll-Up makes it easy to assign data to objects one at a time. When you select an object and open the Object Data Roll-Up, you see the data fields you've created for the active drawing. All you have to do is choose the field you want and enter the data. If you need to edit an entry, you use the same basic procedure and make the changes you need.

If you want to assign data to multiple objects at the same time, you might find it easier to use the Object Data Manager. This helps speed up the data entry process and lets you look at the data summary as it begins to take shape.

To assign data to one object

1. Select the object with the Pick tool.

2. Click Tools, Object Data.

3. In the Field / Value list, click a data field name.

4. Click the text box at the top of the Object Data Roll-Up.

5. Type the data you want.

6. Repeat steps 3 to 5 to add data to other fields.

To assign data to multiple objects

1. Select the objects using the Pick tool.

2. Click Tools, Object Data.

3. Click the Object Data Manager button.

4. In the Object Data Manager, click a cell.

5. Type in the appropriate data.

6. Press Enter to assign your entry to the cell, the field, and the object.

{button ,AL(`PRC Assigning and editing object data;',0,"Defaultoverview",)} Related Topics

Selecting cells in the Object Data Manager

Before you edit the information in a cell, you have to select it. As in most spreadsheet programs, the easiest way to select cells is to click and drag the mouse.

To select	Do this
One cell	Click the cell, or press the Arrow keys to move to the cell.
A range of cells	Hold down the left mouse button on the first cell in the range, then drag to the last cell.
A large range of cells	Click the first cell in the range, then hold down SHIFT and click the last cell in the range. Use the scroll bars to make the last cell appear in the Object Data Manager.
A whole row	Click the row heading. For example, click 3 to select all of row 3.
A whole column	Click the column heading. For example, click Cost to select the whole Cost column.
Adjacent rows or columns	Drag across the row or column headings. Or, select the first row or column, then hold down SHIFT and click the last row or column.
All cells	Click the button at the top-left corner of the summary sheet where the row and column headings intersect.
Additional cells	Hold down SHIFT and click the last cell you want to include in the new selection. The rectangular range between the active cell and the cell you click becomes the new selection.

{button ,AL(`PRC Assigning and editing object data;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing data in the Object Data Manager

The Edit menu in the Object Data Manager contains commands for undoing and redoing datasheet operations, as well as for cutting, copying, pasting, and deleting cell contents. You can also edit cell contents using the keyboard. Changes you make to cell contents are reflected in the Object Data Roll-Up. You may, in fact, find it most convenient to perform data entry and editing in the Object Data Manager. Remember, though, that the Object Data Manager will only display data for the objects that are selected in the Drawing window.

For more information about displaying summaries in the Object Data Manager, see "Viewing an object data summary."

To	Do this
Type in a cell	Select the cell, then type as required.
Copy cell contents	Select the cells you want to copy, then click Edit, Copy.
Cut cell contents	Select the cells you want to cut, then click Edit, Cut.
Paste data into the summary	Select the cells where you want the data, then click Edit, Paste.
Delete cell contents	Select the cells you want to delete, then click Edit, Delete.
Undo an operation	Click Edit, Undo.
Redo an operation	Click Edit, Redo. This command is only available after you've used the Undo command.

Tip

- You can also use the Copy command to copy data for pasting in other spreadsheet applications, for example, Corel Quattro Pro. Select the cells you want to copy, then click Edit, Copy. Open the application in which you want to paste the information, then click Edit, Paste.

{button ,AL(`PRC Assigning and editing object data;',0,"Defaultoverview",)} Related Topics

Deleting object data entries

The Clear Field and Clear All Fields commands (in the Object Data Roll-Up) let you remove data from the selected field or all fields, respectively. Data is removed for the selected object only.

If you're working in the Object Data Manager, you can delete cells by selecting them with the mouse and clicking Edit, Delete. For more information, see "Editing data in the Object Data Manager."

To delete an object data entry

1. Select the object that has the information you want to clear.

2. Click Tools, Object Data.

3. In the Object Data Roll-Up, click the field entry you want to clear.

4. Click , Clear Field.

To delete all of an object's data entries

1. Follow steps 1 and 2 from the above procedure.

2. In the Object Data Roll-Up, click , then click Clear All Fields.

{button ,AL(`PRC Assigning and editing object data;',0,"Defaultoverview",)} Related Topics

Copying data between objects

The Copy Data From command lets you use an object's data entries to update another object's data entries. This command does not replace an object's data entries; rather, it appends fields and data where necessary.

To copy data from one object to another

1. Select the object to which you want to copy data.

2. Click Tools, Object Data.

3. In the Object Data Roll-Up, click , Copy Data From.

4.   Click the object from which you want to copy data.

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{button ,AL(`PRC Assigning and editing object data;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Viewing and formatting an object data summary

Viewing, editing, and formatting an object data summary

The Object Data Manager provides the commands and functions you need for editing and formatting your object data summary. For example, you can add and delete columns, indent rows to show hierarchical relationships, and summarize data for selected objects. You can also print part or all of the database.

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{button ,AL(`OVR Creating an object database;',0,"Defaultoverview",)} **Related Topics**

Viewing an object data summary

The Object Data Manager summarizes the information you've assigned to the objects in your drawing. While it can be used to view and edit data associated with a single object, its main purpose is to help you manage large amounts of data associated with multiple objects contained in various groups in a drawing. The summary you see is based on the objects you select.

To view an object data summary for one object

1. Select the object with the Pick tool.
2. Click Tools, Object Data.
3. In the Object Data Roll-Up, click the Object Data Manager button.

To view an object data summary for multiple objects

1. Select the objects with the Pick tool.
2. Click Tools, Object Data.
3. In the Object Data Roll-Up, click the Object Data Manager button.

To view an object data summary for an entire document

1. Click Edit, Select All.
2. Click Tools, Object Data.
3. In the Object Data Roll-Up, click the Object Data Manager button.

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{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} Related Topics

Setting object data summary display preferences

The Preferences menu (in the Object Data Manager) contains commands for specifying the way data is displayed in the datasheet. Here you can show details of a group of fields or highlight certain levels and types of data. A check mark appears beside each of these commands when they are enabled.

Choose the Show Group Details command to expand the focus of the datasheet to reveal the objects (and accompanying data) contained in a group or subgroup. You can display up to 99 levels of subgroups. Choose the Highlight Top-level Objects command to apply a bold effect to the first level of a group in the datasheet. Enable the Italicize Read-only Cells command to italicize cells that can't be edited. For example, the total of a numerical field can't be edited directly; therefore, it appears in italics when you enable this option.

For information about viewing summaries in the Object Data Manager, see "Viewing an object data summary."

To change the level of subgroups displayed in the datasheet

- In the Object Data Manager, click the Preferences menu, then click the Show Group Details command that indicates the number of levels you want to display.

To highlight the top level of each group in the datasheet

- In the Object Data Manager, click the Preferences menu and enable the Highlight Top-level Objects command.

To italicize read-only cells in the datasheet

- In the Object Data Manager, click the Preferences menu and enable the Italicize Read-only Cells command.

{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} Related Topics

Displaying data for grouped objects

The Show Hierarchy command (in the Object Data Manager) places a two-space indent before data relating to objects in groups. This indentation creates a visible distinction between groups in a column.

The Summarize Groups command displays individual group subtotals for fields sharing multiple groups. Use this command when more than one group of objects are displayed in a datasheet. This command applies to fields with numeric formats only.

For information about viewing summaries in the Object Data Manager, see "Viewing an object data summary."

To indent all groups in a column

1. In the Object Data Manager, select the column to which you want to apply indents.

2. Click Field Options, Show Hierarchy.

To show group subtotals

1. In the Object Data Manager, select the column in which you want to show group subtotals.

2. Click Field Options, Summarize Groups.

{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} Related Topics

Showing the sum of values in a column

When enabled, the Object Data Manager's Show Totals command automatically sums the values in the selected column. The sum is displayed at the bottom of the column.

For information on viewing summaries in the Object Data Manager, see "Viewing an object data summary."

To show the sum of the values in a column

1. In the Object Data Manager, select the column.
2. Click the Field Options menu and enable the Show Totals command.

To hide the sum of values in a column

1. In the Object Data Manager, select the column.
2. Click Field Options, Show Totals.

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{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} Related Topics

Setting page properties for an object data summary

The Page Setup dialog box (in the Object Data Manager) provides controls that let you specify how you want your summary to appear on the printed page. You can use these controls to enable and disable printing of grid lines, column headers, and row headers, as well as to set the page margins.

To set page properties for a data summary

1. Using the Pick tool, select the objects you want to summarize.

2. Click Tools, Object Data.

3. In the Object Data Roll-Up, click the Object Data Manager button.

4. Click File, Page Setup.

5. Enable or disable printing of grid lines, column headers, and print row headers using the check boxes provided.

6. Type values in the Left and Top boxes to specify the left and top page margins. You can use the list boxes provided to choose the unit of measurement you want.

{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} Related Topics

Changing the width of a column in the Object Data Manager

The Object Data Manager displays as much of each data entry as will fit in a cell. This means that if some entries are too long, they won't be displayed in full. If this happens, you can just change the width of the entire column so that all of its entries fit in their respective cells.

To change the width of a column in the Object Data Manager

1. In the Object Data Manager, select the column you want to adjust.

2. Drag the border at the right of the column heading until the column has the width you want.

{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing an object data summary

The Object Data Manager gives you access to all of CorelDRAW's printing capabilities. This gives you the option to print quickly or print using specific settings.

For information about viewing summaries in the Object Data Manager, see <u>"Viewing an object data summary."</u>

To print an object data summary

1. In the Object Data Manager, click File, Print.

2. Choose your printer from the Name list box.

3. Type the number of copies you want in the Copies box.

 Tip

- For more information about DRAW's printing capabilities, see <u>"Printing."</u>

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{button ,AL(`PRC Viewing and formatting an object data summary;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Corel SCRIPT

Using the Corel SCRIPT Editor

The Corel SCRIPT Editor, included with the CorelDRAW Graphics Suite, is a tool you can use to modify your saved recordings, or scripts. For example, if you have a script that you want to make a change to, you can either re-record the script or edit the commands in the script. It's often easier just to modify a few commands, rather than re-record the entire script. As well as editing commands, you can use the Editor to add commands that can't be recorded or to write scripts from scratch.

Since scripts are standard text files, they can be edited with any Windows text editor or word processor. However, the Corel SCRIPT Editor also includes features to test, debug, and run script files.

The Corel SCRIPT Editor also includes tools to quickly create and edit custom dialog boxes that let the user return input to a running script. See "Using custom dialog boxes in scripts" for more information.

 Notes

- If you've used scripts and custom dialog boxes in other Corel applications such as CorelDRAW 6, Corel PHOTO-PAINT 6, CorelFLOW 3, or CorelCAD 1, you'll find the Corel SCRIPT Editor has incorporated all the features of the Corel SCRIPT Dialog Editor, making it even easier to include custom dialog boxes in your scripts.

- Corel SCRIPT scripts can be saved as text only or as standalone executables. Text files do not contain a compiled binary component and are compiled each time the script is executed. Standalone executables contain binary code that you cannot edit in a text editor.

- Script files are saved with the extension .CSC.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

About the Corel SCRIPT programming language

Any scripts you save contain CorelDRAW or Corel PHOTO-PAINT commands. These commands are part of the Corel SCRIPT programming language. The Corel SCRIPT programming language consists of two distinct sets of instructions:

- Corel SCRIPT application commands and functions
- Corel SCRIPT programming statements and functions

Computer programming experience isn't a prerequisite for using Corel SCRIPT to modify and write scripts. However, the more knowledge, experience, and desire you have to learn the mechanics of CorelDRAW and Corel PHOTO-PAINT, the more you'll be able to take advantage of the power of Corel SCRIPT. The amount of information you'll need to know about scripting will depend on the complexity of your scripts.

The Corel SCRIPT online Help file contains information covering instructions for novice script writers to reference material for experienced script writers and programmers. The following information categories are available:

Corel SCRIPT basics

This section provides an overview of what Corel SCRIPT is, and how you can use it. It also provides information on the syntax and documentation conventions used in Corel SCRIPT.

Corel SCRIPT concepts

This section introduces Corel SCRIPT programming language concepts. You should view this section if you are new to script writing. If you're a script writer or a programmer, you may want to skip to the next section.

Corel SCRIPT application commands and functions
Corel SCRIPT programming statements and functions

These two sections explain the syntax and purpose of all Corel SCRIPT application commands and programming statements.

Corel SCRIPT Editor

Explains the features of the Corel SCRIPT Editor and how it can be used to quickly create and edit your scripts. This section also explains about creating and editing custom dialog boxes.

Custom dialog boxes

This section explains how to use custom dialog boxes in your scripts.

How to

Provides procedures for using the Corel SCRIPT Editor, and for creating and editing custom dialog boxes.

Advanced Corel SCRIPT features

Describes the advanced features available in Corel SCRIPT to develop and use Dynamic Linking Libraries (DLL) and executables. This section is aimed at experienced Windows programmers and third-party developers.

Reference

Provides reference information, such as error codes, warning messages, a character map, and a glossary.

The amount of information you'll need to know about scripting will depend on the complexity of your scripts.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Corel SCRIPT application commands and functions

Application commands

Any script you create by saving a recording of your CorelDRAW or Corel PHOTO-PAINT actions is made of Corel SCRIPT application commands.

Corel SCRIPT application commands instruct CorelDRAW or Corel PHOTO-PAINT to perform specified actions. For example, a command may tell CorelDRAW to open or to close a document. The application commands are easy to understand since most are one-word equivalents of the corresponding Corel application user interface. For example, the **FileNew** command creates a new document. Most Corel PHOTO-PAINT scripting commands perform the same way as their corresponding menu commands.

You can learn more about individual application commands by referring to the Corel SCRIPT online Help.

Although most CorelDRAW and Corel PHOTO-PAINT application commands are one-word equivalents of their corresponding menu commands, you need more than the command itself to execute an action in these applications. If a command needs more information than is provided by the command name alone, parameters are required. The command name represents the feature, and parameters represent aspects of the feature you can change, or selections you can make. For example, the **.ImageResample** command in Corel PHOTO-PAINT requires parameters that indicate the width, height, horizontal resolution, vertical resolution, and use of anti-aliasing for the resampled image. In the following example, the Resample command parameters set the width to 640 pixels, the height to 480 pixels, the horizontal and vertical resolution to 72 dpi, and use anti-aliasing.

.ImageResample 640, 480, 72, 72, TRUE

Parameters are separated by commas and the command name is preceded by a period in a script.

Application functions

Application functions are not recordable; they must be written into a script. Application functions ask questions about the status of Corel applications, selected items in Corel applications, or image properties. For example, a function may ask CorelDRAW about an object's dimensions.

Notes

- Each Corel application that supports scripts has a unique set of application commands and functions. However, some Corel applications use the same name for a command, or a function. For example, the **.FileNew** command is available in CorelDRAW and Corel PHOTO-PAINT.

- The other set of instructions in the Corel SCRIPT programming language is programming statements and functions.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Corel SCRIPT programming statements and functions

Corel SCRIPT programming statements and functions are a common set of instructions that can be used with any Corel application that supports scripting. Programming statements and functions are derived from traditional BASIC programming language dialects. If you're already familiar with a version of BASIC, you'll find the Corel SCRIPT programming language easy to read and understand. If you've never programmed using BASIC, you'll be happy to know that BASIC is one of the easiest languages to read, to understand, and to learn.

Corel SCRIPT programming statements and functions send instructions or perform actions that aren't part of another Corel application. For example, Corel SCRIPT programming statements can be used to display a custom dialog box, include flow control statements and constructs such as loops, create and manipulate variables, and retrieve information about your computer setup. On their own, Corel SCRIPT programming statements form a powerful programming language. A script containing only Corel SCRIPT programming statements can be executed, even if another Corel application is not running.

In the Corel SCRIPT online Help, Corel SCRIPT programming statements and functions appear in uppercase, for example, **.LEFT**, **.IF** and **.MESSAGEBOX**.

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{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using custom dialog boxes in scripts

You can use a custom dialog box to get user input returned to a running script. Dialog boxes are created using Corel SCRIPT programming statements which support Windows options and controls such as push buttons, drop-down list boxes, option buttons, and progress indicators. The following custom dialog box shows some of the dialog box controls available in Corel SCRIPT.
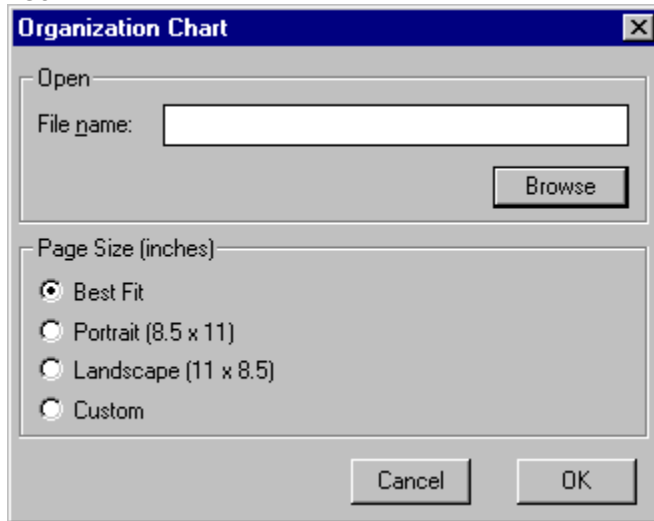
You have two options for creating the Corel SCRIPT statements used to produce a dialog box. Your first option is to use the Corel SCRIPT Editor and type in the dialog box definition statements. This can prove to be a time-consuming option, because each statement's parameters are specific, and it is difficult to visualize the dialog box based on coordinate positions.

Your second option is to use dialog windows in Corel SCRIPT Editor. In dialog windows, you draw what you want your dialog box to look like. The dialog box, and the dialog box controls within it, are graphical representations of Corel SCRIPT statements. Working with the dialog boxes in the SCRIPT Editor is similar to using a drawing or a painting application. In dialog windows, dialog box controls are graphic objects that can be inserted, moved, resized, and aligned in a dialog box. You can create or edit a dialog box in a few steps using the Corel SCRIPT Editor.

 Note

- If you've used scripts and custom dialog boxes in other Corel applications such as CorelDRAW 6, CorelPHOTO-PAINT 6, CorelFLOW 3, or CorelCAD 1, you'll find the Corel SCRIPT Editor has incorporated all of the features of the Corel SCRIPT Dialog Editor, making it even easier to include custom dialog boxes in your scripts. The Dialog Editor is no longer a separate application.

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{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Measurement units in CorelDRAW recordings and scripts

Most CorelDRAW scripting commands that use measurement parameters use tenths of a micron as the base unit of measurement. There are 10, 000 such units in one millimeter, and one inch is made up of 254, 000 tenths of a micron. For example, the two parameters of the **.SetSize** command specify new dimensions for the selected object in tenths of a micron.

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{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Coordinates in CorelDRAW recordings and scripts

CorelDRAW scripting commands that specify locations on a page use coordinates as parameters. Coordinates use tenths of a micron as the base unit of measurement, and are expressed as being relative to the center of the current page, which has coordinates of (0,0). For instance, the point (100000, 200000) would be located one centimeter left and two centimeters above the center of the page.

Most CorelDRAW commands that use coordinates, such as the **.SetPosition** command (sets the position of the selected object) are affected by CorelDRAW's current reference point. This is the point on the selected object's bounding box that the coordinates operate on. For example, if the current reference point is set to 1 (meaning "top-left corner"), the **.SetPosition 0, 0** command positions the selected object so that its top-left hand corner is at the center of the page. If the current reference point is set to 9 (meaning "center"), the **.SetPosition 0,0** command has a different effect, positioning the current object so that its center is at the center of the page. You can set the current reference point with the **.SetReferencePoint** command. Since you cannot be sure what CorelDRAW's current reference point is at the time your script starts, it is important that you call the **.SetReferencePoint** command before using any commands that take coordinate parameters. Otherwise, your script may not always behave predictably.

 Note

- For more information about using pixels, see "Measurement units in CorelDRAW recordings and scripts".

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

CorelDRAW script example

This example shows a simple CorelDRAW script that obtains the size of the selected object, then doubles it.

```
REM Gets the size of the selected object, then doubles it.
WITHOBJECT CorelDRAW.Automation.7"
      DIM XSize AS LONG
      DIM YSize AS LONG
      .GetSize XSize&, YSize&
      .SetSize Xsize& * 2, YSize& * 2
END WITHOBJECT
```

Line-by-line explanation

REM Gets the size of the selected object, then doubles it.

Non-executing comment describing this script. If the first line, second line, or both are REM statements, then they are displayed in the description text box when you are loading scripts.

WITHOBJECT CorelDRAW.Automation.7"

Connects to CorelDRAW and prepares it to accept subsequent commands. Every script must include a WITHOBJECT command

DIM XSize AS LONG

Declares a variable called XSize that can hold a very large number (a LONG integer).

DIM YSize AS LONG

Declares a variable called YSize that can hold a very large number (a LONG integer).

.GetSize XSize&, YSize&

Retrieves the dimensions of the selected object and stores these values in XSize and YSize.

.SetSize Xsize& * 2, YSize& * 2

Doubles the values stored in XSize and YSize and resizes the selected object based on these new values.

END WITHOBJECT

Ends communication with CorelDRAW. Every script must include this line.

Note

- If you run a script frequently, you can assign the script to a keystroke, a menu, or a toolbar button.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

OLE automation

OLE Automation for CorelDRAW and Corel PHOTO-PAINT is a flexible and powerful feature you can use to build applications that use Corel PHOTO-PAINT components.

OLE Automation is an integration standard that allows applications to expose their programmable objects, so that other applications can control them. Exposing an object means an application makes the script or macro commands that control it available to other programming applications. The exposed commands become an extension of the controlling programming language.

Any Corel application that supports Corel SCRIPT provides one programmable OLE automation object. The object is used by OLE automation controllers such as Corel SCRIPT to control Corel applications. You can also use OLE automation controllers such as Microsoft Visual Basic, and C++ to send commands to CorelDRAW, and to develop applications using Corel application components.

OLE Automation can be used for long and complicated manual processes that transfer data between two or more applications. For example, you may have a manual process that puts data into a spreadsheet to be used to create a presentation graphic. The graphic is then used in a bitmap application such as Corel PHOTO-PAINT. If you use OLE Automation, you can create a program that automatically performs these steps for you. OLE Automation gives you almost total control over a variety of different applications, allowing you to build the applications you need through its seamless integration capabilities.

Since Corel applications provide one programmable object, their documents cannot be directly accessed as objects from a controller. The Visual Basic **.GetObject** command, for example, cannot be used to access a Corel document. Additionally, Corel applications don't expose an object library or support properties. The only way to access a Corel document through OLE Automation is by using Corel SCRIPT application commands.

The Corel SCRIPT online Help provides a reference of all available CorelDRAW and Corel PHOTO-PAINT application commands and functions. The online Help provides overview information about programming with OLE automation. For more information about OLE automation, see the following reference sources:

- Microsoft Visual Basic Programmer's Guide

- Microsoft Windows Developer's Kit

- Microsoft Office Developer's Kit

 Note

- The advanced Corel SCRIPT programming features described previously are intended for experienced Windows programmers and not for beginner script writers.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

AutoScripts for CorelDRAW

AutoScripts are *.csc or *.csb files with special names that run in response to events within CorelDRAW. For example, if you want to insert your name or copyright information in the lower right hand corner of every document you print, you can write a script that inserts this information and save it as OnPrint.csc. Every time the user triggers a print job in Draw, this script will run before the print job is generated.

AutoScript	Description
OnStart	Runs after Draw is loaded and instead of any other startup features that you may have selected. This means that you can write a script to replace the 'Welcome to CorelDRAW' dialog that Draw displays by default.
OnOpen	Runs after you open a new document.
OnClose	Runs before you close a document. The script is responsible for calling .FileClose (otherwise your document will stay open).
OnNew	Runs every time you create a new document.
OnPrint	Runs when you start a print job but before the print job is actually sent to the printer.
OnExit	Runs when you exit Draw. After the script terminates, Draw will close.

Notes

- AutoScripts must be placed in the Draw directory, not the Draw\Scripts directory.

- If you do not want an AutoScript to run, you can hold down one of the shift keys when the Draw event occurs. For instance, if you hold down the shift key while Draw is starting, OnStart will not run.

- You may only have one script running at a time. If you already have another script running and you do something that would normally trigger an AutoScript, the AutoScript will not run.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} **Related Topics**

Recording a Corel SCRIPT

You can record a Corel SCRIPT using the Script And Preset Manger.

To record a script

1. Click Tool, Scripts, Script And Preset Manager.
2. Click the round red record button.
3. Perform the procedures you want to record.
4. Click the black square stop button.
5. Type a name for your script in the Name box.

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{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Running a Corel SCRIPT script (or a saved recording)

You can run a script from the menu or you can run on from the Script Manager.

To run a script from the menu

1. Click Tools, Scripts, Run.
2. Type the path and filename of the script in the File Name box.
3. Click Open.

To run a script from the Script Manager

1. Click Tools, Scripts, Script And Preset Manager.
2. Choose a script from the Script Manager window.
3. Click the Play button at the bottom left of the Script Manager.

Notes

- You can also run scripts by opening the Corel SCRIPT Editor. You can open the Editor by clicking Tools, Scripts, Corel SCRIPT Editor, or from the Windows desktop.
- If you often run the same script, you can assign it to a shortcut key, a toolbar button, or a menu command.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Starting the Corel SCRIPT Editor

- Click Tools, Scripts, Corel SCRIPT Editor.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Accessing Corel SCRIPT online help

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

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{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} **Related Topics**

Assigning a shortcut key to a Corel SCRIPT script

1. Click Tools, Customize.
2. Click the Keyboard tab.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. Type the keyboard combination you want to assign to the command in the Press New Shortcut Key box. To make a correction, press BACKSPACE.

   You can have up to four layers of keystrokes. For example, the key combination CTRL + ALT + 1, 2, 3, 4 is accomplished by holding CTRL and ALT, then pressing the 1, 2, 3, and 4 keys in succession.

 Note

- To have shortcut key conflicts resolved automatically, enable the Go To Conflict On Assign check box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Placing a Corel SCRIPT script in a menu

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. In the Menu box, click the menu or submenu where you want to add the command.
6. Click Add.

 Tip

- Use the Separator button to add organizational lines to your menus.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Assigning a toolbar button to a Corel SCRIPT script

1. Activate the toolbar you want to edit.
2. Click Tools, Customize.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. Drag the appropriate command button to the toolbar. Right-click to cancel the movement.

 Tip

- If a script's first line, second line, or both, are REM statements, they are displayed in the Description box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Using CorelDRAW 6 presets in CorelDRAW 7

You can run presets that you created in CorelDRAW 6 using the Script And Preset Manager in CorelDRAW 7. You can also convert your CorelDRAW 6 presets to CorelDRAW 7 scripts.

To use CorelDRAW 6 presets in CorelDRAW 7

1. Copy the CorelDRAW 6 presets file (.PST extension) to the "corel\draw70\draw\scripts" folder.

2. Click Tools, Scripts, Script And Preset Manager.

3. Your .PST file is represented by a folder in the Script And Preset Manager. Double-click this folder.

4. Click the preset you want to run.

5. Press the Play button at the bottom of the Script And Preset Manager.

To convert a CorelDRAW 6 preset to a CorelDRAW 7 script

1. Select any vector object in CorelDRAW.

   This is required because the preset must be applied to an object in order to be converted to a script. You might want to create a simple object specifically for this task.

2. Right-click the preset.

3. Click convert.

4. Type a name for the script in the Name box.

5. Click Save.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Using the Scrapbook

Using the Scrapbook

The Scrapbook is a Roll-Up that provides drag and drop access to the <u>folders</u> that store CorelDRAW's extensive collections of <u>clipart,</u> designs, and photos, as well as a collection preset fills and outlines. In addition, the Scrapbook allows you to organize, store, and access your own favorite designs, fills, and outlines.

The Scrapbook is divided into four sections or "pages." The Browse page allows you to add items to your drawing from any folder in your computer. You can also drag items to the Browse page from your drawing. The Clipart and Photos pages let you import clipart and photos from CorelDRAW's Clipart and Photos CDs. The Favorite Fills and Outlines page lets you save an object's fill and/or outline properties so that you can apply them to other objects.

For more information see the following:

{button ,JI(`',`Browsing your computer with the Scrapbook')} <u>Browsing your computer with the Scrapbook</u>

{button ,JI(`',`Adding clipart and photos with the Scrapbook')} <u>Adding clipart and photos with the Scrapbook</u>

{button ,JI(`',`Filling and outlining objects using the Scrapbook')} <u>Filling and outlining objects using the Scrapbook</u>

{button ,JI(`',`Customizing the Scrapbook')} <u>Customizing the Scrapbook</u>

Browsing your computer with the Scrapbook

Browsing your computer with the Scrapbook

The Browse Scrapbook provides a searchable view of your computer's folder and file hierarchy. This page serves two main functions. First, it allows you to search your computer for any file you want to add to your drawing. Once you find the file, you can drag and drop it directly into your drawing. You'll find this function especially useful for importing objects or files created using one of the applications in the CorelDRAW Graphics Suite or other compatible applications.

The Browse Scrapbook also allows you to search your computer for any folder in which you want to save drawings or items from your drawings. Once you find and open the folder you want, you simply drag the items and drop them into the Scrapbook.

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{button ,AL(`OVR Using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and printing files using the Browse Scrapbook

The Scrapbook's Browse page gives you access to any file on your computer. Once you find the file you want, you can import it, open it (if it's a compatible file), or print it in one step. By default, the Browse Scrapbook shows the contents of CorelDRAW's SAMPLES folder.

To open the Browse Scrapbook

- Click Tools, Browse.

To add a file to your drawing from the Browse Scrapbook

1. In the Browse Scrapbook, open the folder that contains the file you want.
2. Do one of the following:
   - Drag the file's icon from the Scrapbook to the Drawing Window.
   - Right-click the file's icon, then click Import.

To open a file using the Browse Scrapbook

1. In the Browse Scrapbook, open the folder that contains the file you want.
2. Do one of the following.
   - Double-click the file's icon.
   - Right-click the file's icon, then click Open.

To print a file using the Browse Scrapbook

1. In the Browse Scrapbook, open the folder that contains the file you want.
2. Right-click the file's icon, then click Print.

 Tips

- To display the contents of a folder, you just double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.
- To add an object to the Browse Scrapbook, drag it and drop it onto the Browse Scrapbook.

{button ,AL(`PRC Browsing your computer with the Scrapbook;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Managing files with the Browse Scrapbook

Once you use the Browse Scrapbook to find a file (or add a file to the Browse Scrapbook), you can use the right mouse button to gain access to a full set of file management commands.

To…	Do this…
Copy a file	Right-click the file's icon, then click Copy.
Cut a file	Right-click the file's icon, then click Cut.
Rename a file	Right-click the file's icon, then click Rename.
Create a shortcut to a file	Right-click the file's icon, then click Create Shortcut.
Delete a file	Right-click the file's icon, then click Delete.
Display a file's properties	Right-click the file's icon, then click Properties.

{button ,AL(`PRC Browsing your computer with the Scrapbook;',0,"Defaultoverview",)} Related Topics

Adding clipart and photos with the Scrapbook

Adding clipart and photos with the Scrapbook

The Clipart and Photos Scrapbooks provide easy access to CorelDRAW's collection of clipart on CD. Like the Browse page, the Clipart and Photos Scrapbooks allow you to search through folders to find images to add to your drawings. To help you find the right image, these tabs display <u>thumbnail</u> sketches of each file's contents along with file names. Once you find the image you want, you can drag it from the Scrapbook and drop it into your drawing. You can't add items to the Clipart or Photos Scrapbooks.

To use the Clipart or Photos page, you must have CorelDRAW's clipart or photos CD in your CD-ROM drive.

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{button ,AL(`OVR Using the Scrapbook;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding clipart using the Clipart Scrapbook

The Clipart Scrapbook makes it easier than ever to use the clipart contained on CorelDRAW's Clipart CD. Instead of using the Import command to add clipart to a drawing, you can use the Scrapbook to browse through the folders on the Clipart CD. For added convenience, the clipart icons display the contents of the file.

To add clipart using the Scrapbook, you must have the Clipart CD inserted in your computer's CD-ROM drive. You can't add items to the Clipart Scrapbook.

To open the Clipart Scrapbook

- Click Tools, Clipart.

To add clipart to your drawing using the Clipart Scrapbook

1. In the Clipart Scrapbook, open the folder that contains the clipart file you want.
2. Do one of the following:
   - Drag the file's icon from the Scrapbook to the Drawing Window.
   - Right-click the file's icon, then click Import.

To open a clipart file using the Clipart Scrapbook

1. In the Clipart Scrapbook, open the folder that contains the clipart file you want.
2. Do one of the following:
   - Double-click the icon.
   - Right-click the file's icon, then click Open.

To print clipart using the Clipart Scrapbook

1. In the Clipart Scrapbook, open the folder that contains the clipart file you want.
2. Right-click the file's icon, then click Print.

 Tip

- To display the contents of a folder, you just double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

{button ,AL(`PRC Adding clipart and photos with the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding photos using the Photos Scrapbook

The Clipart Scrapbook makes it easier than ever to use the photos contained on CorelDRAW's Photos CD. Instead of using the Import command to add photos to a drawing, you can use the Scrapbook to browse through the folders on the Photos CD. For added convenience, the photo icons display the contents of the file.

To add photos using the Scrapbook, you must have the Photos CD inserted in your computer's CD-ROM drive. You can't add items to the Photos Scrapbook.

To open the Photos Scrapbook

- Click Tools, Photos.

To add clipart to your drawing using the Photos Scrapbook

1. In the Photos Scrapbook, open the folder that contains the photo file you want.

2. Do one of the following:
    - Drag the file's icon from the Scrapbook to the Drawing Window.
    - Right-click the file's icon, then click Import.

To open a clipart file using the Photos Scrapbook

1. In the Photos Scrapbook, open the folder that contains the clipart file you want.

2. Do one of the following:
    - Double-click the icon.
    - Right-click the file's icon, then click Open.

To print a photo using the Photos Scrapbook

1. In the Photos Scrapbook, open the folder that contains the photo file you want.

2. Right-click the file's icon, then click Print.

 Tip

- To display the contents of a folder, you just double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

{button ,AL(`PRC Adding clipart and photos with the Scrapbook;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Managing files with the Clipart and Photos Scrapbooks

Once you use the Clipart or Photos Scrapbook to find a file, you can use the right mouse button to gain access to a full set of file management commands.

To…	Do this…
Copy a file	Right-click the file's icon, then click Copy.
Cut a file	Right-click the file's icon, then click Cut.
Rename a file	Right-click the file's icon, then click Rename.
Create a shortcut to a file	Right-click the file's icon, then click Create Shortcut.
Delete a file	Right-click the file's icon, then click Delete.
Display a file's properties	Right-click the file's icon, then click Properties.

 Note

- All shortcuts to files on the Clipart and Photos CDs are placed on the Windows Desktop.

{button ,AL(`PRC Adding clipart and photos with the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Filling and outlining objects with the Scrapbook

Filling and outlining objects using the Scrapbook

The Fills and Outlines Scrapbook displays a collection of preset fills and outlines that you can add to objects you create using CorelDRAW's drawing tools. You apply these fills and outlines to objects the same way you add items from the Browse, Clipart, and Photos pages: by dragging and dropping them from the Scrapbook to your drawing. In this case, however, you drag and drop the fill or outline onto a specific object or group of objects.

The Fills and Outlines page also allows you to save your favorite fills and outlines for future use. To save a fill or outline, you simply drag an object to the Fills and Outlines page and specify which properties you want to save. This feature allows you to apply the fills you use most often without having to recreate them each time.

For information on applying fills and outlines to objects, see "Filling and outlining objects."

{button ,AL(`OVR Using the Scrapbook;',0,"Defaultoverview",)} Related Topics

Storing a fill or outline in the Favorite Fills and Outlines Scrapbook

The Favorite Fills and Outlines Scrapbook allows you to store an object's fill and/or outline properties so that you can apply these properties to other objects in your drawing. By storing a fill or outline, you won't have to re-create it every time you want to use it.

To open the Favorite Fills and Outlines Scrapbook

- Click Tools, Favorite Fills and Outlines.

To add a fill or outline to the Favorite Fills and Outlines Scrapbook

1. In the Favorite Fills and Outlines Scrapbook, open the folder in which you want to save the fill or outline.
2. Using the Pick tool, drag the object that has the fill or outline you want and drop it on the Scrapbook.

   The Save A Favorite dialog box appears.
3. Enable or disable the check boxes provided to indicate the fill and outline properties you want to save with the favorite.
4. Click OK to add the file to the Scrapbook.

Tips

- You can also add a favorite to the Scrapbook by dragging the object with the right mouse button. When you release the mouse button, a pop-up menu appears. Click the command that corresponds to the properties you want to save with the favorite.
- To display the contents of a folder, you just double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

{button ,AL(`PRC Filling and outlining objects with the Scrapbook;',0,"Defaultoverview",)} Related Topics

Applying a favorite fill or outline to an object

The Favorite Fills and Outlines Scrapbook provides easy access to CorelDRAW's collection of pre-defined fills and outlines as well as any fills or outlines that you've created and stored. You can apply these fills and outlines to any objects that were created using CorelDRAW's drawing tools. Fills appear in closed shapes only.

For added convenience, the icons in the Scrapbook show the appearance of the favorite fill or outline.

To open the Favorite Fills and Outlines Scrapbook

- Click Tools, Favorite Fills and Outlines.

To apply a favorite fill or outline to an object

1. In the Favorite Fills and Outlines Scrapbook, open the folder that contains the fill or outline you want to apply.

2. Drag the fill's or outline's icon and drop it on the object to which you want to apply it.

Tips

- You can also apply a favorite fill or outline by selecting an object with the Pick tool, then double-clicking the icon that represents the fill or outline you want to apply. Or, right-click the object, then click Apply Favorite.

- To display the contents of a folder, you just double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

{button ,AL(`PRC Filling and outlining objects with the Scrapbook;',0,"Defaultoverview",)} Related Topics

Managing favorite fills an outlines

The right-mouse button provides easy access to a series of commands that will help you manage your favorite fills and outlines. You can use these commands to rename or delete a favorite or to change the object used to represent its icon.

To rename a favorite fill or outline

1. In the Favorite Fills and Outlines Scrapbook, open the folder that contains the favorite.

2. Right-click the icon that represents the favorite, then click Rename.

3. Type a new name for the favorite, then press ENTER.

To delete a favorite fill or outline

1. In the Favorite Fills and Outlines Scrapbook, open the folder that contains the favorite.

2. Right-click the icon that represents the favorite, then click Delete.

To change the appearance of the icon associated with a favorite fill

1. Using the Pick tool, select the object you want to use for the favorite's icon.

   For example, if you want the icon to show an ellipse, select an ellipse that has the favorite fill.

2. In the Favorite Fills and Outlines Scrapbook, open the folder that contains the favorite.

3. Right-click the icon that represents the favorite, then click Create Thumbnail.

{button ,AL(`PRC Filling and outlining objects with the Scrapbook;',0,"Defaultoverview",)} Related Topics

Customizing the Scrapbook

Customizing the Scrapbook

The Scrapbook's flyout menu provides access to commands that let you control how the Scrapbook displays folders and icons. These commands allow you to set the type and size of icon displayed as well as the order in which they're displayed. You can access the flyout menu by clicking .

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{button ,AL(`OVR Using the Scrapbook;',0,"Defaultoverview",)} **Related Topics**

Changing the Scrapbook's display properties

The View and Arrange Icon commands let you change the appearance and order of the icons in the Scrapbook. The View command lets you choose the size of the icons in the Scrapbook as well as the information displayed with them. If you choose to display the Scrapbook's contents as large icons, you can use the Icon Size command to resize them using precise values or using the mouse. The Arrange command sets the order in which you want the contents displayed. You can arrange the objects according to name, size, type, or when they were last modified.

To change the icon type displayed in the Scrapbook

1. In the Scrapbook, click , View.
2.   Choose one of the four display options.

To change the size of icon used when large icons are displayed

1 In the Scrapbook, click , View, Icon Size.
2.   In the Thumbnail Size dialog box, do one of the following:

- Choose a preset size from the Aspect Ratio list box.
- Type precise values in the Width and Height boxes.
- In the preview box, drag any handle on the icon's <u>selection box</u> to resize interactively.

To change the order in which icons are displayed in the Scrapbook

1. In the Scrapbook, click , Arrange Icons.
2.   Choose one of the four arrangement options.

A CorelDRAW session

A CorelDRAW session

A CorelDRAW session starts when you launch the application. The next step is to choose one of the following starting points:

- create a new drawing
- create a new drawing using a template
- open an existing drawing
- import a file
- paste a graphic from the Clipboard
- open a file that was recently open

Once you choose a starting point, you can begin creating shapes and defining object properties with the drawing and editing tools. The next step is to save the file in a location you specify so you can continue where you leave off in your drawing. The final step in a session is to exit CorelDRAW.

This section also presents information about basic operations with which you need to be familiar to use CorelDRAW and to work with multi-page documents. For information about printing, see "Printing a file."

For more information see the following:

{button ,JI(`',`Starting CorelDRAW')} Starting CorelDRAW

{button ,JI(`',`Working with new drawings')} Working with new drawings

{button ,JI(`',`Opening existing drawings')} Opening existing drawings

{button ,JI(`',`Working with CorelDRAW')} Working with CorelDRAW

{button ,JI(`',`Finding and replacing objects and properties')} Finding and replacing objects and properties

{button ,JI(`',`Saving closing and exiting a drawing')} Saving, closing, and exiting a drawing

{button ,JI(`',`Working with multipage documents')} Working with multi-page documents

Starting CorelDRAW

Starting CorelDRAW

Once you start CorelDRAW, you'll be on your way to creating new and interesting illustrations or shaping and finishing existing ones.

With CorelDRAW running, you can easily access all of the other programs in the CorelDRAW 7 Graphics Suite right from the application using the Application Launcher. Using the Application Launcher, you can go back and forth between Corel programs without exiting one and launching the next.

{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} Related Topics

Starting up

To get to work on your CorelDRAW illustration, you need to first launch the application.

To start the CorelDRAW 7 application

- Click the Start button in the Windows 95 Start menu and click the CorelDRAW 7 entry.

Creating new drawings

Working with new drawings

Once you start the application, you can create a new drawing by clicking File, New or by clicking the New button in the Standard toolbar. You can also create a new drawing by basing it on a template you choose.

For more information about styles and templates, see "Working with styles" and "Working with templates."

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{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} Related Topics

Creating a new drawing

When you create a new drawing by clicking the New button or by clicking File, New, a blank Drawing Window appears containing the styles in the default template CORELDRW.CDT automatically. In CorelDRAW, the template is stored as a file separate from the drawing file.

Keep in mind that if you're not planning to work with styles, you don't need to be concerned with the concept of styles and templates when you create a new document; simply use the New command.

To create a new drawing

- Click File, New.

- Click New.

  CorelDRAW displays a new Drawing Window. You can now create your drawing using the CorelDRAW tools and features and then save the file.

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{button ,AL(`PRC Creating new drawings;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a new drawing based on a template

If you have a template for a document type you create frequently, such as an advertising flyer, a brochure, or a newsletter, you'll probably want to create a new document based on the styles that it contains from the outset. You can also attach a template after you create a new document if you change your mind at a later point.

In CorelDRAW 7, the Template Wizard takes you through each step to create a document based on a template supplied with CorelDRAW or based on one of your own. You can add custom templates saved in previous versions of CorelDRAW to the Template Wizard for easy access. For more information, see "Working with templates."

To create a drawing based on a template you choose

1. Click File, New From Template.

2. Click one of the following:

   - CorelDRAW Templates

   - Paper Direct Templates

3. Click the Next button.

4. Follow the instructions.

5. Click the Finish button when you're satisfied with your choices.

   Remember you can go back to a previous option by clicking the Previous button before you reach the end.

Tip

- If you don't know the filename, you can preview its contents before opening it. Enable the Open With Contents check box to display a file's thumbnail and to open the new document with the contents of the template.

{button ,AL(`PRC Creating new drawings;',0,"Defaultoverview",)} Related Topics

Opening existing drawings

Opening existing drawings

Once you start CorelDRAW, you can open an existing drawing to continue where you left off. The Open command opens drawings that have already been saved:

- click the Open button

- click File, Open

- choose a filename from the list of recently opened files at the bottom of the File menu

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{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} Related Topics

Opening drawings

Before you open a file, you might find it useful to enable the Preview check box in the Open dialog box to display a <u>thumbnail</u> of the file. This way, you can make sure it's the file you want.

To open a drawing

1. Do one of the following:
   - Click File, Open.
   - Click <u>Open</u>.
2. In the Look In list box, choose the drive where the file is located.
3. Double-click the folder where the file is located.
4. Double-click the filename of the drawing.

To open a recently opened drawing

1. Click File.

   A list of the last four opened files appears at the bottom of the menu.
2. Click the file you want to open.

 Notes

- If you try to open a drawing that is already open, a message box appears asking if you want to revert to the saved version of the drawing. Click Yes to replace the open drawing with the saved version. Click No to keep the open drawing in its current state.
- You can use wild cards (* and ?) if you're not sure of the name of the file you want to open.

Working CorelDRAW

Working with CorelDRAW

This section presents an introduction to the tools in the Toolbox and some basic skills that you'll need to work with CorelDRAW.

For more information see the following:

{button ,JI(`',`Using the Toolbox')} Using the Toolbox

{button ,JI(`',`Using the Color Palette')} Using the Color Palette

{button ,JI(`',`Zooming in and out')} Zooming in and out

{button ,JI(`',`Undoing and redoing changes')} Undoing and redoing changes

{button ,JI(`',`Selecting and deselecting objects')} Selecting and deselecting objects

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{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} Related Topics

Using the Toolbox

Using the Toolbox

CorelDRAW's Toolbox contains drawing and shaping tools to create basic shapes, and filling and outlining tools to define object properties. You can use the drawing tools to build the foundation of your illustration and then use the Shape tool to modify the basic shapes. From here, you might want to add a fill, change the outline, and apply a special effect using one of the interactive tools.

{button ,AL(`OVR Working CorelDRAW;',0,"Defaultoverview",)} Related Topics

Using tools in the Toolbox

If you're a new to CorelDRAW, you might want to take a few moments to familiarize yourself with the Toolbox. If you're a long-time user, you might find it helpful to experiment with the new Interactive tools. For information about how to create shapes, see "Drawing and shaping objects."

The Toolbox gives you quick access to the following tools and flyouts:

Use this tool ...	To ...
Pick tool	Select and transform objects.
Shape tool	Shape objects. The flyout gives you access to the Knife and Eraser tools.
Zoom tool	Change the view in the Drawing Window. The flyout gives you access to the Pan tool.
Freehand tool	Draw lines and curves. The flyout gives you access to the Bezier, Natural Pen, Dimension, and Connector Line tools.
Rectangle tool	Draw rectangles and squares.
Ellipse tool	Draw ellipses and circles.
Polygon tool	Draw multiple-sided shapes, like stars. The flyout gives you access to the Spiral and Graph Paper tools.
Text tool	Add Artistic and Paragraph Text.
Interactive Fill tool	Fill objects interactively.
Interactive Transparency tool	Apply transparencies interactively.
Interactive Blend tool	Blend objects interactively.
Outline flyout	Set outline properties.
Fill flyout	Set fill properties.

 Notes

- When you hold down the left mouse button on a tool with a black triangle at the bottom right corner of the icon, a flyout appears. You can tear off the flyouts from the Toolbox to create floating toolbars.
- You can move the Toolbox anywhere on the screen by clicking the area that surrounds the tools, and dragging it to the Drawing Window. The Toolbox becomes a floating toolbar with a Title Bar.
- You can also drag the Toolbox to any of the four sides of the Drawing Window to dock it, making it part of the window borders.

Using the Color Palette

Using the Color Palette

The on-screen Color Palette allows you to apply outline and fill colors interactively. If you want to apply a color from the current color model, drag a color to the object. If you want to change the color model, you can choose a different one from the View menu.

By default, a one-row palette appears along the bottom of the screen. You can click the Up arrow to display all the colors in the chosen color model.

{button ,AL(`OVR Working CorelDRAW;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying and removing color using the Color Palette

An easy way to apply color to the outlines and fills of objects is to use the Color Palette.

To apply a fill color using the Color Palette

1. Click the object with the Pick tool.
2. Click a color in the Color Palette with the left mouse button.

To apply an outline color using the Color Palette

1. Click the object with the Pick tool.
2. Click a color in the Color Palette with the right mouse button.

To remove an object's fill

1. Click the object with the Pick tool.
2. Click the X at the left end of the Color Palette with the left mouse button.

To remove an object's outline

1. Click the object with the Pick tool.
2. Right-click the X that appears at the left end of the Color Palette.

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{button ,AL(`PRC Using the Color Palette;',0,"Defaultoverview",)} Related Topics

Moving, scrolling, and changing the Color Palette

You can move the Color Palette anywhere on the screen by dragging the border around the palette. You can expand the Color Palette to view more colors in the color model.

To float the Color Palette

- Click a border and drag it anywhere on the Drawing Window.

To resize the Color Palette

1. Follow the previous procedure.

2. Drag the sides of the Color Palette outward to increase the size or inward to decrease it.

To scroll through a Color Palette

- Click the left or right scroll buttons.

To view the entire Color Palette

- Click the Up button that appears on the right side of the Color Palette.

   The colors displayed are determined by the color model selected.

To change the color model displayed in the Color Palette

- Click View, Color Palette, and click a color model.

{button ,AL(`PRC Using the Color Palette;',0,"Defaultoverview",)} Related Topics

Zooming in and out

Zooming in and out

Zooming in and out of your illustration allows you to view and work on your image from as close up or as far away as you need to. Zooming in is useful for performing tasks that require precision. Zooming out lets you view your drawing from a more distant perspective.

The Zoom tool flyout also contains the Pan tool that helps you move your view of the document window in all directions.

For more information about using the zoom tools in the Toolbox or the Standard toolbar, see "Zooming and panning."

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{button ,AL(`OVR Working CorelDRAW;',0,"Defaultoverview",)} Related Topics

Zooming in and out of your image

Zoom tools are accessible from the Zoom toolbar, the Toolbox, the Property Bar, and the Standard toolbar. Options for zooming include the following:

- zooming the image to fit the printable page (Zoom to Page)
- zooming to the width of the printable page
- zooming to the height of objects of the printable page
- zooming selected object(s)
- zooming to fit
- zooming to set percentages (e.g. 200%, 50%)

To zoom in on selected objects using the Property Bar

1. Select the object(s) with the Pick tool.
2. Click the Zoom tool in the Toolbox.

   The Property Bar displays the Zoom tools.
3. Click Zoom To Selected in the Property Bar.

   The Drawing Window displays the selected object(s) in your drawing at the maximum size of the window.

To zoom in using the Property Bar

1. Follow the steps in the previous procedure.
2. Click Zoom In repeatedly until you reach the magnification you want.

To zoom out using the Property Bar

1. Follow steps 1 and 2 in the procedure, "To zoom in on selected objects using the Property Bar."
2. Click Zoom Out repeatedly until you reach the magnification you want.

To zoom in on all objects in the document window using the Property Bar

1. Follow steps 1 and 2 in the procedure, "To zoom in on selected objects using the Property Bar."
2. Click Zoom To All Objects in the Property Bar.

   The Drawing Window displays all objects contained in your drawing at the maximum size of the window.

To zoom to the default page size using the Property Bar

1. Follow steps 1 and 2 in the procedure, "To zoom in on selected objects using the Property Bar."
2. Click Zoom To Page in the Property Bar.

To zoom to page width or height using the Property Bar

1. Follow steps 1 and 2 in the procedure, "To zoom in on selected objects using the Property Bar."
2. Click one of the following in the Property Bar:
   - Zoom To Page Width
   - αγε Ηειγητpopgraphic_zoom_height

To zoom to actual size using the Property Bar

1. Follow steps 1 and 2 in the procedure, "To zoom in on selected objects using the Property Bar."
2. Click Zoom Actual Size in the Property Bar.

To select a preset zoom level in the Standard toolbar

- Choose a preset zoom level from the Zoom Box list box in the Standard toolbar.

 Tip

- Choosing 200% doubles the size of the image and choosing 50% decreases the image by one half.

{button ,AL(`PRC Zooming in and out;',0,"Defaultoverview",)} Related Topics

Moving the view in the document window

The scroll bars allow you to move your view of your drawing in the Drawing Window up, down, and sideways. You can use the Pan tool to move the view in all directions.

To move areas into view

1. Click the Pan tool in the Property Bar.

2. Drag the image until the area you want to see is visible in the Drawing Window.

{button ,AL(`PRC Zooming in and out;',0,"Defaultoverview",)} Related Topics

Undoing and redoing changes

Undoing and redoing changes

CorelDRAW allows you the freedom to experiment. If you make a change to your document then wish you hadn't, you can undo the operation.

In CorelDRAW 7, you also have the option to undo a series of changes from a chosen point and redo them again.

{button ,AL(`OVR Working CorelDRAW;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing the last change

In CorelDRAW, you can undo the last several actions performed.

To undo the last change

- Click Edit, Undo.

  The last action you performed is reversed.

 Tip

- Right-click the selected object to display a pop-up menu from which you can choose the Undo command.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} Related Topics

Changing the number of undo levels

The number of actions you can undo is set to 4, by default, but you can change this number to suit your needs. Just be aware that the higher the number, the higher the demands on your system resources will be.

To change the number of undo levels

1. Click Tools, Options.

2. Click the General tab.

3. In the Undo Levels section, type a value in the Regular box.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Undoing a series of changes

The Undo List command opens a dialog box that lists each action performed in chronological order and allows you to choose the point from which you wish to undo them. The command you choose, and all those that follow it, are reversed. The more actions you choose to undo, the longer your system takes to do it.

Use this option if you only want to undo some, or all changes since your last save.

To undo a series of changes

1. Click the Undo List button in the Standard toolbar.

2. Click a command in the box.

   The command and those that follow it are selected. The drawing reverts to the state it was in before that command was performed.

 Note

- File Open, File New, and File Save do not appear in the Undo list because they can't be undone.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} **Related Topics**

Redoing a series of changes

The Redo List command opens a dialog box that lists each action performed in chronological order and allows you to choose the point from which you wish to redo the undone commands. The command you choose, and all those that follow it, are redone. The more actions you choose to redo, the longer your system takes to do it.

To redo a series of undone changes

1. Click the Redo List button in the Standard toolbar.
2. Click a command in the box.

   The command and those that follow it are selected. The selected undone actions are redone.

{button ,AL(`PRC Undoing and redoing changes;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting objects

Selecting and deselecting objects

Before applying any operation to objects in your drawing, you need to select them. When an object is selected, eight sizing handles appear at the corners and midpoints of an otherwise invisible rectangle, called the selection box.

Selecting more than one object lets you apply the same commands to all of them at once. When you select multiple objects, a single selection box encloses all of them.

If the Edit Across Layers option is enabled in the Layers Roll-Up, you can select objects on any layer that isn't locked. If the Edit Across Layers option is disabled, you can only select objects on the active layer.

Selecting by clicking

The quickest way to select a single object is to use the Pick tool to click the object. You can also select multiple objects by holding down SHIFT as you click the objects you wish to select.

Selecting by dragging

Another way of selecting objects is to drag the marquee box around the entire object or objects you wish to select using the Pick tool. Holding ALT as you marquee select allows you to select all objects touched by the marquee, even those that are not completely enclosed.

Selecting by typing

A third way of selecting objects is using the keyboard keys if you prefer typing to using the mouse.

Using these simple techniques, you can select single or multiple objects and groups. You can then begin manipulating the selected objects.

{button ,AL(`OVR Working CorelDRAW;',0,"Defaultoverview",)} Related Topics

Selecting by clicking

Clicking an object with the Pick tool is the quickest way to select a single object. You can also select several objects by holding SHIFT as you click single objects, grouped objects, and multiple groups of objects.

To...	Do this...
Select an object	Click the object with the Pick tool.
Select multiple objects	Hold down SHIFT and click each object with the Pick tool.
Select a group	Click anywhere inside the selection box of the grouped object with the Pick tool.
Select multiple groups	Hold down SHIFT and click inside the selection boxes of all groups you want to select with the Pick tool.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

Selecting by dragging

The easiest way to select several objects in your drawing is to drag the outline that appears when you click and drag in the Drawing Window with the Pick tool selected. This outline is called a marquee box.

You need to surround the marquee box entirely around the objects you wish to select. To get around this so that objects are selected even if they aren't surrounded entirely, hold down ALT as you select multiple objects.

To...	Do this...
Marquee select several objects	Drag the mouse diagonally until a marquee box encloses all objects with the Pick tool.
Marquee select objects without entirely surrounding all objects	Click the Pick tool. Hold down ALT and drag diagonally until the marquee box touches the object(s) you want to select.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} __Related Topics__

Selecting using the keyboard

You might find it convenient to use the keyboard keys to select objects in your drawing instead of using the mouse.

To...	Do this...
Select the next object	Click the Pick tool. Press TAB until the object you want is selected.
Select the previous object	Click the Pick tool. Press SHIFT + TAB until the object you want is selected.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting all objects

Use the Select All command if you wish to perform a global operation on all objects in your drawing.

To select all objects

- Click Edit, Select All.

  or

- Double-click the Pick tool.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} **Related Topics**

Deselecting objects

When you select an object you indicate that you want your next action to apply to that object. When you deselect an object, you indicate that you want to stop manipulating it and move on to another task.

To...	Do this...
Deselect all objects	Click any open space in the Drawing Window with the Pick tool, or press ESC.
Deselect an object from several selected objects	Hold down SHIFT and click anywhere on the object's fill or outline.

 Tips

- If you're using one of the drawing tools, press SPACEBAR to select the Pick tool.
- If you're not sure which object is selected, refer to the Status Bar that displays current information.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics

Selecting an unfilled object by its fill

By default, when you select an object with no fill, you need to click its outline. The Treat all Objects as Filled option allows you to select unfilled objects by clicking anywhere inside the object. This option only affects objects with closed paths — i.e., objects that can be filled.

To select unfilled objects as filled objects

1. Right-click the Pick tool, and click Properties.

2. Enable the Treat All Objects As Filled check box.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Finding and replacing

Finding and replacing objects and properties

The CorelDRAW 7 Find and Replace wizards allow you to search for objects and objects with specific properties.

The Find wizard takes you through each step of finding objects in your drawings that fit general to specific criteria. When you're finished searching, you can save the search criteria to use in other documents in the current CorelDRAW 7 session or in subsequent ones.

The Replace wizard takes you through the steps of replacing colors, color models or palettes, outline pen properties, and text properties.

With text, you can search for both specific text characters and the text with specific properties. For example, using the Replace Text command in the Edit menu, you can search for the word "junction" and replace it with the word "intersection." Using the Replace Wizard, you can search for text that is bolded and 16 points in size, and replace it with 10 point, non-bolded text.

 Note

- Since the Find and Replace wizards give you step-by-step instructions, only the basics are covered here.

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{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Finding objects

The Find wizard identifies objects that match the search criteria you specify for graphical and text objects with specific properties. You can also search for objects that match the criteria of a selected object in your drawing.

If you change your mind about what you want to look for, you can edit your search from the Find commands bar that appears once the search is complete.

With the Find wizard, remember that you can always go back to options you specify to change the search criteria.

To find objects

1. Click Edit, Find and Replace, Find Objects.
2. Click one of the following:
   - Begin A New Search
   - Load A Search From Disk
   - Find Objects That Match The Currently Selected Object.
3. Click Next to continue with the search.
4. Follow the instructions until you reach the end of the search.

   CorelDRAW selects the first object in your drawing that matches your search criteria, or displays a message indicating that none was found.

   The Find toolbar also appears. Click Find Previous, Find Next, Find All, or Edit Search until the search is complete.

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{button ,AL(`PRC Finding and replacing;',0,"Defaultoverview",)} **Related Topics**

Finding and replacing text characters

In CorelDRAW, you can search for specific text characters using the Find Text command and search and replace specific text characters using the Replace Text command.

You can also search for text objects with specific properties and search and replace text objects with specific properties. For information about finding text objects with specific properties, see "Finding objects." For information about replacing text properties, see "Replacing object properties."

To find text characters

1. Click Edit, Find and Replace, Find Text.

2. In the Find What box, type the text you wish to find.

3. Optionally, enable the Match Case check box to find the exact case of the text you specified.

To find and replace text characters

1. Click Edit, Find And Replace, Replace Text.

2. In the Find What box, type the text you wish to replace.

3. In the Replace With box, type the replacement text.

4. Optionally, enable the Match Case check box to find the exact case of the text you typed into the search and replace boxes.

{button ,AL(`PRC Finding and replacing;',0,"Defaultoverview",)} Related Topics

Replacing object properties

You can search for properties and replace them with other like-properties. For example, you can search for a specific outline pen and replace it with different outline pen properties.

To replace properties

1. Click Edit, Find and Replace, Replace Objects.

2. Click one of the following:

   - Replace Color
   - Color Model
   - Outline Pen Properties
   - Text Properties

3. Optionally, enable the Apply To Currently Selected Objects Only check box.

3. Click Next.

4. Specify both search and replace properties, as necessary.

5. Click Finish.

   The Replace wizard replaces the properties of the first object that matches your search criteria, or displays a message that none was found.

6. Click Find Previous, Find Next, Find All, Replace, Replace All buttons in the Find and Replace bar until you're done your search.

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{button ,AL(`PRC Finding and replacing;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving, closing, and exiting

Saving, closing, and exiting a drawing

When you close your drawing, CorelDRAW asks if you want to keep any changes, such as additions to your drawing or property changes that have yet to be saved. You have three choices: answer Yes to save the latest changes, No to lose them and close the drawing, or Cancel to indicate you've changed your mind and you want to keep working on the drawing.

If you try to close a drawing that has no name assigned to it, CorelDRAW asks if you want to save it under a new name. If you answer Yes, a dialog box appears where you can type the name. CorelDRAW assigns the filename to the drawing, saves the contents and settings, and then shuts down.

{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} Related Topics

Saving files

Remember to save your files if you wish to work on them at a later point or just keep them. Using the Save command, you can save a drawing under its existing filename. Using the Save As command, you can specify a new filename, and a location in which to store the file.

By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact.

If you only want to save parts of your drawing, you can save selected objects in your drawing in a separate file.

To save a new drawing

1. Click File, Save.

2. In the Save In list box, choose a drive and folder where you want to save your drawing.

3. Type a name in the File Name box.

4. Click Save.

To save a drawing that's been saved before

- Click File, Save.

To save all drawings open on the desktop

- Click File, Save All.

To save selected objects only

1. Click the objects with the Pick tool.

2. Click File, Save As.

3. Enable the Selected Only check box.

   To keep the original drawing, type a different name in the File Name box or choose a different folder from the Save In list box.

4. Click Save.

 Note

- If any of the open files have yet to be saved, CorelDRAW prompts you to choose a drive and folder where you want to save your drawing. Type a name in the File Name box, and click Save.

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{button ,AL(`PRC Saving closing and exiting;',0,"Defaultoverview",)} Related Topics

Saving files using a different name or format

If you're editing a file and want to keep the original, or you want to save the file in a different location, you can make a copy of the file by saving it under a different name in another drive or directory.

You can also save your drawing so that it can be used in versions 5.0 or 6.0 of CorelDRAW.

To make a copy of an open drawing

1. Open the drawing you want to copy.

   For more information, see "Opening existing drawings."

2. Click File, Save As.

3. In the File Name box, type a new name for the drawing.

   To save the file in a different folder, choose the folder in the Save In box.

To save a drawing in CorelDRAW 5.0 or 6.0 format

1. Open the drawing.

2. Click File, Save As.

3. Choose 5.0 or 6.0 in the Version list box.

   To keep the original drawing, type a different name in the File Name box or choose a different folder from the Save In list box.

4. Click Save.

 Note

- If your drawing contains text in a typeface not supplied with Version 5.0 or 6.0, convert the text to curves using the Convert to Curves command before you save the file. For more information, see "Converting Artistic text to curves."

{button ,AL(`PRC Saving closing and exiting;',0,"Defaultoverview",)} Related Topics

Closing files

Before you close a drawing, save the file if you want to keep the changes made since the file was last saved. If you want to lose the changes, close without saving.

To close a file

- Click File, Close.

{button ,AL(`PRC Saving closing and exiting;',0,"Defaultoverview",)} **Related Topics**

Exiting CorelDRAW

Exiting means shutting down CorelDRAW. It marks the last step in a CorelDRAW session. If you wish to end your CorelDRAW session, click File, Exit to close all open drawings that have been saved and stop running the program. If you try exiting without saving a document with changes, a message appears asking if you want to save it.

To exit

- Click File, Exit.

  CorelDRAW asks if you want to save any unsaved changes in the open file(s):

  - Click Yes to save changes first and then exit the application.
  - Click No to exit without saving changes.
  - Click Cancel to exit the dialog box and keep working on your drawing.

{button ,AL(`PRC Saving closing and exiting;',0,"Defaultoverview",)} Related Topics

Working with multi-page documents

Working with multi-page documents

In CorelDRAW, you can create multi-page documents and navigate your document using commands in the menus and buttons on the default Main window or do it all through the Navigator.

You can add pages using the Insert Page commands and delete them with the Delete Page command accessible from the Edit menu.

To add, delete, and move through pages in one place, you can use the Navigator, the multi-purpose document management tool. You can quickly add blank pages without interrupting your work and add and delete pages with a single mouse click. Buttons next to the Navigator, called page flippers, also let you move through pages of your multi-page documents.

{button ,AL(`OVR A CorelDRAW session;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with multi-page documents using menu commands

You can add, delete, and move between pages through commands in the Layout menu if you prefer accessing commands through the Menu Bar.

To add pages

1. Click Layout, Insert Page.

2. Type the number of pages you want to add in the Insert Pages box.

3. In multi-page documents, click Before or After to specify where you want to add the page relative to the active page (the page that's currently visible).

To delete a page

1. Click Layout, Delete Page.

2. Type the number of the page you want to delete in the Delete Page box.

To delete a range of pages

1. Click Layout, Delete Page.

2. Type the number of the first page in the Delete Page box.

3. Enable the Through To Page check box.

4. Type the number of the last page in the Through To Page box.

To go to a specific page

1. Click Layout, Go to Page.

2. Type a number in the Go To Page box.

3. Click OK.

{button ,AL(`PRC Working with multipage documents;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with multi-page documents using the Navigator

The Navigator allows you to add and delete pages and helps you move through multi-page documents quickly, without interrupting your work.

The Navigator appears in the bottom left-corner of the CorelDRAW Main Window. It shows the total number of pages in your drawing and the number of the page that's currently displayed.

Using the Navigator, you can do the following:

To ...	Do this ...
Add a page to the beginning	Move to the first page of the document, and click Add Beginning Page.
Add a page to the end	Move to the last page of the document, and click Add Ending Page.
Go to the first page	Click First Page.
Go to the last page	Click Last Page.
Go forward one page	Click Forward One.
Go back one page	Click Back One.
Go to page	Click Page Number.

{button ,AL(`PRC Working with multipage documents;',0,"Defaultoverview",)} Related Topics

Resizing the Navigator

If the Navigator is not displaying enough information, you can increase its size.

To resize the Navigator

1. Move the mouse pointer to the right border of the <u>Navigator</u>.
2. Drag the border until the Navigator is the right size.

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{button ,AL(`PRC Working with multipage documents;',0,"Defaultoverview",)} <u>**Related Topics**</u>

(On the left or right side of the Navigator.) Adds a page to your document.

Jumps to the specified page of your document.

(On the right side of the Navigator.) Displays the last page of your document.

(On the left side of the Navigator.) Displays the first page of your document.

Setting up your drawing

Setting up your drawing

Before you start creating the objects that will make up a drawing, you'll find it helpful to learn a bit about setting up the environment in which you'll be creating them. This setup process can be divided into four tasks: setting the properties of the Drawing Page, setting up a style template, setting up measurement and alignment tools, and specifying how you want to view your work. By learning to establish an ideal work environment whenever you start a drawing, you can make the process of creating the drawing run more smoothly.

For more information see the following:

{button ,JI(`',`Setting up the page')} Setting up the page

{button ,JI(`',`Working with styles and templates')} Working with styles and templates

{button ,JI(`',`Using the grid rulers and guidelines')} Using the grid, rulers, and guidelines

{button ,JI(`',`Viewing your work')} Viewing your work

{button ,JI(`',`Using consistent settings for new documents')} Using consistent settings for new documents

Setting up the page

Setting up the page

By the time you're ready to start a drawing, you'll probably know what type of page you want to use. The controls in the Page Setup dialog box make it easy to get the exact page settings you want. These controls let you adjust the parameters of the Drawing Page, including its size, orientation, and layout. You can also assign a color to the page so that you can view your drawing as it would print on colored paper. For added convenience, there are also controls that let you view facing pages in a multi-page document or add a frame sized to fit the page.

In addition to its obvious functions, the Page Setup dialog box is designed to help speed up the setup process so that you can start drawing as quickly as possible. For example, the Paper list box provides easy access to nearly 40 predefined page sizes and orientations, including standard legal and letter paper, A, B, and C sizes, and label and envelope styles.

Creating labels

CorelDRAW provides over 800 label formats from almost 40 label manufacturers. You can choose the exact label you want and (in most cases) adjust it as needed using the controls in the Customize Label dialog box. You can also use these controls to create and save your own original labels.

Each label you create should appear on a separate Drawing Page. You can print several different labels on a single sheet, or, if you need to, use cut and paste to make a sheet of identical labels. Before you print labels, however, you should check your printer's warranty information. Some manufacturers state that your warranty is invalidated if your labels damage the printer.

 Note

- The Page Setup and Print Options dialog boxes are closely related, but their settings are not always identical. If your printed drawing doesn't look right, make sure your Print Options and Page Setup settings match.

{button ,AL(`OVR Setting up your drawing;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing a page size

CorelDRAW provides an array of preset page sizes, including standard North American sizes (for example, letter and legal) and European sizes (for example, A4 and German Fanfold). You'll also find options that let you set up the page so that you can design and print booklets, greeting cards, and more. If DRAW does not include a page size that meets your specific requirements — for example, if you're creating an Internet graphic that requires pixels as its unit of measurement — you can define a custom page size.

If you choose Pixels as the unit to define your page size, the Resolution button appears. By clicking this button, you'll see boxes for setting a horizontal and vertical resolution for the page. Set the resolution as desired, then ensure that the page size matches the size you want for your drawing. For information about using pixels as the unit for a drawing, see "Setting ruler units for Internet graphics."

The rectangle in the middle of the Drawing Window always reflects the current size and orientation of the Drawing Page.

To choose a preset page size

1. Click Layout, Page Setup.

2. Choose a preset paper size from the Paper list box.

To define a custom page size

1. Click Layout, Page Setup.

2. Choose Custom from the Paper list box.

3. Type the horizontal and vertical page dimensions in the Width and Height boxes.

4. If required, choose a different unit of measurement from the list box that appears to the right of the Width box. The dimensions are automatically converted when you change units.

To choose a page size using the Property Bar

1. Click a blank space in the Drawing Window to ensure that no objects are selected.

2. Do one of the following:

   - Choose a preset paper size from the Paper Type/Size list box on the Property Bar.

   - Set a custom paper size by typing values in the Paper Width and Height boxes on the Property Bar.

Tip

- You can also open the Page Setup dialog box by double-clicking the outline or shadow that indicates the Drawing Page.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Setting the page orientation

You can change the size and orientation of the <u>Drawing Page</u> so that it matches the paper in the printer or other output device you are using. You can set the orientation manually or have CorelDRAW automatically match the page orientation to the current printer (or similar output device) settings.

If the paper size and orientation don't match the printer's current settings, a message appears when you attempt to print the drawing. This message prompts you to indicate whether you want CorelDRAW to match these settings automatically. You can click Yes or use the following procedures to get the page properties you need.

To set the page orientation

1. Click Layout, Page Setup.

2. Enable the Landscape button if you want the horizontal dimension of the page to be greater than the vertical dimension.

   Enable the Portrait button if you want the vertical dimension of the page to be greater than the horizontal dimension.

To set the page orientation using the Property Bar

1. Make sure no objects are selected.

2. Click the <u>Portrait</u> or <u>Landscape</u> button on the Property Bar.

To match the page size and orientation to the current printer settings

1. Click Layout, Page Setup.

2. Click the Set From Printer button.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the layout style

CorelDRAW offers layouts for single-page documents as well as standard publications like books, booklets, and pamphlets. Although the pages display sequentially on screen, they don't necessarily print in that order. Instead, CorelDRAW automatically arranges the pages so that they appear in the proper order when you bind the publication.

Regardless of the style you choose, you edit each page in upright orientation in the Drawing Window.

To set the layout style

1. Click Layout, Page Setup.

2. Choose a layout style from the Layout list box.

   Each layout style is accompanied by a short description (that appears just below the list box), and a graphical example in the preview box.

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{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Viewing facing pages

The Facing Pages control lets you display two consecutive pages on the screen at the same time. Using this option, you can add an interesting dimension to your work by creating objects that span two pages. If you want, you can use the Start On list box to indicate whether you want CorelDRAW to start the document on a right or left-facing page.

In some cases you'll find that you can't use the Facing Pages option. For example, you can't view facing pages unless you have more than one page in your file. In addition, you can't view facing pages if your drawing uses a Tent Card or Top-Fold Card layout style. The Left Side option is only available for the Full Page and Book layout styles.

For information about adding pages to a document, see "Working with multi-page documents."

To view facing pages

1. Click Layout, Page Setup.

2. Enable the Facing Pages check box.

To set the starting side of a multiple page document

1. Follow steps 1 and 2 from the above procedure.

2. Click the Start On list box.

3. Choose Left Side to start the document on a left-facing page.

   Choose Right Side to start the document on a right-facing page.

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{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Simulating colored paper

The Paper Color control lets you see what your document would look like printed on colored paper. The color you choose is for display purposes only and does not appear on printed copies of the document. If you want a color background that prints, see "Adding a printable background."

To choose a simulated paper color

1. Click Layout, Page Setup.
2. Click the Paper Color picker, then click the color you want.

   If you don't see an appropriate color, click the Others button. This opens the Uniform Color dialog box, which allows you to create a custom color or choose a color from any of the color models provided with CorelDRAW.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Adding a printable background

The Add Page Frame option adds a printable background frame that covers the entire <u>Drawing Page</u>. The frame is sized to fit the page and appears behind all other objects in the drawing. Page frames assume the default fill and outline, but you can change these attributes just as you would with any other object you create using CorelDRAW. For example, instead of a fill, you could place a bitmap inside the frame using the PowerClip command.

To add a printable background frame

1. Click Layout, Page Setup.
2. Click Add Page Frame.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} <u>Related Topics</u>

Hiding and displaying the page border

The page border — the rectangle with the drop shadow that appears in the <u>Drawing Window</u> — indicates the dimensions and orientation of the <u>Drawing Page</u>. Although it is displayed by default, you can choose to hide the page border while you work. However, it's a good idea to display the border again before printing so that you can ensure that your drawing fits on the page.

To hide the page border

1. Click Layout, Page Setup.

2. Disable the Show Page Border check box.

To display the page border

1. Click Layout, Page Setup.

2. Enable the Show Page Border check box.

Note

- The effect of hiding or displaying the page border is shown in the Drawing Window only; the preview box in the Page Setup dialog box doesn't reflect the change.

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{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating labels

When you choose Labels from the Paper list box, a new list appears at the right side of the Page Setup dialog box. This list uses a file and folder setup (like Windows Explorer) and provides access to more than 800 pre-designed label formats from almost 40 label manufacturers. The label formats are arranged alphabetically by manufacturer. Use the Page Size controls and preview box to see the dimensions of the labels as well as how they fit on a printed page.

To use a preset label style

1. Click Layout, Page Setup.

2. Choose Labels from the Paper list box.

3. Choose the label style you want from the list that appears below the preview box.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Adding and deleting custom label styles

If CorelDRAW does not provide a label style that meets your specific requirements, you can modify an existing style or create and save your own original style. You can also remove any label style from the list.

To add a custom label style

1. Click Layout, Page Setup.

2. Choose Labels from the Paper list box.

3. Choose the label style closest to the one you want from the list that appears below the preview box.

4. Click the Customize Label button.

5. Adjust the label size, margins, gutters, and the number of labels that appear on each sheet by typing values in the boxes provided.

6. Click the Add button.

7. Type a name for the new label style in the Save Settings dialog box.

To delete a custom label style

1. Follow steps 1 and 2 from the above procedure.

2. Choose the label style you want to delete from the Label style box.

3. Click Customize Label.

4. Choose the style you want to delete from the Label Style list box, then click the Delete button.

5. Click Yes to confirm the deletion.

6. Click OK to return to the Page Setup dialog box.

{button ,AL(`PRC Setting up the page;',0,"Defaultoverview",)} Related Topics

Working with styles and templates

Working with styles and templates

Every CorelDRAW drawing you create is based on a template, which is a pattern or mold for the text, graphics, and formatting in a document. Templates are based on sets of <u>styles</u> that govern the appearance of specific types of objects, including shapes, lines, and text. When you apply a style to an object, the object assumes the appearance dictated by the style. By building a drawing around a template, you can control the attributes of every object in it.

With CorelDRAW, you can start a drawing using the default template, a preset template for a specific type of drawing, or a template that you create. You can also customize these templates so that they contain the styles you want. If used effectively, templates can help form the foundation for all of your drawings.

For more information see the following:

{button ,JI(`',`Working with styles')} <u>Working with styles</u>

{button ,JI(`',`Working with templates')} <u>Working with templates</u>

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{button ,AL(`OVR Setting up your drawing;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with styles

Working with styles

The ability to create and store instructions that determine the appearance of text has long been a feature of word processing and desktop-publishing programs. Called *styles* or *tags*, these instructions reduce layout time and make it easier to create documents with a consistent look.

CorelDRAW brings the benefit of styles to graphics creation. These styles can control the appearance of graphic objects and text. A graphic style can include fill and outline attributes, transformations, and certain special effects. A text style can include these graphic style attributes as well as text-specific attributes such as font, spacing, alignment, and so on.

You can use the styles provided with DRAW's ready-made templates or create your own custom styles. Any styles you create are saved with the current drawing. To use a style for other documents, you can save the style, then retrieve it in another document. You can also copy a style to a template for use in other documents. For added convenience, changes to a style are automatically applied to all objects that use that style.

The styles you create can be applied to any object and/or added to a collection of styles to form a custom template. By saving different sets and combinations of styles you can have templates for use with specific types of design projects. As with other features in DRAW, you control how styles and templates work for you.

Note

- When you click Layout, Graphic And Text Styles to open the Styles Roll-Up, you'll notice a tab labeled Color Styles. This tab displays a page of controls that let you create and save styles relating to color, just as you save collections of attributes as styles relating to objects. For more information on creating color styles, see "Working with color styles."

{button ,AL(`OVR Working with styles and templates;',0,"Defaultoverview",)} Related Topics

Creating a style

A style is a set of attributes that you can use to control the appearance of a specific object or type of object. You create a style based on an object that has the attributes you want. For example, you could define a style from an object that has a red outline and blue fill. Then, if you apply the new style to another object, the object takes on a red outline and a blue fill.

You can define styles for graphics (like shapes, curves, and lines), Artistic text, and Paragraph text.

To create a style based on an object

1. Right-click the object using the <u>Pick tool.</u>

2. Click Styles, Save Style Properties.

3. Type a name for the style (up to 31 characters including spaces) in the Name box.

   Leave the name of the style unchanged to overwrite the existing style.

4. Enable and disable the style attributes as desired.

   When you click OK, CorelDRAW adds the style to the current template and to the list of styles in the Styles Roll-Up.

To create a style using the Styles Roll-Up

1. Using the Pick tool, select the object that has the attributes you want to use.

2. Click Layout, Graphic And Text Styles.

3. Click , New.

4. Click Graphic Style, Artistic Text Style, or Paragraph text Style to indicate which type of style you're creating.

   A new style appears in the Roll-Up.

 Tip

- To rename a style, click its name tag, type the new name, then press ENTER.

{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying a style

CorelDRAW provides two ways to apply styles: the right mouse button menu and the Graphic and Text page on the Styles Roll-Up. When you apply a style to an object, the object takes on only those attributes governed by the style. For example, if you apply a style that controls outline attributes, the object's outline changes while its other attributes stay the same.

To apply a style to an object

1. Right-click the object with the Pick tool.

   A pop-up menu appears.

2. Click Styles, Apply to display a list of applicable styles.

3. Click the name of the style you want.

To apply a style to an object using the Styles Roll-Up

1. Using the Pick tool, select the object to which you want to apply a style.

2. Click Layout, Graphic And Text Styles.

3. Choose a style from the list box in the Styles Roll-Up.

4. Click , Apply Style.

To apply a style from another template

1. Follow steps 1 and 2 from the above procedure.

2. Click , Template, Load.
3.   Click the name of the template you want.
4.   Click Open.
5.   Follow steps 3 and 4 from the above procedure.

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{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} Related Topics

Editing a style

CorelDRAW provides two methods for editing the attributes of a style. The first method involves editing an object that uses the style and then re-saving the style. The second method involves using the Properties command in the Styles Roll-Up to make specific adjustments to the style's attributes.

To edit a style based on changes to an object

1. Make the desired changes to the object.

2. Right-click the object.

3. Click Styles, Save Style Properties.

4. Ensure that the style attributes you want are enabled.

To edit a style by adjusting specific properties

1. Click Layout, Graphic and Text Styles.

2. Choose the style from the list box in the Styles Roll-Up.

3. Click , Properties.

4. Adjust the General, Fill, and Outline attributes using the tools on the Object Properties dialog box.

   The controls on the Fill and Outline tabs are the same as those on the Fill and Outline tabs in the Object Properties dialog box. For more information on using these controls, see "Filling and outlining objects."

 Note

- Changing the name of the style creates a new style.

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{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} Related Topics

Restoring an object's style

The Revert To Style command allows you to undo changes made to an object's attributes after applying a style. Attributes governed by the style (for example, the fill and outline) are changed to match the style's attributes. Attributes not defined in the style remain unchanged. For example, if you create an object with no fill (default style) and you apply a fountain fill, choosing Revert To Style removes the fill, leaving no fill.

To restore an object's previous style

1. Right-click the object using the <u>Pick tool.</u>
2. Click Style, Revert to Style.

{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} <u>Related Topics</u>

Finding objects that use a selected style

The Find command (found in the Styles Roll-Up) allows you to locate any object that uses a particular style. For example, you can use this command to find all objects that use the Default Graphic style. You can find these objects in the active drawing only.

To find objects that use a specific style

1. Click Layout, Graphic And Text Styles.

2. Click the style assigned to the objects you want to find.

3. Click , Find.

   A selection box appears around the first object with the specified style.

4. Click , Find Next to find the next object that uses the style.

{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Deleting a style

You can remove styles from any template. When you delete a style, objects that use the removed style revert to a default style based on the object type. An object's appearance does not change when it reverts to the default style.

You can't delete any of the three default styles: Default Paragraph Text, Default Artistic Text, and Default Graphic.

To delete a style

1. Click Layout, Graphic And Text Styles.

2. Choose the style you want to delete.

3. Click , Delete or press the DELETE key.

{button ,AL(`PRC Working with styles;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with templates

Working with templates

A template is a collection of styles that work together to govern the overall appearance of a drawing or document. CorelDRAW's styles come in three formats: graphic styles, Artistic text styles, and Paragraph text styles. These styles help control the appearance of specific objects or types of objects like lines, curves, shapes, and text.

CorelDRAW comes with a default template (called CORELDRW.CDT) that has one style each for graphics and Artistic text, and four for Paragraph text. When you start CorelDRAW, a blank drawing is created based on the CORELDRW.CDT template.

In addition to the default template, CorelDRAW provides a wide variety of preset templates that can help you speed up the process of creating drawings. Each of these can be used as it exists, or modified to suit your exact needs. For example, if you like a template but want to make it more versatile, you can add styles that you've created or that you've taken from another template.

If none of the preset templates meets your needs, you can create your own template based on your own styles or styles taken from other templates. You can also create a template from any drawing you create in CorelDRAW.

Templates can be applied at any time during a CorelDRAW session. For example, you can use the New From Template command (in the File menu) to open the Template Wizard, which will help you find the template you want. If you've already created a drawing, you can apply a template to it using the Load command (in the Styles Roll-Up).

The default and preset templates are stored in the COREL/DRAW70/DRAW/TEMPLATE directory. In addition, CorelDRAW provides a full set of preset templates on its Template CD (labeled Disc 1). If you want, you can add a folder to the Template folder to store your custom templates. You can also add templates to the list accessed by the Template Wizard.

{button ,AL(`OVR Working with styles and templates;',0,"Defaultoverview",)} Related Topics

Creating a template

You can create a template in CorelDRAW by saving any collection of styles as a CorelDRAW Template (.CDT) file. If the styles you want to save in the template exist in a drawing, you can save the drawing — and all of its associated styles — as a template. Or, you can define the styles in a blank drawing and then save the drawing as a template.

When you save a template, you can include the objects from which the styles are derived. CorelDRAW automatically adds the objects to your page when you open the template or create a drawing based on the template.

To create a template using the Styles Roll-Up

1. Click Layout, Graphic And Text Styles.

2. Do any of the following:

   - Create text and graphics and use them to create the styles you want.

   - Use the Clipboard to add objects with styles you want to save in your new template.

   - Load an existing template with styles you want and apply them to objects on the page.

3. Click , Template, Save As.

4.   Type a name in the File Name box to save the template in the current <u>drive</u> and <u>folder</u>.

5.   Enable the With Contents check box if you want the template to include objects on the active page. For a multi-page document, the template includes only the objects on the first page of the drawing.

6.   Click Save.

To create a template using an existing drawing

1. Click File, Save As.

2. In the Save In box, choose the CorelDRAW templates folder. The default templates folder is COREL\DRAW70\DRAW\TEMPLATES.

3. Type a name in the File Name box.

4. In the Save As Type list box, choose CorelDRAW Template (*.cdt).

5. Click Save.

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{button ,AL(`PRC Working with templates;',0,"Defaultoverview",)} <u>Related Topics</u>

Loading a style template

Each new drawing you start using the New command uses the default CORELDRW.CDT template. If you don't want to start with this template, you can use the New From Template command (in the File menu). This opens the Template Wizard, which will help you find the CorelDRAW or PaperDirect template you want. If you've already started a drawing and want to change templates, you can use the Load command (accessed through the Styles Roll-Up) to load a new template.

If objects in your drawing use styles with the same names as those in the new template, CorelDRAW prompts you to indicate whether you want to apply the new styles to those objects.

To learn how to access custom templates (and templates from previous versions of CorelDRAW) using the Template Wizard, see "Adding templates to the Template Wizard."

To start a drawing using a template

1. If you plan to use a template from CorelDRAW's Templates CD (labeled Disc 1), insert the CD in your computer's CD-ROM drive.

2. Click File, New From Template.

3. Follow the Instructions in the Template Wizard to find the template you want.

4. Click Finish.

To load a new style template using the Styles Roll-Up

1. Click Layout, Graphic and Text Styles.

2. Click , Template, Load.

3.   Click the template you want to load.

4.   Click Open.

 Tip

- You can also start a drawing with a template by clicking File, Open. When you select the template you want and click Open, a dialog box appears. This dialog box will prompt you to indicate whether you want to start a drawing using a template or whether you want to open the template for editing.

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{button ,AL(`PRC Working with templates;',0,"Defaultoverview",)} Related Topics

Adding templates to the Template Wizard

By default, the Template Wizard provides access to the templates in CorelDRAW's Templates CD (if you insert the CD in your computer's CD-ROM drive). If you have custom templates or templates from previous versions of CorelDRAW, however, you can still make them accessible from the Template Wizard. To do this, you need to run the TempWiz script, accessible from the Script and Preset Manager. This script provides easy-to-follow instructions to guide you through the process of adding templates to the list accessible using the Template Wizard.

To add templates to the list accessible from the Template Wizard

1. Click Tools, Scripts, Script and Preset Manager.

2. In the Script and Preset Manager, double-click the Scripts folder.

3. Double-click the TempWiz icon. You may have to use the scroll bar to display the icon.

4. Follow the instructions provided to select the templates you want to add.

5. Click Finish.

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{button ,AL(`PRC Working with templates;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the grid, rulers, and guidelines

Using the grid, rulers, and guidelines

The grid, ruler, and guideline features are designed to help you draw and arrange objects with precision. The grid is an adjustable tool that is superimposed on top of your drawing to help you draw and align objects precisely. The rulers are also adjustable and help give you a sense of location and size within the Drawing Window. Guidelines are lines that you can add to the Drawing Window to help you align objects. By default, guidelines do not appear when you print your work; you can set them to print using the controls on the Layers Roll-Up.

Like the majority of CorelDRAW's tools and features, you decide how you want to use the grid, rulers, and guidelines. In each case, you can set the properties that control how the tool operates within the drawing. As a result, you may find it helpful to make sure that the grid, rulers, and guidelines are set up the way you want before you start adding objects to a drawing. Although you can change their settings at any time, you'll probably find that you get more work done if you set up the grid, rulers, and guidelines first.

For more information see the following:

{button ,JI(`',`Using the grid and rulers')} Using the grid and rulers

{button ,JI(`',`Using guidelines')} Using guidelines

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{button ,AL(`OVR Setting up your drawing;',0,"Defaultoverview",)} Related Topics

Using the grid and rulers

Using the grid and rulers

CorelDRAW's movable on-screen rulers provide a visual reference that can help you determine the size and position of any object in your drawing. The rulers are particularly effective when you use them to help you position objects by dragging them with the mouse. As you move the mouse pointer around the Drawing Window, the rulers help you find your current position relative to their origin (the position where the rulers' 0 points intersect). In fact, the Status Bar displays the mouse pointer's position by default. You can have the rulers display the unit of measurement that best suits your diagram.

The grid system works with the rulers to help you align and position objects accurately. DRAW displays the grid as a series of intersecting dotted lines spaced according to the settings on the Grid And Ruler Setup dialog box. By displaying the grid, you provide an easy and accurate way to position objects relative to one another and to the Drawing Page. In addition, you can use DRAW's Snap To Grid command to ensure that objects automatically line up with the grid as you move them.

Setting a drawing scale

You can increase the effectiveness of the rulers and grid by establishing a drawing scale that relates all distances in the drawing to distances in the real world. For example, if you're creating a technical drawing in which you want to show large objects on a small page, you can adjust the drawing scale accordingly. Use the Drawing Scale dialog box (accessed through the Grid And Ruler Setup dialog box) to set the scale for the current drawing.

{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} Related Topics

Setting ruler parameters

The rulers are useful for determining the size and position of objects. Before using the rulers, however, you should determine the position of the ruler origin   the place where the rulers' 0 points intersect. By putting the ruler origin exactly where you want it (for example, the bottom left corner of the Drawing Page), you ensure that the ruler coordinates emanate from the exact location you want.

In addition to positioning the ruler origin, you can move the rulers within the Drawing Window so that you can use them most effectively. For example, you might want to move the rulers right over your drawing so that you can create or move an object with precision.

Moving the rulers has no effect on their origin, only on where the rulers are displayed in the Drawing Window.

To set the ruler origin

1. Click Layout, Grid And Ruler Setup.

2. Type values in the Horizontal Origin and Vertical Origin boxes to set the location of the origin.

   The numbers you specify represent the position of the ruler origin relative to the bottom-left corner of the Drawing Page. For example, if you set 1.0 for the horizontal coordinate and 5.0 for the vertical coordinate, CorelDRAW places the ruler origin 1 inch to the right and 5 inches up from the bottom-left corner of the Drawing Page.

To set the ruler origin using the mouse

1. Drag the ruler intersection point onto the Drawing Window.

2. Release the mouse button when the ruler crosshairs occupy the origin point you want.

To reposition the rulers

- Hold down SHIFT and drag the ruler to a new position.

   Hold down SHIFT and drag the ruler intersection point to move both rulers simultaneously.

To return a ruler to its previous position

- Hold down SHIFT and double-click the ruler.

Tip

- You can also open the Grid And Ruler Setup dialog box by double-clicking either of the rulers in the Drawing Window.

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} Related Topics

Setting ruler units

You have complete control over the units of measurement displayed on the horizontal and vertical rulers. CorelDRAW provides an array of units, ranging from small units like points, millimeters, and inches to larger units like meters, kilometers, and miles. If you're using inches (the default unit), you can also control how many division marks appear between each full inch mark or "tick." Use the unit and division mark setting that best suits the type and size of drawing you want to create.

In addition to setting the units used for the horizontal ruler, the Horizontal box also sets the units used for all controls that indicate units of measurement. These controls are found in dialog boxes, Roll-Ups, and the Property Bar.

When you change the ruler units you should also specify a new grid frequency. To learn how to set the grid frequency, see "Setting grid parameters."

To change the units of measurement on the rulers

1. Click Layout, Grid And Ruler Setup.

2. Choose a unit for the horizontal ruler using the Horizontal list box.

3. Do one of the following:
   - Enable the Same Units For Horizontal And Vertical Rulers check box.
   - Choose a unit for the vertical ruler using the Vertical list box.

To set the number of tick division marks

1. Click Layout, Grid And Ruler Setup.

2. Choose the option you want from the Tick Divisions list box.

Tips

- Enable the Show Fractions check box if you want the rulers to display measurements in fractions instead of decimals.
- You can also change the ruler units using the Units list box on the Property Bar. The Units list box appears when all objects are deselected.

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} Related Topics

Setting ruler units for Internet graphics

If you're creating a graphic for Internet use, you'll find it most useful to use <u>pixels</u> as your ruler unit. By using pixels and setting a horizontal and vertical resolution for your graphic, you ensure that it looks the same no matter what application you use to display it.

When you select pixels as your ruler units, pixels becomes the default unit for your drawing. You can then use the controls on the Page Setup dialog box to ensure that the <u>Drawing Page</u> is the size you want for your graphic.

For more information about setting up the Drawing Page, see <u>"Setting up the page."</u>

To have the rulers display measurements in pixels

1. Click Layout, Grid And Ruler Setup.

2. Choose Pixels from the Horizontal box.

3. Enable the Same Units For Horizontal And Vertical Rulers check box.

4. Click the Resolution button.

5. Type the horizontal and vertical resolution you want for your graphic in the boxes provided.

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting the drawing scale

Use the controls in the Drawing Scale dialog box to set the scale for your drawing. In CorelDRAW, the scale represents a ratio between the drawing (page distance) and the real world (world distance). For example, if you choose a drawing scale of 1:10, 1 unit on the ruler corresponds to 10 units of "real" distance. Setting a drawing scale is particularly useful if you're creating a technical or architectural drawing in which you need to draw a large item on a relatively small page.

You can choose from a variety of preset scales or create a custom scale that suits your exact needs.

To choose a preset drawing scale

1. Click Layout, Grid And Ruler Setup.
2. Click the Edit Scale button.
3. Choose a drawing scale from the Typical Scales list box.

To set a custom drawing scale

1. Click Layout, Grid And Ruler Setup.
2. Click the Edit Scale button.
3. Choose Custom from the Typical Scales list box.
4. Type a value in the Page Distance box to set the part of the scale represented in the drawing.
5. Choose a unit for the page distance using the list box provided.
6. Type a value in the World Distance box to set the actual distance you want represented by each unit of page distance.

Tip

- If you want to change the World Distance units, change the Horizontal ruler units. If the drawing scale is set to anything other than 1:1, the vertical ruler units will always be the same as the horizontal ruler units. To learn more about changing ruler units, see "Setting ruler units."

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} Related Topics

Setting grid parameters

The Grid And Ruler Setup dialog box provides controls for setting the spacing between grid dots. To this end, CorelDRAW provides two options: frequency and spacing. If you choose Frequency, you'll set the distance between grid dots according to how many grid dots you want per horizontal and vertical unit. If you choose spacing, you'll set this distance by typing the exact distance you want between each dot. The grid acts the same way no matter which option you choose; the options are provided for your convenience.

The Grid And Ruler Setup dialog box also provides controls for showing the grid and having objects snap to the grid. By enabling the Snap To Grid check box, you'll be able to draw, move, and align objects accurately, as the objects automatically align with the grid as their edges are moved nearby. You'll also find these controls on the Property Bar and in the menus.

To set the distance between grid dots

1. Click Layout, Grid And Ruler Setup.

2. Click the Grid tab.

3. Do one of the following:

   - Click Frequency to set the grid spacing as a number of dots per inch.

   - Click Spacing to enter the distance you want between each grid dot.

4. Type values in the Horizontal and Vertical boxes according to the option you selected in step 3.

   Remember: Set high Frequency values or low Spacing values for added precision.

To view the grid

- Click View, Grid.

To have objects snap to the grid

1. Deselect all objects by using the Pick tool to click a blank space in the Drawing Window.

2. Click the Snap to Grid button on the Property Bar.

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} Related Topics

Displaying the rulers and the grid

As with most of CorelDRAW's powerful features, you can choose when and how you want to use the rulers and grid. If your screen space is limited, for example, you might choose to hide the rulers and display them only when you need them. Or, if you want to view your drawing so that it looks more like it will when you print it, you might want to hide the grid and display it later. Whether you hide or display them, the rulers and grid will maintain their settings to help you draw with accuracy and consistency.

To display or hide the rulers

- Click View, Rulers.

  If no check mark appears next to the command name, the rulers are hidden. If a check mark is there, the rulers are displayed.

To display or hide the grid

1. Click Layout, Grid And Ruler Setup.

2. Click the Grid tab.

3. Do one of the following:

   - Enable the Show Grid check box to display the grid.

   - Disable the Show Grid check box to hide the grid.

 Tip

- You can also display or hide the grid by clicking View and enabling the Grid command. When enabled, the Grid command has a check mark beside it.

{button ,AL(`PRC Using the grid and rulers;',0,"Defaultoverview",)} **Related Topics**

Working with guidelines

Using guidelines

Guidelines are lines that you can place anywhere in the Drawing Window to help you align and position objects. You can create any number of horizontal, vertical, and slanted guidelines and have CorelDRAW save them with your drawing. You can also enable snapping to guidelines so that objects automatically align with the guidelines when moved or drawn nearby.

By default, guidelines do not appear in printed copies of your work. If you want to print guidelines, you can enable the print setting using the Layers Roll-Up. To learn how to make these settings, see "Enabling and disabling the printing of a layer."

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{button ,AL(`OVR Using the grid rulers and guidelines;',0,"Defaultoverview",)} Related Topics

Adding guidelines

The Guidelines Setup dialog box has all the controls you need to set up precise horizontal, vertical, and slanted guidelines. These controls let you set up horizontal and vertical guidelines based on the horizontal or vertical distance from the 0 point on the appropriate ruler. Conversely, you set up slanted guidelines based on either two specific ruler coordinates or based on one coordinate and an angle. You can align objects along a guideline visually or have them snap to the guideline for exact positioning.

If you're more interested in speed than precision, you can use the mouse to add guidelines to your drawing. You can create horizontal and vertical guidelines by dragging from a ruler onto the Drawing Window. For slanted guidelines, you create a horizontal or vertical guideline, then set the angle by dragging the handle that appears at each end of the guideline. You'll know you're over the handle when the mouse pointer changes to a two-headed arrow.

Any guidelines you add appear on every page of a multi-page document.

To add a horizontal or vertical guideline

1. Click Layout, Guidelines Setup.

2. Click the Horizontal or Vertical tab.

3. Type a location for the guideline (relative to the 0 point on the horizontal or vertical ruler) in the box provided.

   If you want to put the guideline below or to the left of the 0 point (for horizontal or vertical guidelines, respectively), type a negative number.

4. Choose a unit from the Unit list box.

5. Click Add.

To add a slanted guideline

1. Click Layout, Guidelines Setup.

2. Click the Slanted tab.

3. Choose a method of setting the guideline from the Specify list box.

   You can set a slanted guideline by setting two coordinates or one coordinate and an angle. For example, if you choose Angle and 1 Point, you'll be required to set coordinates in the X and Y boxes and an angle in the Angle box. The guideline you create will pass through that coordinate at the angle you set.

4. Type the endpoint coordinates (X and Y boxes) relative to the 0,0 point on the rulers in the box provided.

5. If you're using the Angle and 1 Point option, type an angle value in the Angle box.

6. Click Add.

Tip

- Try double-clicking a guideline to open the Guidelines Setup dialog box.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Positioning guidelines

Sometimes you might decide that you want to move a guideline to a position that better suits your needs. CorelDRAW provides two ways to move guidelines that you've already set. You can position guidelines visually using the mouse, or precisely using the Guidelines dialog box.

To position horizontal or vertical guidelines precisely

1. Click Layout, Guidelines Setup.

2. Click the Horizontal or Vertical tab.

3. Choose a guideline from the list at the left side of the dialog box. DRAW lists the guidelines by location.

4. Type a new location relative to the 0 point on the horizontal or vertical ruler.

   If you want to move the guideline to the left of or below the 0 point (for a vertical or horizontal guideline, respectively), type a negative number.

5. Change the unit of measurement as required.

6. Click Move.

To position a slanted guideline

1. Click Layout, Guidelines Setup.

2. Click the Slanted tab.

3. Choose a guideline from the list at the left side of the dialog box. The guidelines are listed according to the way they were created: with two points or with an angle and one point.

4. Choose a method of moving the guideline from the Specify list box.

   No matter how the guideline was set, you can move it by specifying two points or an angle and one point.

5. Type the endpoint coordinates (X and Y boxes) relative to the 0,0 point on the rulers.

6. If you're using the Angle and 1 Point option, type an angle value in the Angle box.

7. Click Move.

To position a guideline using the mouse

- Using the Pick tool, drag the guideline to a new position.

   If you want to change the angle of a slanted guideline, drag one of the handles (indicated by a solid black line) that appear at either end of the guideline. When the mouse pointer is over a handle, it changes to a two-headed arrow.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Using Snap To Guidelines

The Snap To Guidelines command can help you align objects precisely. When you enable Snap To Guidelines, objects you move or draw near any guideline automatically "snap" so that they line up with the guideline. With horizontal and vertical guidelines, an object snaps so that the edge of its selection box aligns with the guideline. Horizontal edges align with horizontal guidelines; vertical edges align with vertical guidelines.

With slanted guidelines, an object snaps so that it aligns with the guideline at the point that they are dragged with the mouse pointer. For example, if you move the mouse pointer over the center of a polygon and drag it towards a slanted guideline, the center point snaps to the guideline.

To have objects snap to guidelines

1. Click Layout, Guidelines Setup.
2. Enable the Snap To Guidelines check box.

   You can also have objects snap to guidelines by clicking Layout and enabling the Snap To Guidelines command or by clicking the Snap To Guidelines button on the Property Bar.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Deleting guidelines

The Guidelines dialog box provides controls for deleting one, some, or all guidelines in the active document. You can also remove guidelines one at a time by clicking and dragging them off the Drawing Window.

Keep in mind that if you remove a guideline from a multi-page document, it is removed from all pages.

To delete a guideline

1. Click Layout, Guidelines Setup.
2. Click the Horizontal, Vertical, or Slanted tab.
3. Choose the guideline you want to delete.
4. Click Delete.

To delete all horizontal, vertical, or slanted guidelines

1. Follow steps 1 to 3 from the above procedure.
2. Click Clear.

To delete all guidelines

1. Click Layout, Guidelines Setup.
2. Click Clear All.

{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} Related Topics

Displaying guidelines

The Show Guidelines check box gives you the ability to show or hide guidelines at any time. You'll find it best to have guidelines showing when you're drawing and positioning objects. On the other hand, you might find it useful to hide guidelines when you want your drawing to look more like it will when you print it.

To display or hide guidelines

1. Click Layout, Guidelines Setup.
2. Enable the Show Guidelines check box to display guidelines.

   Disable the Show Guidelines check box to hide guidelines.

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{button ,AL(`PRC Working with guidelines;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing your work

Viewing your work

CorelDRAW's view controls let you view your drawing the way that suits you best. These controls consist of the Zoom flyout and View Manager as well as various commands that can be accessed from both toolbars and menus. You can use these controls to change the way CorelDRAW displays objects, to magnify or reduce your view, or to save specific views for future use.

For more information see the following:

{button ,JI(`',`Zooming and panning')} <u>Zooming and panning</u>

{button ,JI(`',`Setting the view quality')} <u>Setting the view quality</u>

{button ,JI(`',`Using fullscreen previews')} <u>Using full-screen previews</u>

{button ,JI(`',`Using the View Manager')} <u>Using the View Manager</u>

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{button ,AL(`OVR Setting up your drawing;',0,"Defaultoverview",)} <u>Related Topics</u>

Zooming and panning

Zooming and panning

The Zoom flyout gives you quick access to tools that let you reduce or magnify your view of your drawing. The Zoom tool lets you zoom in or out so that you can get a more detailed or general view. The Pan tool, on the other hand, lets you change your view by moving your drawing within the Drawing Window.

If you prefer using toolbars, you'll find zoom controls on the Property Bar, the Zoom toolbar, and the Standard toolbar. The Property Bar provides the Zoom and Pan tools as well as tools that let you zoom to virtually any level of magnification. The Zoom toolbar also provides these tools, but is not displayed by default. The Standard toolbar has the Zoom Control list box, which provides preset zoom levels so that you can quickly revert to a specific magnification percentage.

Zooming and panning have no effect on the drawing, only your view of it.

{button ,AL(`OVR Viewing your work;',0,"Defaultoverview",)} Related Topics

Changing your view using the Zoom flyout

The Zoom and Pan tools make it easy to change your view of any drawing. The Zoom tool serves two functions: zooming in to get a closer look at an area of your drawing and zooming out to get a view of a larger area. The Pan tool, on the other hand, lets you move the <u>Drawing Page</u> around within the <u>Drawing Window</u> to get the exact view you want. Using the Pan tool is much like using your hand to move a piece of paper on the top of a desk.

To zoom in on a portion of the drawing

1. Open the <u>Zoom flyout</u> and click the <u>Zoom tool.</u>

2. In the Drawing Window, click and drag diagonally to create a marquee box around the area you want to magnify.

3. Release the mouse button to zoom in.

To see more of the drawing

1. Open the Zoom flyout and click the Zoom tool.

2. Right-click inside the Drawing Window, then click the zoom option you want.

To move the drawing within the Drawing Window

1. Open the Zoom flyout and click the <u>Pan tool.</u>

2. Drag the document to place it within the Drawing Window.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing your view using the Property Bar

When you click the Zoom or Pan tool (found in the Toolbox), you'll notice that the Property Bar displays a new set of controls. These controls include the Zoom and Pan tools as well as tools for changing your view generally or specifically. You'll also find a button that opens the View Manager so that you can take advantage of its ability to save specific views.

Remember: These controls are only visible on the Property Bar when you have the Zoom or Pan tool selected.

To change your view using the Property Bar

To see	Do this (on the Property Bar)
A magnified view of the drawing	Click the Zoom In button.
More of the drawing	Click the Zoom Out button.
Objects at actual size	Click the Zoom Actual Size button.
All selected objects	Click the Zoom To Selected button.
All objects	Click the Zoom To All Objects button.
The entire Drawing Page	Click the Zoom To Page button.
The height of the Drawing Page	Click the Zoom To Page height button.
The width of the Drawing Page	Click the Zoom To Page Width button.
The View Manager	Click the View Manager button.

Note

- The Zoom and Pan tools on the Property Bar work exactly the same way as those in the Toolbox.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} Related Topics

Changing your view using the Zoom and Standard toolbars

If you choose, you can display the Zoom toolbar so that you always have zoom controls available, no matter what tool you're using. The Zoom toolbar provides all the tools you need to get the view you want. These tools work exactly the same way as their counterparts on the Property Bar and View Manager. For more information about using these tools, see "Changing your view using the Property Bar" or "Changing your view using the View Manager."

You can use the Zoom Box control on the Standard toolbar (displayed by default when you start CorelDRAW) to jump to a preset magnification level in one step. Or, you can type a percentage value in the Zoom Box list box to jump to a specific magnification. If the value you type exceeds the maximum magnification level, DRAW reverts to the maximum level. If you specify high magnification levels (for example, 100000%), DRAW displays the closest possible magnification level.

To display the Zoom toolbar

- Right-click any toolbar, then enable the Zoom command.

  The command is enabled when it has a check mark beside it.

To jump to a specific magnification level in one step

- Choose a magnification level from the Zoom Box control on the Standard toolbar. Or, type a value in the Zoom Box control.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} Related Topics

Setting Zoom tool defaults

As with all of the tools in the Toolbox, you can customize the default settings for the Zoom tool. By adjusting these settings, you can ensure that the Zoom tool works exactly the way you want.

To set what happens when you right-click with the Zoom tool

1. Click Tools, Options.

2. Click the Toolbox tab.

3. Do one of the following:

- Enable the Default Action button to have a pop-up menu appear when you right-click the <u>Drawing Window</u> with the Zoom tool.

- Enable the Zoom Out button to zoom out by a factor of 2 when you right-click the Drawing Window with the Zoom tool.

To use the Zoom flyout from CorelDRAW 5

1. Follow steps 1 and 2 from the above procedure.

2. Enable the Use Traditional Zoom Flyout check box.

To have the Zoom tool operate relative to the real-world distance

1. Follow steps 1 and 2 from the above procedure.

2. Enable the Zoom Relative to 1:1 check box.

{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} <u>Related Topics</u>

Matching world distance to screen distance

The Calibrate Rulers command (found in the Options dialog box) helps you ensure that one inch on your screen equals one inch of "real" distance. You'll find this procedure particularly useful if you are drawing in 1:1 Zoom mode, as it lets you work using actual world distances as opposed to relative distances that depend on screen resolution.

Before you perform this procedure, you'll need to get a clear plastic ruler for comparing real-world and on-screen distances. This ruler should use the same unit of measurement you set using the Grid And Ruler Setup dialog box (see "Using the grid and rulers").

To match on-screen distance to real-world distance

1. Click Tools, Options.

2. Click the Toolbox tab.

3. Choose Zoom, Pan Tool from the tools list.

4. Click Calibrate Rulers.

5. Place your plastic ruler under the on-screen Horizontal ruler.

6. Click the up or down arrow on the Horizontal box to match one unit of measurement on the on-screen ruler with one unit of measurement on the actual ruler.

7. Place your ruler beside the on-screen Vertical ruler.

8. Click the up or down arrow on the Vertical box to match one unit of measurement on the on-screen ruler with one unit of measurement on the actual ruler.

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{button ,AL(`PRC Zooming and panning;',0,"Defaultoverview",)} Related Topics