

Print Options - General tab

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.

Provides the status of the current printing device.

Provides information about the current printing device.

Provides path of the current printing device.

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

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

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

Prints all pages in your document.

Displays a list of documents that you can print.

Prints only the page currently displayed.

Prints only the objects that are currently selected.

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).

Lets you select a print style (a configuration of print settings).

Saves a print style (a configuration of print settings).

Opens the print preview. You can see how your work will appear when printed and change print options from within the print preview.

Print Options - Layout tab

Resets the position of the printed image.

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

Places the printed image in the position specified in the list box on the right.

Specifies the position of the printed image when the button on the left is enabled.

Scales the width 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.

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.

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.

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.

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

Provides a list of preset or saved signature layouts.

Stores the N-up format.

Provides an approximate preview of the current layout settings.

Print Options - Separations tab

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.

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

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

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.

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.

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

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.

Print Options - Advanced dialog

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.

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

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

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 defined 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.

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.

Print Options - Prepress tab

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.

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

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.

Specifies the text that is displayed in the file information.

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.

Specifies the appearance of the registration marks.

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

Lets you customize the densitometer scale.

Print Options - PostScript tab

Specifies the PostScript level. Only enable PostScript level 2 or PostScript 3 if you are certain you will be printing on a PostScript 2 or PostScript 3 device.

Ensures that the PostScript file conforms to the Document Structuring Convention. Some prepress devices such as color trapping software require that the PostScript file conform to DSC.

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.

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.

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.

Replaces the low-resolution Desktop Color Separation placeholder with high-resolution Desktop Color Separation images in the PostScript file. If this option is not enabled, the service bureau must replace the low-resolution files when the print file is rasterized and imaged to film.

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

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.

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.

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 discrete strips in a fill) which is caused by too few steps in a fountain fill, when it is enabled.

This warning only applies to linear fountain fills.

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.

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.

Print Options - Miscellaneous tab

Ensures that colors are reproduced accurately based on the current color profiles. You can select a new color profile by clicking the Set Profiles button.

The name of the currently selected color profile

This value reflects the number of steps that will be used to render any fountain fills in your artwork. A low value will print faster but the transition between shades may be coarse, which causes what is known as banding. A higher value 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.

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.

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.

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.

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.

Allows you to choose an option and assign a new setting to it.

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

Open a dialog box that lets you select color profiles.

Print Options - Info Settings

Shows the contents of the Print Job Information Sheet.

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.

Standard toolbar

Displays a list of available print styles.

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

Deletes the current print style.

Opens the Print Options dialog box.

Prints the document.

Displays a list of preset zoom settings.

Specifies full screen preview.

Close the print preview.

Pick Tool and Property Bar

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

Specifies one of several preset positions for the placement of your artwork on the page

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

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

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

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

Signature Layout tool and Property bar

Lets you specify and edit signature layouts.

Saves the present layout settings.

Deletes the selected layout.

Switches between a preview of your print job and a preview of the current signature layout or N-up format.

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

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.

Allows you to specify the distance between each working page that is placed on the printable page.

Arranges the pages appropriately for perfect binding.

Arranges the pages appropriately for saddle stitching.

Arranges the pages appropriately for stacking and collating.

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.

N-up tool and Property bar

Lets you specify and edit an N-up format.

Provides a list of preset or custom N-up formats.

Saves the present N-up format.

Deletes the selected N-up format.

Specifies the number of frames to be placed on 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 frame that is placed on the printable page.

Automatically sets the gutters.

Allows you to set the top/left page margins.

Allows you to set the bottom/right page margins.

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

Automatically sets the margins.

Marks Placement tool and property bar

Lets you add, remove, and position printers' marks.

Resets the position of the bounding box.

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

Zoom tool and property bar

Lets you magnify portions of the document.

Increases the magnification of the document.

Decreases the magnification of the document.

Displays items in drawing at their actual size.

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 display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Opens the Zoom dialog box

Status Bar

Displays the name of the currently selected image.

Lets you select a printing device.

Displays the name of the current printing device.

Indicates whether you're printing a composite print job or color separations.

Indicates whether you're printing a negative image and whether you're printing a mirrored image.

Lets you tile large images so that they are printed on several sheets of paper.

Displays information about the current tiling settings. Tiling lets you print large images on several sheets of paper.

Indicates the current mouse position.

Indicates the current range of pages to be printed.

File Menu

Saves the current print options in a print style.

Prints the current page.

View menu

Displays the image to be printed. If this option is disabled, the print preview represents the position of the image with a box.

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

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

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

Displays a composite color image (all colors on one page).

Displays each color separation on a different page.

Displays the print preview's toolbar.

Displays the print preview's status bar.

Displays the print preview's rulers.

Displays a dotted line around the edge of the page that indicates the limit of the printable area.

Displays PostScript fills as they will be printed. When PostScript fills aren't rendered, the fills are replaced with a pattern of "PS"s.

Displays the currently selected tile.

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

Settings Menu

Open the Print Options dialog box to the General tab.

Opens the Print Options dialog box to the Layout tab.

Opens the Print Options dialog box to the Separations tab.

Opens the Print Options dialog box to the Prepress tab.

Open the Print Options dialog box to the PostScript tab.

Open the Print Options dialog box to the Miscellaneous tab.

Opens the Print Job Information Sheet dialog box.

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

Opens the Driver Compatibility dialog box. This dialog box contains options that let you fine-tune printer performance.

Help menu

Opens the Help.

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

Zoom dialog

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 a percentage that you specify.

Previews the result of the current zoom settings.

Go To dialog

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Driver compatibility

Specifies the printer to which the options in this dialog will apply.

Displays the capabilities of the printer specified in the above list box.

Sends text to the printer as graphics. Doing this can sometimes correct problems with incorrectly printed fonts.

Switches to clipping controlled by the software. Clipping is the process through which portions of a fill that should not be visible are removed. If you encounter a problem printing non-uniform fills, switch to clipping controlled by the software.

Determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) 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.

Lets the printing device render bezier curves and paths.

Uses the specified color profile.

Sends the printed page to the driver already split into bands.

Some non-PostScript 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.

Specifies a color profile.

Save Print style

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.

Warning dialogs

Cancels the print job.

Continues printing. It is possible that part or all of the print job won't appear correctly.

!Disables this warning for the rest of this print job.

Provides information about this warning.

Skips the object that is causing the PostScript error. If you skip an object it won't appear in the final output.

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.

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.

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.

Right justifies text objects.

Creates even margins along the left and the right sides.

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

Adds and removes bullets in selected Paragraph Text.

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.

Displays and hides nonprinting characters such as paragraph markers, spaces, and tabs.

Converts objects to curve objects.

Click to accept the settings in the dialog box and keep the dialog box open.

[Click to access Help.](#)

This section allows you to adjust the formatting properties of text.

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

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

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

Displays the font size of selected text.

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.

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 underline line style.

Opens the Edit Underline dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Opens the Edit Strikeout dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Opens the Edit Overline dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Click this to display an overview of this dialog box.

For Help on an item, click at the top of the dialog box, and then click the item.

Specifies the width of the single thin underline.

Specifies the width of the single thick underline.

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.

Specifies the width of the top underline.

Specifies the width of the bottom underline.

Specifies the width of the single underline.

Specifies the width of the single underline.

Type a value to change the line thickness.

Type a value to change the line thickness.

Specifies the distance the underline is away from the text.

Specifies the distance the underline is away from the text.

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

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

Specifies the units of measure.

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

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

Displays the units of measure.

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

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

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

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

Choose a position from the list box. Superscript places selected text above the baseline. Subscript places selected text below the baseline.

Choose a position from the list box. Superscript places selected text above the baseline. Subscript places selected text below the baseline.

Choose a case from the list box. Small caps changes selected text to small capital letters. All Caps changes selected text to all capital letters.

Choose a case from the list box. Small caps changes selected text to small capital letters. All Caps changes selected text to all capital letters.

Adjusts the spacing between a selected series of character pairs to improve their appearance.

Adjusts the spacing between a selected series of character pairs to improve their appearance.

This section allows you to change the space between characters, words, and paragraphs.

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 lines.

Indicates the units of the value in the Line box.

This section allows you to adjust the amount of space before and after paragraphs.

Specifies the amount of space before a paragraph.

Specifies the amount of space after a paragraph.

This section lets you apply hyphenation to text and specify hyphenation settings.

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

Opens the Hyphenation Settings dialog box, which allows you to hyphenate capitalized words, specify the minimum length of words to be included for automatic hyphenation, and more.

The Hyphenation Settings dialog box allows you to hyphenate capitalized words, specify the minimum and maximum length of words to be included for automatic hyphenation, and more.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.

Enables hyphenation of capitalized words if required.

Sets how far the end of a line must be from the right margin before hyphenation of the first word of the next line occurs. A smaller hot zone results in more hyphens and better word spacing along the margin.

Sets the minimum length of words to be included for automatic hyphenation.

Sets the minimum number of characters (including spaces) that must appear in the Hot Zone before a hyphen.

Sets the minimum number of characters (including spaces) that must appear in the Hot Zone after a hyphen.

Click this to display an overview of this dialog box.

For Help on an item, click at the top of the dialog box, and then click the item.

This section allows you to specify the alignment of the text in your drawing. For more information about a specific control in this dialog box, right-click the control and choose What's This?

Specifies no alignment.

Specifies left alignment.

Specifies center alignment.

Specifies right alignment.

Specifies full justification.

Specifies force justification.

[talk to Mona](#)

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This section allows you to specify indent settings.

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 text at the right margin.

This section allows you to rotate and shift selected characters relative to the baseline.

Type a value to move selected characters horizontally along the baseline.

Type a value to move selected characters vertically relative to the baseline. Positive values shift characters above the baseline. Negative values shift characters below the baseline.

Type a value to rotate selected characters.

[Click to open the online Help.](#)

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 unleadered tab.

Click to add a new tab.

Click to delete a tab selected in the Tabs column.

Click to delete all set tabs.

This section allow you to set a character for a leadered tab.

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.

Type a value to change the spacing between characters in a trailing leadered tab. Lower values decrease the space between characters; higher values increase the space.

Displays a preview of the trailing leader tab so you can see the effect before you apply the change.

Specifies the number of columns to create.

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

Indicates the column number.

Indicates the width of the corresponding column.

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

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 apply the change.

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.

Displays the effect applied to the selected paragraph. Choose None to apply no effects. Choose Bullet or Drop Cap to apply a bullet or a drop cap and set properties.

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

This section lets you change the font properties of the bullet.

Choose a font from the list box to change the bullet category.

Type a value to specify the size of the bullet.

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

When you are applying bullets to text, this section lets you specify the amount of space between the Paragraph text frame and the bullet, as well as the amount of space between the bullet and text.

When you are applying drop cap to text, this section allows you to specify the distance between a drop cap and text.

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

Displays the bullets from which you can choose.

Drag the box or click the arrows to view another part of the Sample box.

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

Specifies the distance between the drop cap and the text.

Color Dialog and Roll-Up

Displays a color viewer that lets you select colors from different visual representations of the visible spectrum. Hold down the button to choose from several different color viewers.

Click this button to display a mixing area which you can use to mix and select colors. Hold down the button to choose from various types of mixing area.

Click this button to use a fixed color palette. Palettes are listed in the Type list box. You may want to use the palettes if you are working with spot or process color systems by DIC, DuPont, FOCOLTONE, PANTONE, TOYO, or TRUMATCH. By using these palettes along with a color reference book, you can be reasonably certain of how the colors will look when printed.

Displays the custom color palettes. Custom palettes are editable and can include any type of color.

The content of this list box changes depending on the color selection button you have enabled at the top of the dialog box. When using the Color Viewer or the Mixing Area, the box lists the color models you can use to select colors. When you enable either of the palettes buttons, the box lists the various palettes that you can display in the dialog box.

Lists the various palettes that you can display.

Displays or hides the right side of this dialog box.

Changes the reference color (the current color in the application) to the currently selected color in this dialog box.

Shows the color of the selected object or the currently selected color in the application. A dot in the corner of the color indicates that the color is a spot color.

Shows how the color of the selected object or the currently selected color in the application will appear when printed. A dot in the corner of the color indicates that the color is a spot color.

Indicates that the color at the top-left of the color preview is not printable.

Indicates that the color at the bottom-left of the color preview is not printable.

Displays the current and new colors.

Shows the color that is currently selected in this dialog box. A dot in the corner of the color indicates that the color is a spot color.

Shows how the color that is currently selected in this dialog box will appear when printed. Click this color to make it the currently selected color. A dot in the corner of the color indicates that the color is a spot color.

Displays options for displaying and working with colors.

Adds the current color to the end of the color palette being displayed in the on-screen color palette.

Displays a color component value for the currently selected color. The letter next to the box identifies the component name, i.e., C for cyan when using the CMYK model, R for red when using the RGB model, and so on. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Displays the name of the current color. You can specify a new name for a custom color here or type the name of an existing color to display that color.

Lets you select a color by clicking. Drag the slider on the right and position the square in the color selection area to select a color.

Mixers

Click to choose a color to use in the Color Blender. The color you choose here will blend with the three other colors chosen in the blend if you click the Auto-Blend button.

Displays the blended colors. Select colors to blend in the color pickers at each corner of this box.

Lets you mix the current color with colors in the mixing area. You can choose brush attributes such as size and edge type by clicking the options button.

Selects a color from the mixing area.

Specifies the degree of blending between the current color and the colors in the mixing area. A higher percentage makes the current color more transparent.

Lets you mix and select colors.

Color Harmonies

Lets you select colors that look good together. Color harmonies work by superimposing a shape over a color wheel. As you move one corner of the shape around the wheel the other corners also move. The colors at each corner are always complimentary, contrasting, or harmonious, depending on the shape you select.

Displays a grid of colors derived from the position of the black and white circles on the above color wheel.

Lets you select the shape that is superimposed on the color wheel. Different shapes produce different relationships between the colors that are displayed in the grid below the color wheel.

Changes the appearance of the colors in the color grid below the color wheel.

Changes the number of colors displayed in the color grid below the color wheel.

Fixed Palettes

Displays the PANTONE® Spot Colors palette. Since 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.

Displays the PANTONE® Hexachrome colors which are based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors.

Displays the palette that uses colors available through the PANTONE® Process Color system, which is based on the CMYK color model. The first 2,000 colors are two-color combinations; the remainder are three-color and four-color combinations. Colors are based on CMYK, and therefore do not add additional color separation plates.

Displays an independent palette (not based on a color-matching system or your image) which provides 256 colors uniformly spread between red, green, and blue.

Displays the color palette which originates from the FOLCOLTONE color matching system that provides a range of spot colors built with the process colors, cyan, magenta, yellow, and black (CMYK).

Displays the palette that uses the TRUMATCH® color matching system which is based on the CMYK color model and, therefore, 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 using the Show Color Names command found in the flyout menu .

Displays the 8-bit palette of 256 colors used by the web browser, Netscape Navigator(TM). By only using colors found on this palette, you ensure that your image colors will display clearly on systems using this browser.

Displays the 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.

Offers colors that are available through the DuPont® Spectramaster solid color library. This library was 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.

Displays the palette of colors that are available through the TOYO 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.

Displays the palette 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.

Displays a color palette that is based on the Lab color model. Colors defined using this model have three components: lightness (L^*), green to red chromaticity (a^*), and blue to yellow chromaticity (b^*).

Custom palettes

Displays the contents of the current color palette. You can display or hide the names of the colors by clicking the options button.

Displays the current user-defined inks. User defined inks are spot colors.

Specifies a tint for the currently selected spot color. A tint lets you make a spot color lighter.

Connection dialog

Specifies the serial port to which the color measurement device is connected.

Open the Calibrate dialog box.

Color Roll-up

Lets you select a color from the current image.

Applies the current color as the outline.

Applies the current color as the fill.

Click the color model list box to choose from color models and other color selection methods such as Palette and Color Blender.

Palette Editor

Controls

Opens an existing color palette.

Creates a new color palette.

Saves the current color palette.

Saves the current color palette with a name that you specify.

Shows a list of the currently loaded color palettes. Select the palette you want to edit.

Shows the colors in the current custom palette. Use the scroll bar on the right to display the colors of the palette that are not visible. Select colors from this grid to modify them.

Replaces the selected color on the right with the selected color on the left.

Add the selected color or colors on the left to the current palette. Select a color from the current palette to position the new color or colors before that color.

Removes the selected color or colors from the current color palette.

Searches the current color palette for the color that is closest to the selected color on the left.

Lets you sort the colors in the current color palette.

Returns the color palette to its state when you last saved it.

Shows the name and color values of the currently selected color.

Open the Duotone dialog box.

Color Management

Color corrects the colors on the monitor based on the monitor's color profile.

Color corrects the colors on the monitor so that they accurately reflect printer output.

Selects the printer type to use to simulate color on your monitor.

Highlights colors that can't be printed using the selected warning color.

Specifies the warning color for colors that can't be printed.

Specifies the transparency of the selected warning color. Making the warning color transparent lets you view the image even when the colors are outside of the printer's color gamut.

General

Produces a separate printing plate for each FOCOLTONE color. When you print your work each FOCOLTONE color will require a separate ink.

Produces a separate printing plate for each TOYO color. When you print your work each TOYO color will require a separate ink.

Produces a separate printing plate for each DIC color. When you print your work each DIC color will require a separate ink.

Determines whether CMYK values range from 0 to 100 (percentages) or 0 to 255. When displaying values as percentages, 100 is equivalent to 255.

Handles spot colors as CMYK colors when printing to a composite printer.

Simulates the output of a separations printer on a composite printer. This is useful for proofing your work.

Automatic color matching uses the most appropriate gamut mapping method for each object.

The Illustration method shifts only those colors which are outside of the printer's gamut. This ensures that colors within the printer's gamut will retain the color characteristics you defined. This method is suited to vector illustrations.

Photographic gamut mapping shifts all colors in the image toward the color space of the active printer. This maintains the relationships between colors, resulting in smooth transitions. For this reason, this method is suited to bitmap photographic images.

Profiles

Lists all preset monitor profiles.

Lists all preset scanner profiles.

Lists all preset composite printer profiles.

Lists all preset separations printer profiles.

Lists the manufacturers of the device for which you need a color profile.

Lists the model of the device for which you need a color profile.

Opens the Corel Color Profile wizard.

PostScript Options

Specifies the shape of the dots in the halftone screen.

Specifies the screen frequency of the halftone screen.

Specifies the screen angle of the halftone screen.

Using PostScript options with spot colors

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, you can create halftone images without using screens or cameras. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution. You can set halftone screen settings for individual spot colors.

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.

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.

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 instead of dots to create an image. You can experiment with different halftone types to create interesting effects.

Palettes Docker window

The Palettes Docker window lets you browse the palettes on your computer and load them into the on-screen Color Palette.

Displays a list of the palettes stored on your computer.

Opens the Open Palette dialog box, which lets you browse your computer for palettes and open them.

X-Rite

Closes the dialog box.

Begins the calibration process.

Shows the progress of the calibration process.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the X value.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the Y value.

Hold the color measurement device over the target on the reflection standard. When the device has finished taking a reading, this number should match the Z value.

Text Toolbar

Shows a list of all of the available fonts. To change the font of the selected text, choose another font from the list box.

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

Applies bold character formatting to the selected text.

Applies italic character formatting to the selected text.

Applies underline character formatting to the selected text.

Aligns the selected text to the left margin.

Aligns the selected text along a centered axis, creating uneven margins on the left and right sides.

Aligns the selected text to the right margin.

Creates even margins along the left and the right sides of the selected text by increasing or decreasing the space between characters and words where necessary.

Standard Toolbar

Accesses the Open dialog box in which you can select a bitmap image to load into Corel OCR-TRACE for conversion into an editable vector graphic or editable text.

Before you open the selected file, you might find it useful to enable the Preview check box to display a thumbnail of the file. This way, you can make sure it's the file you want.

Opens the Save Vector dialog box in which you can save the vector graphic to a file in the format you specify.

Opens the Save Text dialog box in which you can save the converted text to a file in the format you specify.

Opens the Print dialog box in which you can choose printers and printing options.

Allows you to acquire original images by accessing and controlling external input devices such as scanners or video capture boards without exiting Corel OCR-TRACE.

Removes the selected text from the converted text document and sends it to the Windows Clipboard.

Retains the selected text in the converted text document and sends a copy of it to the Windows Clipboard.

Displays the bitmap image under the associated vector graphic in the result area. Allows you to compare the two and edit the vector graphic to match the bitmap image more closely.

Causes the previous page to become active in a multi-page document.

Causes the next page to become active in a multi-page document.

Launches any of the other applications included in the CorelDRAW Suite 7 from within Corel OCR-TRACE, if they are installed on your system.

Toolbox

Lets you select, move, and resize existing trace and Object Character Recognition (OCR) blocks using the mouse.

Lets you draw Object Character Recognition (OCR) blocks using the mouse. Only the bitmap text characters included in the OCR block will be converted to editable text characters. You can draw an unlimited number of OCR blocks per bitmap image.

Lets you draw trace blocks using the mouse. Only the areas of the bitmap image included in the trace block will be converted to a vector graphic. You can draw an unlimited number of trace blocks per bitmap image.

Lets you renumber the order in which trace and/or Object Character Recognition (OCR) blocks will appear in the result area.

Used for changing the vantage point on your bitmap image, vector graphic, or converted text. You can magnify your view of a specific part of an image by clicking the mouse or dragging to draw a marquee area. You can also click the right mouse button to zoom out by a factor of two, or return to the view you were at before the last zoom-in.

Lets you move areas of a magnified image into view. Click and drag the image until the desired area is displayed.

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.

Lets you draw simple lines on your bitmap image or vector graphic.

Lets you drag nodes to reshape objects.

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. Corel OCR-TRACE then connects these points.

Lets you manipulate nodes and paths to change the shape of objects.

Lets you delete unnecessary nodes from objects to simplify editing.

Trace Toolbar

Opens the Trace Settings dialog box in which you can set preferences for each of the six tracing methods.

Traces the bitmap image using the settings on the Property Bar. If your document contains multiple bitmap images, the Trace Multiple Pages dialog box opens in which you can select the images you want to trace.

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Traces the bitmap image using the settings on the Property Bar. If your document contains multiple bitmap images, the Trace Multiple Pages dialog box opens in which you can select the images you want to trace.

Displays the OCR settings on the Property bar in which you can set language, content, source, and formatting preferences for performing Object Character Recognition (OCR).

Initiates the Object Character Recognition (OCR) process using the settings defined on the Property Bar. Corel OCR-TRACE converts the entire page unless selection blocks drawn using the Create OCR Block tool exist. If your document contains multiple pages, the OCR Multiple Pages dialog box opens in which you can select the pages you want to convert.

Opens the Verification dialog box in which you can correct rejected characters, suspected characters, and misspelled words in the converted text if necessary.

Initiates the OCR-Trace process using the settings defined on the Property Bar. Corel OCR-TRACE converts the entire page unless selection blocks drawn using the Create OCR Block and Create Trace Block tools exist. If your document contains multiple pages, the OCR-Trace Multiple Pages dialog box opens in which you can select the pages you want to convert.

Stops the trace and/or Object Character Recognition (OCR) processes before they've completed.

Initiates the OCR-Trace process using the settings defined on the Property Bar. Corel OCR-TRACE converts the entire page unless selection blocks drawn using the Create OCR Block and Create Trace Block tools exist. If your document contains multiple pages, the OCR-Trace Multiple Pages dialog box opens in which you can select the pages you want to convert.

Image Toolbar

Opens the Convert To Black And White dialog box in which you can set a threshold value for converting color bitmap images to black and white.

Before you decide on a threshold value, you might find it useful to enable the Preview check box to see how a particular threshold value affects the bitmap image. This way, you can make sure it's a suitable value.

Converts the selected bitmap image to grayscale.

Creates a horizontally mirrored bitmap image.

Rotates the bitmap image by 90 degrees in the clockwise direction.

Rotates the bitmap image by 90 degrees in the counter-clockwise direction.

Rotates the bitmap image from 0 to 360 degrees.

Indicates the full path and filename of the active bitmap image.

Indicates the width of the active bitmap image.

Indicates the height of the active bitmap image.

Indicates the horizontal resolution of the active bitmap image.

Indicates the vertical resolution of the active bitmap image.

Indicates the size of the active bitmap image.

Indicates the color depth of the active bitmap image.

Indicates the percentage of the actual size of the active bitmap image that is displayed on screen.

Indicates the width of the active bitmap image.

Indicates the height of the active bitmap image.

Indicates the horizontal resolution of the active bitmap image.

Indicates the vertical resolution of the active bitmap image.

Indicates the size of the active bitmap image.

Indicates the number of layers in the active vector graphic or converted text.

Indicates the total number of objects in the active vector graphic or converted text.

Indicates the number of objects selected in the active vector graphic or converted text.

Indicates the number of nodes on the selected object(s).

Indicates the width of the active vector graphic or converted text.

Indicates the height of the active vector graphic or converted text.

Indicates the percentage of the actual size of the active vector graphic or converted text as it is displayed on screen.

Indicates the color used to fill the selected object.

Indicates the page number of the current page.

Indicates the number of text characters that are converted.

Indicates the number of words that are converted.

Indicates the number of rejected characters that are identified.

Indicates the number of suspected characters that are identified.

Indicates the number of misspelled words that are identified.

Indicates the time it took to perform the Object Character Recognition (OCR) process.

Indicates the number of characters that were converted per second.

Relates the number of rejected characters to the total number of characters in the converted text. The higher the percentage of accuracy, the lower the percentage of characters that were unrecognizable to Corel OCR-TRACE.

Indicates the time it took to perform the Object Character Recognition (OCR) process.

Indicates the number of characters that were converted per second.

Relates the number of rejected characters to the total number of characters in the converted text. The higher the accuracy percentage, the lower the percentage of characters that were unrecognizable to Corel OCR-TRACE.

Indicates the total number of objects in the active layer (the layer with the Pencil icon beside it).

Indicates the total number of objects in the active layer (the layer with the Pencil icon beside it).

Displays a list of the layers in the active vector graphic or converted text. You can show or hide a layer by clicking its associated Eye icon and toggle between Wireframe and Fill mode by clicking its associated Wireframe/Fill icon. Double-click on the name of the layer to display only that layer.

Allows you to add a new layer to the active vector graphic or converted text. You can choose a color for the layer as well as add new objects.

Allows you to delete a layer from the active vector graphic or converted text. All of the objects in the layer are deleted.

Convert to Black and White dialog box (Image menu)

Sets a threshold value for converting color bitmap images to black and white. Colors with brightness values larger than this value are converted to white; colors with smaller brightness values are converted to black. Therefore, the larger the value, the more black in the converted image. You can change the default threshold value (128) in the Options dialog box.

Sets a threshold value for converting color bitmap images to black and white. Colors with brightness values larger than this value are converted to white; colors with smaller brightness values are converted to black. Therefore, the larger the value, the more black in the converted image. You can change the default threshold value (128) in the Options dialog box.

When enabled, allows you to preview the result of converting a color bitmap image to black and white before you invoke the command.

Custom Rotate dialog box (Image menu)

This dialog box allows you rotate the active bitmap image by any degree in a clockwise or counter clockwise direction. If you are rotating a large bitmap image, the result may take a long time to display because Corel OCR-TRACE attempts to show the result after any change to the Degrees value or rotation direction.

For more information about the options included in this dialog box, use the What's This? online Help tool.

Sets the number of degrees by which the active bitmap image is rotated.

Sets the number of degrees by which the active bitmap image is rotated.

Rotates the active bitmap image clockwise by the specified number of degrees.

Rotates the active bitmap image counter clockwise by the specified number of degrees.

When enabled, the active bitmap image remains the same size after rotation as it was before rotation; however, parts of the bitmap image may be cut off by the page borders. If disabled, the active bitmap image is reduced to fit entirely within the page.

Allows you to preview the results of the rotation of the bitmap image before you invoke the command.

Click this button to display an overview of this dialog box. For more information about the options included in this dialog box, use the What's This? online Help tool.

Verification dialog box (OCR-Trace menu)

This dialog box allows you to choose the type of characters you want to search for and verify. You can then correct any errors in the converted text. Rejected characters are characters that Corel OCR-TRACE doesn't recognize at all. Suspected characters are characters that don't meet the confidence level you specified on the Language page in the OCR Settings dialog box. To verify misspelled words, enable the Check Spelling check box on the Language page in the OCR Settings dialog box.

For more information about the options included in this dialog box, use the What's This? online Help tool.

Displays the next word that contains either a reject or suspect character or that does not match a word in the Spell Checker's dictionary.

Displays the next word that contains either a reject or suspect character or that does not match a word in the Spell Checker's dictionary.

Provides the first of a list of suggestions with which to replace the questionable word. To replace the questionable word, click a suggestion in the list or type an alternative word in this box.

Provides the first of a list of suggestions with which to replace the questionable word. To replace the questionable word, click a suggestion in the list or type an alternative word in this box.

Provides a list of possible replacements for the questionable word. To choose one of the suggestions, click the word.

Provides a list of possible replacements for the questionable word. To choose one of the suggestions, click the word.

When enabled, instructs Corel OCR-TRACE to verify rejected characters.

When enabled, instructs Corel OCR-TRACE to verify suspected characters.

When enabled, instructs Corel OCR-TRACE to verify misspelled words.

Does not change the current questionable word and moves to the next questionable word.

Skips any subsequent occurrences of a word that exactly matches the current questionable word without making any changes to these words.

Replaces the current questionable word with the contents of the Change To box.

Replaces all subsequent occurrences of a word that exactly matches the current questionable word with the contents of the Change To box. You are prompted to confirm the replacements.

Closes this dialog box without saving any changes you've made.

Click this button to display an overview of this dialog box. For more information about the options included in this dialog box, use the What's This? online Help tool.

Outline page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the Outline method. This tracing method produces a vector graphic that closely resembles the bitmap image.

After a bitmap image is traced, there are often small holes left in the resulting vector graphic. Corel OCR-TRACE allows you to choose a Hole Filling option that creates a background layer of small rectangles of each area's average color. By increasing the number of rectangles, you can increase the accuracy of the color choices.

For more information about the options included on this page, use the What's This? online Help tool.

Allows you to save the current custom tracing parameters for this method to the list of presets.

Determines the accuracy of the color representation of the vector graphic. A lower color tolerance produces more unique colors in the vector graphic, which results in a vector graphic that closely resembles the bitmap image. More colors also produce more layers.

Allows you to adjust the accuracy of the Hole Filling option.

Centerline page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the Centerline method. This tracing method reduces all lines in the bitmap image to a thickness of 1 pixel.

Centerline is a good method to use with scanned engineering drawings. The source image must be black and white; if it is not, you can convert it using the Convert To Black And White command. The number of iterations (repetitions) determines the maximum number of times the program will reduce the lines in the bitmap image to try to find the center of the line.

For more information about the options included on this page, use the What's This? online Help tool.

Sets a value for node reduction. The higher the value, the fewer nodes on each object and the smoother the curves.

Eliminates any area of color that is smaller than this value. If you have some fine details in your bitmap image, they may be lost if this value is too high. If you don't want to lose any detail, you can eliminate noise in the bitmap image by using the Eraser tool. The minimum Noise Reduction value you can set is 1 pixel.

Sets the number of times the program will reduce the lines in the bitmap image to try to find the center of each line.

Woodcut page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the Woodcut method. This method traces the bitmap image with a series of parallel objects that have a fill but no outline.

The basic shape of each object is similar to a line, but the width at each point along the line changes depending on how light or dark the bitmap image is at that point. The darker the bitmap image, the thicker the object at that point.

You can set a threshold value that determines at what intensity level an object starts and ends. For example, if you choose a low threshold value, most of the bitmap image will be above that value and the resulting vector graphic will have longer, thicker objects and large areas of black. If you choose a high threshold value, most of the bitmap image will be below that value, and the resulting vector graphic will have shorter, thinner objects and more white space.

There are several options for performing a Woodcut trace. A color Woodcut uses an average of the colors in each object. A continuous cut joins objects along the same axis, and areas that fall below the threshold are drawn as thin lines. You can create objects with tapered ends or objects that are symmetric above and below the center line of the object. You can also invert the threshold value.

For more information about the options included on this page, use the What's This? online Help tool.

Sets a value that determines the parts of the bitmap image to trace. A lower threshold value results in fewer areas being traced.

Changes the properties of the woodcut trace option.

Fills the vector objects with the average color from the corresponding area of the bitmap image.

Joins objects along the same center line and draws a thin line for the areas where the image intensity falls below the threshold value.

Creates tapered ends at each end of the objects.

Inverts the normal results of a Woodcut trace. Areas that would have been thicker become thinner, and vice-versa.

Produces objects that are symmetrical above and below the center line of the objects.

Selects the angle of the center line of the objects.

Selects the distance, in pixels, between the center line of each object. Sample width is the maximum width possible at any point in the object.

Sketch page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the Sketch method. This method produces a vector graphic that is made up of layers of thin lines that cross at different angles. The bitmap image can be color, but the resulting vector graphic will be black and white.

You can choose the number of layers to draw and the angle of the lines for each layer. You can also control how much of the image is traced by adjusting the Threshold setting. For example, if you set a low threshold value, then most of the bitmap image will be above that value and lines will cover more of the image. You can independently set the threshold value of each layer.

For more information on the options included in this dialog box, use the What's This? online Help tool.

Sets the spacing, in pixels, between each line. This value applies to all layers.

Lists the number of layers of lines that will be drawn, and the angles at which the lines will be drawn.

Creates a new layer. You can double-click the layer name to change the assigned angle.

Mosaic page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the Mosaic method. This tracing method uses a pattern of symmetrical objects to add a special effect to the vector graphic.

You can choose the number of tiles to use horizontally and vertically. As the number of tiles increases, the resemblance of the vector graphic to the bitmap image increases.

For more information about the options included on this page, use the What's This? online Help tool.

Sets rectangular objects as the basis for the tracing pattern.

Sets circular objects as the basis for the tracing pattern.

Sets diamond-shaped objects as the basis for the tracing pattern.

3D Mosaic page (Trace Settings dialog box)

This page allows you to choose custom tracing parameters for the 3D Mosaic method. This tracing method uses a pattern of symmetrical objects to add a three-dimensional special effect to the vector graphic.

You can choose the number of tiles to use horizontally and vertically. As the number of tiles increases, the resemblance of the vector graphic to the bitmap image increases.

For more information about the options included on this page, use the What's This? online Help tool.

Uses pyramid-shaped objects as the basis for the tracing pattern.

Uses brick-shaped objects as the basis for the tracing pattern.

Creates a fanfold effect on the vector graphic.

Sets the number of tiles that are drawn horizontally.

Sets the number of tiles that are drawn vertically.

OCR Trace

OCR (Property Bar)

This page allows you to choose language options for performing Object Character Recognition (OCR). The Reject Character appears in the converted text in place of any characters Corel OCR-TRACE doesn't recognize at all. As the confidence percentage increases, more words are identified as suspect.

For more information about the options included on this page, use the What's This? online Help tool.

Selects the language Corel OCR-TRACE uses for converting characters and for spell checking.

When enabled, checks the spelling of all of the words in the converted text.

Allows you to type a replacement character for all of the unrecognized characters in the converted text.

Sets the level at which Corel OCR-TRACE decides if a character is suspect or certain.

Returns all settings on the Language page to the default settings.

Informs Corel OCR-TRACE that the area to convert contains multiple columns and/or graphic elements.

Informs Corel OCR-TRACE that the area to convert is single-column text.

Informs Corel OCR-TRACE that the area to convert is a table. Corel OCR-TRACE removes the lines from the bitmap image before it converts the text. If this button is not enabled and the lines of the table touch any of the text characters, some of those characters may be considered graphics and may be missing from the converted text.

Informs Corel OCR-TRACE that the bitmap image is from normal, dot-matrix, or fax-quality text. To ensure a good result you must choose the appropriate setting.

When enabled, informs Corel OCR-TRACE that the bitmap image was scanned in portrait orientation, right side up.

When enabled, informs Corel OCR-TRACE that the bitmap image was scanned in portrait orientation, upside down.

When enabled, informs Corel OCR-TRACE that the bitmap image was scanned in landscape orientation, from left to right.

When enabled, informs Corel OCR-TRACE that the bitmap image was scanned in landscape orientation, from right to left.

When enabled, Corel OCR-TRACE automatically detects the orientation of the scanned bitmap image. If all of the pages of the document have the same orientation, it is faster to choose that specific orientation. However, if you're batch processing and you're not sure of the orientation of all of the pages, enable Auto Detect.

When enabled, instructs Corel OCR-TRACE to adjust a bitmap image that was scanned at an angle. Corel OCR-TRACE cannot convert characters if the bitmap image is not straight before the start of the Object Character Recognition (OCR) process.

Allows you to set the angle at which Corel OCR-TRACE will search to try to straighten the bitmap image. If you have an idea of the skew angle of the bitmap image, you can set the maximum angle to that value and the application will work faster. If the bitmap image is skewed to a greater angle than this setting, Corel OCR-TRACE won't be able to convert the text.

Allows you to set the angle at which Corel OCR-TRACE will search to try to straighten the bitmap image. If you have an idea of the skew angle of the bitmap image, you can set the maximum angle to that value and the application will work faster. If the bitmap image is skewed to a greater angle than this setting, Corel OCR-TRACE won't be able to convert the text.

When enabled, rotates the bitmap image to portrait, right-side-up orientation to make verification easier. If you're batch processing, you may want to disable this check box because it will slow down the process if enabled.

Formatting page

This page allows you to choose the aspects of the text formatting in the bitmap image that should be retained in the converted text.

The options available include: converting the columns into pages so that the converted text resembles the bitmap image; ignoring multiple columns but converting the font family and size and the indentation and alignment of each paragraph; and giving the converted text a default width and first-line indentation and substituting the chosen font and size for the entire document.

For more information about the options included on this page, use the What's This? online Help tool.

When enabled, retains the column, paragraph, and font formatting from the bitmap image.

When enabled, retains the paragraph and font formatting from the bitmap image.

When enabled, ignores all formatting information from the bitmap image and converts the text into a single column with default indentation and alignment settings.

Allows you to choose a typeface for the entire converted text when the Ignore Formatting button is enabled.

Allows you to choose a font size for the entire converted text when the Ignore Formatting button is enabled.

Allows you to choose a font to use in the converted text for areas of the bitmap image that were recognized as serif characters with variable pitch.

Allows you to choose a font to use in the converted text for areas of the bitmap image that were recognized as sans-serif characters with variable pitch.

Allows you to choose a font to use in the converted text for areas of the bitmap image that were recognized as serif characters with fixed pitch.

Allows you to choose a font to use in the converted text for areas of the bitmap image that were recognized as sans-serif characters with fixed pitch.

This page allows you to set general options for Corel OCR-TRACE as well as options for templates and image editing.

For more information about the options included on this page, use the What's This? online Help tool.

When enabled, automatically removes any existing vector graphics from the result area when you Perform Trace or Perform OCR-Trace on a bitmap image. When disabled, new vector graphics will be drawn on top of existing vector graphics unless you clear the result area by using the Clear All command.

When enabled, asks if you want to save the vector graphic before you clear it from the result area.

When enabled, automatically displays the Verification dialog box after you perform an Object Character Recognition (OCR) on a bitmap image.

When enabled, indicates that the active bitmap image is a read-only file. Any edits you make to a read-only file will not be saved.

When enabled, uses the same template for all of the pages of a multiple page document. If you create, load, or edit a template on any page of a multiple page document, the same template appears on all of the pages.

When enabled, uses a different template for only the first page of a multiple page document. All other pages use the same template.

When enabled, uses a different template for all of the pages of a multiple page document.

When enabled, specifies that Corel PHOTO-PAINT launches when you choose Advanced Editing.

When enabled, specifies that the default Windows image-editing application launches when you choose Advanced Editing.

Display page (Options dialog box)

This page allows you to choose options for how vector graphics and converted text are displayed.

For more information about the options included on this page, use the What's This? online Help tool.

When enabled, the result area continually refreshes as the cursor moves over it. When disabled, Corel OCR-TRACE waits for the cursor to pause before it refreshes the result area.

When enabled, links the bitmap area and result area with regard to selected text. If you select text in the result area, the bitmap area scrolls to show the same highlighted text (and vice-versa).

When enabled, buttons become flat until the cursor is dragged over them.

When enabled, displays the color associated with each layer.

When enabled, displays a small thumbnail of each layer.

When enabled, displays a medium-size thumbnail of each layer.

When enabled, displays a large thumbnail of each layer.

Allows you to set the color for the Trace selection block.

Allows you to set the color for the Trace selection block.

Allows you to set the color for the Object Character Recognition (OCR) selection block.

Allows you to set the color for the Object Character Recognition (OCR) selection block.

Allows you to set the color for the selection handles when one or more selection blocks are selected.

Allows you to set the color for the selection handles when one or more selection blocks are selected.

Allows you to set the outline color of the vector graphic when it's displayed in Wire Frame mode.

Allows you to set the outline color of the vector graphic when it's displayed in Wire Frame mode.

Allows you to set the color for reject characters in the converted text.

Allows you to set the color for reject characters in the converted text.

Allows you to set the color for suspected characters in the converted text.

Allows you to set the color for suspected characters in the converted text.

Allows you to set the color used to highlight selected text in the bitmap area.

Allows you to set the color used to highlight selected text in the bitmap area.

Close scan Dialog after acquire. Enable to close the Scan dialog automatically after acquiring an image.

Displays a list of the pages in the current document.

When enabled, the full path is included with the filenames in the list.

Opens the New Page dialog box in which you can select new pages to add to the current document. New pages are added to the end of the list.

Opens the New Page dialog box in which you can select new pages to add to the current document. New pages are added to the end of the list.

Removes the highlighted page(s) from the current document.

Removes the highlighted page(s) from the current document.

Tools, Options, Customize dialog box

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.

Displays any commands assigned to the keyboard combination you typed. You cannot have the same combination for more than one command.

Enable to delete conflicting shortcut key.

Enable to navigate.

Displays any existing shortcut keys for the current command.

The name of the current keyboard assignment set.

Gives a short description of the selected shortcut.

Assigns the new keyboard combination to the current command.

Deletes the selected shortcut keys.

Resets the keyboard assignments to their original configuration.

Displays the commands, table assignment, key stroke combination and description associated with each shortcut key.

[View All](#)

Displays the list of available shortcut keys and their names. The current workspace is also displayed.

Opens the Save As dialog box which allows you to save your keyboard shortcuts as a text file.

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.

Closes this dialog without saving any attributes.

[Click this to display an overview of this dialog.](#)

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 submenu to open it.

Gives a short description of the selected command.

Resets the menu assignments to their original configuration.

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.

Gives a short description of the selected toolbar command.

Toggles between wide and narrow 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.

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.

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 left list.

Displays the name of the Roll-Up configuration that will appear on start up.

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 available. 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.



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. You can also do basic node editing with the Pick tool.



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 five tools shown opens the Curve flyout. The flyout gives you access to the Freehand, Bezier, Natural Pen, Dimension, and Connector Line tools.



Holding down the mouse button on either of the five tools shown opens the Interactive Tools flyout. The flyout gives you access to the Blend, Distortion, Envelope, Extrude, and Drop Shadow interactive 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. 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.



Holding down the mouse button on any of the three tools shown opens the Object 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.

In a symmetrical spiral, the distance between each revolution of the spiral is constant. In a logarithmic spiral, this distance increases as the spiral progresses outward.



The Auto Dimension tool can draw both horizontal and vertical dimension lines. It is useful for experimenting to see which type of line suits a particular object.

The drawing tools include the Rectangle tool, the Ellipse tool, the Polygon tool, the Spiral tool, and the Graph Paper tool.



Gives you access to the four Free Transform tools on the Property Bar.



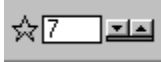
Lets you erase portions of an object without breaking any closed paths. For example, if you drag the Eraser tool across a filled square, you create an object with two closed subpaths.



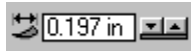
Lets you convert a polygon to a star and back. When depressed the button changes to a star.



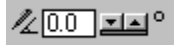
Sets the sharpness of stars and star-shaped polygons.



Lets you change the number of sides a polygon has or the number of points a star has.



Lets you specify how wide you want the line to be at its widest point.



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.



Shows the units beside the dimension text. This option is grayed out for U.S. Engineering and U.S. Architectural.



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 to separate a subpath from an object to create a separate path.



Changes the way multiple-selected nodes move when dragged with the mouse. If left unchecked, all nodes move by the same amount leaving the object's shape unchanged. 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 set 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.



Lets you change the ellipse or arc into an pie wedge.



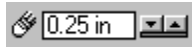
Lets you change the ellipse or pie wedge into an arc.



Lets you change the roundness of the rectangle's corners.



Converts objects to curve objects.



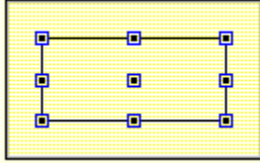
Lets you change the size of the area that the Eraser tool erases.



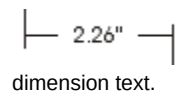
Lets you set the Knife tool to create subpaths of a single object rather than separate objects.



Lets you set the Knife tool to automatically close open objects when it cuts them.



Snap points on objects act as points of attachment for connector lines, dimension lines, and, when Snap To Objects is enabled, other objects. All objects have snap points associated with them. The exact location of these snap points depends on the object. When Snap To Objects is enabled, every snap point on every object takes on a gravitational effect, attracting other objects you draw or move nearby.



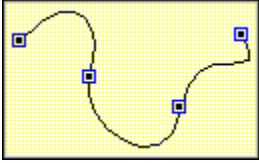
Text indicating the distance or angle measured by a dimension line. You can customize the style and position of dimension text.

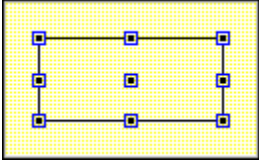
 4  

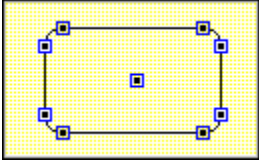
Sets the number of revolutions of the spiral. The spiral appears tighter when you use more revolutions.

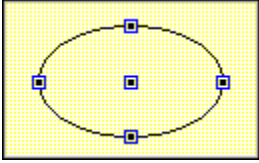


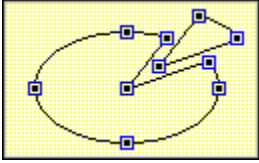
Sets the amount that the distance between each revolution of a logarithmic spiral increases.

















	4		
	3		

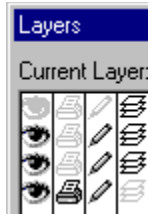
Sets the number of rows and columns in the graph paper.



Enable to select a node using the Pick tool or any of the basic drawing tools.



Simplifies objects by deleting excess nodes, i.e., nodes that can be deleted without changing the basic shape of the object. You can control how many nodes are deleted by changing the Auto-reduce setting in the properties for the Shape Tool. The higher the setting, the more nodes are deleted.



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 to flip through the pages of your document. They are located at the lower-right corner of the Preview box.



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.



Lets you align 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.



Splits the curve into two or more subpaths. Two unconnected nodes will appear at the break. Useful for separating curves in a traced bitmap.



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.



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.



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.





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.



The Shape Edit flyout can be opened by clicking on any of the four tool buttons it contains. One of these is visible in the Toolbox.

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  to  as you move over the object, to show where the color will be applied.



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.



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 pattern fills to your objects.



Opens the Pattern Fill dialog box, used to apply two-color bitmap pattern fills, full-color bitmap fills, or vector pattern fills to your objects.



Used to apply full-color pattern fills to your objects.



Used to apply bitmap pattern 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 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 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 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 type of fountain transparency that shows a progression of transparencies in a straight line. You can apply custom or built-in linear 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 type of fountain transparency that shows a progression of colors in a series of concentric circles that radiates from the center of the object outward. 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 series of concentric squares that radiate from the center of the object outward. You can apply custom or built-in square transparencies that use a direct progression from one color to another or a cascade of different colors.



Click the Color Models button to display a preview window that represents the color model that is selected.



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.



Removes the current texture from the list.



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 counterclockwise 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.



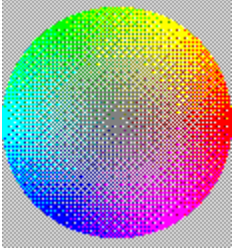
Displays a Color Palette. Click the color you want or click the Others button to create a custom color.



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.



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.



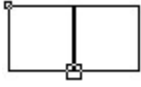
Removes the fill or outline color from the current object, leaving it transparent.







Use the mid-point slider of the fill vector to adjust the transition of one color to another.



Allows you to set the start and end position of a fill, as well as set the angle, mid-point and distribution of color.



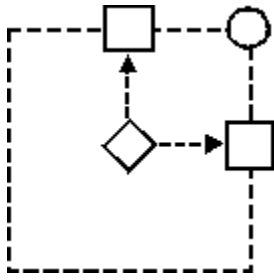
Lets you adjust the tiling in the current object.

	0.5 in	
	0.5 in	

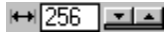
Specifies a custom pattern tile width (top box) and height (bottom box) from .10 of an inch to 15 inches.



Enables or disables the transformation of a pattern fill with the transformation of an object.



Allows you to size, rotate, skew, and position a pattern or texture fill.



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.



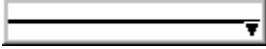
Move the slider to adjust the fountain fill's mid-point, an imaginary line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain 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 affects the appearance 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.

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.



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.



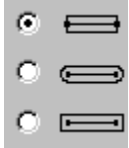
Mitered Corners produces mitered (pointed) corners.



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.



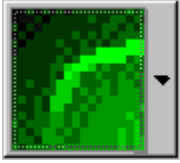
Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15-degree intervals.



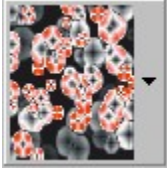
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.



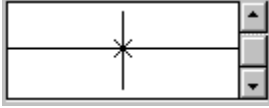
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.



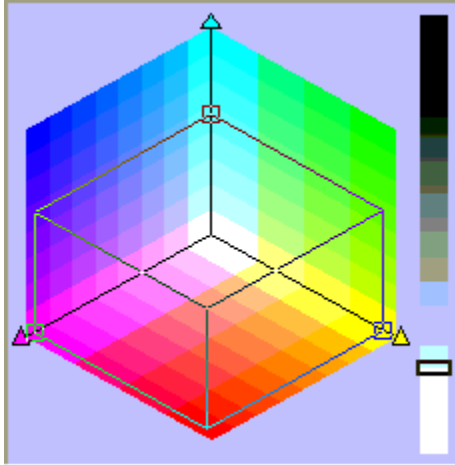
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.



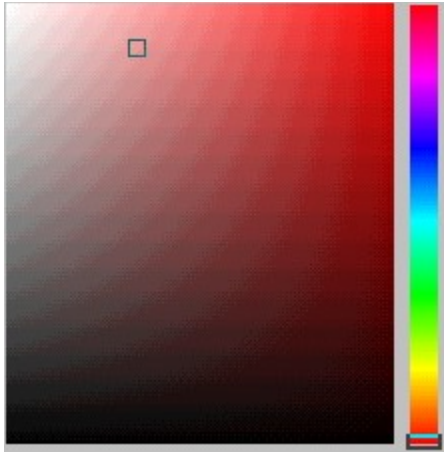
Displays a thumbnail image of the currently selected pattern. Click the preview box to display a list of available patterns.



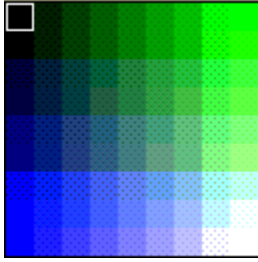
Displays a thumbnail image of the currently selected outline. Click the scroll arrows to adjust the thickness of your line by 0.01 inches.



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.



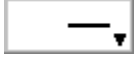
Displays the colors available based on the color blend select. Select a color by clicking one of the small squares that appears.

R	G	B
35	31	28

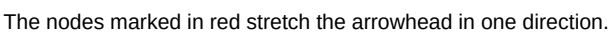
Depending on the color model selected, different boxes are displayed. For example, if you select RGB, there will be three boxes representing the Red, Green, and Blue component of the color.

C	M	Y	K
58	96	95	19

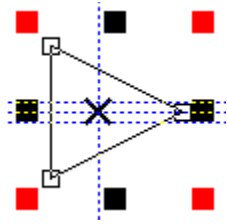
Depending on the color model selected, different boxes are displayed. For example, if you select CMYK, there will be four boxes representing the Cyan, Magenta, Yellow and Black component of the color.



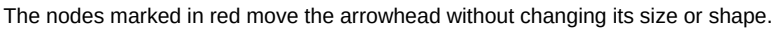
Opens a flyout where you can choose from a variety of line-ending shapes. Press the ESC key to exit without making a selection.



The nodes marked in red stretch the arrowhead in one direction.



The nodes marked in red scale the arrowhead evenly.





The 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.



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.



Launches another CorelDRAW 8 Graphics Suite application.



Starts CorelTutor.



Starts online Hints.



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.



Saves the current file.



Restores changes reversed by the Undo command. Redo becomes available immediately after you select the Undo command. The name of the Undo command changes depending on the last action. For example, Undo Fill if your last action was a fill operation, or Undo Rotate if your last action was a rotation. Clicking the arrow to the left of the list button will undo the last action performed.



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. Clicking the arrow to the left of the list button will redo the next action performed. If you can't repeat an action, or if there are no actions to be repeated, the Repeat command appears grayed out.



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.



Go forward one page.



Reveals all the colors in the Color Palette.



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.







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.

x:	2.664 in	 
y:	8.109 in	 

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.

↔	2.594 in	↕
↕	2.918 in	↕

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.

100.		%
100.		%

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.



Lets you rotate an object around a fixed point, called the center of rotation. You set the center of rotation by clicking anywhere in the Drawing Window with the Free Rotation tool.



Lets you mirror an object according to the angle you specify. You specify an angle by dragging the line of reflection.



Lets you scale an object along the horizontal and vertical axis simultaneously relative to the object's anchor point. You set the anchor point by clicking anywhere in the Drawing Window with the Free Scale tool.









Lets you slant the horizontal and vertical lines of an object simultaneously relative to the object's anchor point. You set the anchor point by clicking anywhere in the Drawing Window with the Free Skew tool.



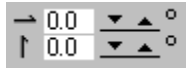
Lets you move an object a specified distance from its current position. You can use this button in combination with the Object(s) Position boxes and the Position Of Center Of Rotation boxes also located on the Transform toolbar.



Lets you apply transformations to a copy of the object when you are using the transformation controls on the Transform toolbar.

	3.835 "	 
	4.17 "	 

Lets you set the horizontal and vertical position of the center of rotation.



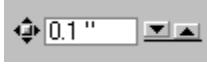
Lets you specify values to skew the object by the number of degrees vertically and horizontally.



Lets you size and scale objects nonproportionally. Disable this button to maintain the ratio of height to width while using the Object(s) Size boxes and Scale Factor boxes on the Transform toolbar.



Lets you treat 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 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.

The letters 'ABC' are rendered in a bold, black, sans-serif font. They are positioned along a curved path, with each letter rotated so that its baseline is tangent to the curve at that point.

Rotate letters. Rotates individual characters to follow the contours of the path.

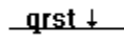
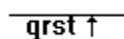

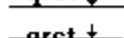
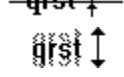
The letters 'ABC' are rendered in a bold, black, sans-serif font. They are positioned along a curved path. Each letter is vertically skewed, meaning the top of the letter is rotated more than the bottom, creating a 3D effect as if the text is standing upright on the curve.

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.

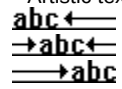
The letters 'ABC' are rendered in a bold, black, sans-serif font. They are positioned along a curved path. Each letter is horizontally skewed, meaning the left side of the letter is rotated more than the right side, creating a 3D effect as if the text is turning towards the viewer.

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.

-  Baseline. Aligns the baseline of the text with the path.
-  Top. Aligns the ascender line of the text with the path.
-  Bottom. Aligns the descender line of the text with the path.
-  Center. Centers the text vertically on the path.
-  Variable. Allows 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.



Aligns the text with the start node of the line or curve.

Centers the text on the path.

Aligns the text with the end point of the line or curve.



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 path Property Bar button. Changes orientation of text fit to 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.



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.



Right justifies text objects.



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



Force justification. Creates even margins 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 an indented paragraph of 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.



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.



Displays nonprinting 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.



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



Adjusts the horizontal space between text characters. Type a value as a percentage of point size.



Adjusts the vertical space between text characters. Type a value as a percentage of point size.



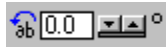
Converts selected Artistic text into Paragraph text. Converts selected Paragraph text into Artistic text.



Character formatting option. Makes all characters uppercase.



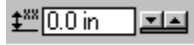
Character formatting option. Makes all characters small capital letters.



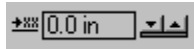
Sets the angle of rotation for text characters. Positive values rotate counterclockwise; negative values rotate clockwise.



Allows you to create an envelope based on the shape of any object and 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.



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.



Adjusts the space between characters or words you select with the Shape tool.



Adjusts the space above and below characters or words you select with the Shape tool.



Displays the outlines of Paragraph text frames in the Drawing Window.



The top button changes the default formatting properties for Artistic text when no text object is selected. The bottom button changes the default formatting properties for Paragraph text when no text object is selected.



Displays controls that let you accelerate the intermediate colors and objects in a blend.



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.



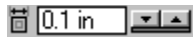
Displays controls that let you map the start and end nodes in a blend, split a blend, or fuse a split blend.



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.



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.



Allows you to create an envelope based on the shape of any object and 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.



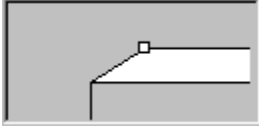
Displays controls that let you set the vanishing point of an extrusion by specifying exact horizontal and vertical coordinates.



Displays controls that let you add beveled edges to an object or extrusion.



Displays the Bevels page on the Extrude Roll-Up. This page 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.



The Freeze button fixes the current contents of a transparency. You can then move the transparency anywhere you want without changing its appearance.



Switches the From and To colors in a Custom Color Map lens.







Move the slider to adjust the opacity of the transparency. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.



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 controls for selecting the type, depth, and vanishing point of an extrusion.

	9.3 in	
	3.2 in	

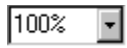
Lets you specify new horizontal and vertical coordinates for an extrusion's vanishing point.



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.



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.

Displays the width (top box) and height (bottom box) of the page type selected in the Paper list box. Change these values to set a custom page size.



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.



Sets the Drawing Page so that its short end is horizontal.



Sets the Drawing Page so that its long end is horizontal.



Lets you set the ruler origin by clicking and dragging the ruler 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.



Zooms in by a factor of two.



Zooms in by a factor of two.



Zooms out by a factor of two or to the previous level of magnification.



Zooms out by a factor of two or to the previous level of magnification.

1:1

Displays items in the drawing at their actual size.

1:1

Displays items in the drawing at their actual size.



Zooms to the entire Drawing Page.



Fits all selected objects inside the Drawing Window.



Zooms in or out to display all selected objects.



Fits all objects in the Drawing Window.



Fits all objects in the Drawing Window.



Fits the entire Drawing Page inside the Drawing Window.



Fits the height of the Drawing Page inside the Drawing Window.

{bml popgraphic_zoom_height.bmp Fits the height of the Drawing Page inside the Drawing Window.



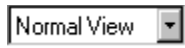
Fits the width of the Drawing Page inside the Drawing Window.



Fits the width of the Drawing Page inside the Drawing Window.



Lets you move the display in the Drawing Window, allowing you to change your view by moving your drawing within the Drawing Window.



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 the page information stored with a saved view.



Enables and disables the 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.



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.



Locks and unlocks a guideline to prevent or allow movement.



Creates a new layer in your drawing.



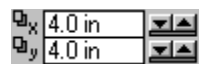
Allows you to edit objects on any unlocked layer.



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.



Lets you set the horizontal and vertical offset distances for objects created using the Duplicate and Clone commands.



The Preview Eye button, when enabled, allows you to view any effect changes to a bitmap automatically on the Drawing Window.

The import placement start cursor lets you size and position the top left corner of an image at an exact location on your drawing.



The import placement end cursor lets you size and position the bottom right corner of an image at an exact location on your drawing.



Opens the Bitmap Color Mask Roll-up that allows you to mask colors as well as save and retrieve other masks.



Opens the Resample dialog box that allows you to resample the image size and resolution.



Launches Corel PHOTO-PAINT that allows you to edit the bitmap.



Opens the Brightness-Contrast-Intensity dialog box that allows you to adjust and preview the settings.



Opens the Color Balance dialog box that allows you to adjust and preview the color settings.



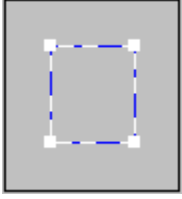
Opens the Gamma dialog box that allows you to adjust and preview the gamma settings.



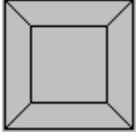
Opens the Hue, Saturation & Lightness dialog box that allows you to adjust and preview the settings.



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 toward or away from each other simultaneously. Enabling Shear maintains the distance between two nodes at a time, while allowing you to skew the bitmap.



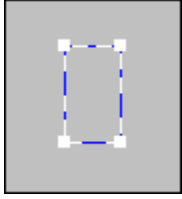
The 3D model shows how adjustments using the Vertical and Horizontal sliders affect the rotation and position of the bitmap.



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.



Click to determine the center of a radial effect.



The Preview window in the Perspective dialog box shows how dragging nodes affects the perspective of the bitmap.



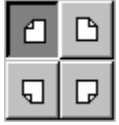
Saves the conversion options that you set for use on other images later on.



Removes the selected preset. The conversion options specified in the preset are no longer available.



Accesses the Select a Plug-In folder dialog box to select a folder.



Click a button to determine the position of the page curl. The options are top left, bottom left, top right, and bottom right.



Selects colors from an open image. Use the left mouse button to select a color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color.



(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.



Page tabs appear on the Navigator (displayed in the bottom left corner of the Application Window) when you create multiple-page documents. Click a Page tab to move to that page. Right-click a Page tab to insert pages or delete that page.



Click to use the object as the hotspot.



Click to use the object's bounding box as the hotspot.



Click to show all objects with URLs assigned to them.



Choose a color from the palette to choose a cross-hatch color for Internet objects when the Show Internet Objects button is pressed down.



Choose a color from the palette to choose a fill color for Internet objects when the Show Internet Objects button is pressed down.



Scrolls to and selects the conflicting object you choose from the HTML object conflict list.



Scrolls down through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.



Scrolls up through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.



Opens the Options dialog box to the HTML Conflicts page. You can enable check boxes on the HTML Conflicts page to have CorelDRAW verify specific properties of Internet objects before you publish your document to the Internet.



Rescans the current page of your Web document to check for HTML object conflicts. If you rescan the page after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.



Rescans your entire Web document to check for HTML object conflicts. If you rescan the document after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.



Automatically repairs HTML object conflicts that don't need to be manually repaired. For example, you can have CorelDRAW automatically convert standard text to HTML-compatible text by clicking this button. The standard text must be selected first in your Web document. CorelDRAW cannot automatically repair conflicts such as objects that are positioned partly off your page. You'll need to manually reposition the conflicting object.



Lets you select and move 3D models and light objects in the 3D Viewport, as well as move and resize the 3D Viewport.



Lets you rotate 3D models and light objects in the 3D Viewport.



Changes the lens magnification of the default camera in the 3D Viewport.



Moves the default camera along the xy plane in the 3D Viewport.



Moves the camera toward or away from the 3D model, along the z-axis in the 3D Viewport.



Holding down the mouse button on any Camera tool opens the Camera Tools flyout. The Camera Tools flyout allows you to manipulate the camera to customize the viewpoint of a 3D object in the 3D Viewport.

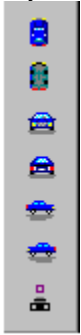


Points the camera in a different direction.



Rotates the camera.

Holding down the mouse button on the Director View button opens the Director View flyout (shown below). The Director View flyout allows you to choose a preset view of the 3D model in the 3D Viewport.





Changes to the default camera view in the 3D Viewport.



Adds a Spot light to the 3D model in the 3D Viewport.



Adds a Point light to the 3D model in the 3D Viewport.



The Grid button hides and displays the grid design aid, which provides a point of reference when rotating and translating objects and cameras in the 3D Viewport.



The Coordinate Widget button hides and displays the coordinate widget design aid, which provides a point of reference when moving and rotating objects and cameras along the x, y and z axes in the 3D Viewport.



Hides and displays light objects in the 3D Viewport.



Lets you apply a Push And Pull distortion, a Zipper distortion, or a Twister distortion to the selected object. After you apply the basic distortion effect you want, you can refine the effect using the controls on the Property Bar or the controls in the Drawing Window.



Lets you distort an object by dragging the nodes of the envelope that is placed on top of the object.



Lets you give objects a three-dimensional look by creating the illusion of depth. The direction and depth of the extrusion, the position of the vanishing point, and the color of the extrusion allow you to vary the extrusion's attributes.



Lets you create the illusion of depth in two-dimensional drawings. A drop shadow's properties, such as feathering, opacity, edge style, and color, can be adjusted using the controls on the Property Bar or the controls in the Drawing Window.



Lets you distort the selected object either by pushing the object's nodes away from the center of the distortion or by pulling the object's nodes toward the center of the distortion. You can distort the object using the Push And Pull distortion controls in the Drawing Window or on the Property Bar.



Lets you apply a Zipper distortion to the selected object. You can apply a basic Zipper distortion using the controls in the Drawing Window or a more advanced Zipper distortion using the controls on the Property Bar.



Lets you apply a Twister distortion to the selected object. You can apply a Twister distortion using the controls in the Drawing Window or the controls on the Property Bar.



Lets you randomize the existing Zipper distortion for the selected object. Random Zipper distortion is applied when this button appears pressed.



Lets you smooth the points of the existing Zipper distortion for the selected object. Smooth Zipper distortion is applied when this button appears pressed.



Lets you emphasize the existing Zipper distortion in a specific area of the selected object. Local Distortion mode is enabled when this button appears pressed. After you enable Local Distortion mode, drag the diamond-shaped reposition handle in the Drawing Window to localize the distortion effect.



Lets you position a selected object's distortion effect at the exact center of the object.

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Accelerator table

Files containing lists of shortcut keys. Shortcut keys are used to speed up, or "accelerate", editing tasks. Different tables are active depending on what you're doing. For example, when you highlight text the Text Editing accelerator table becomes active. If no text is selected the Main accelerator table is active.

Active window

The window that contains the document on which you are working. Clicking another window makes that window the active window.

Animation

Animation files support moving images. CorelDRAW supports four animation file types: GIF animation (GIF), MPEG Animation (MPG), Quick Time Movie (MOV), and Video for Windows (AVI).

Anti-aliasing

A method of smoothing the curved and diagonal edges contained in bitmap images. Anti-aliasing partially fills intermediate pixels along those edges to smooth the transition between the edge and the surrounding image. Anti-aliasing reduces or eliminates jagged edges.

Arrow keys

Direction keys that move or "nudge" selected objects in small increments. You can also use Arrow keys to position your cursor when typing or editing text on screen or in a dialog box.

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 to apply graphic effects such as fitting text to a path, creating extrusions and blends, and creating all other special effects. An Artistic text object can contain up to 32,000 characters. CorelDRAW automatically applies the default Artistic text style, which you can change using the Styles Manager.

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.

AVI

The filename extension of Windows video files.

Bezier curve

A path defined by the position of the four control points 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 define the shade or color of each pixel in an image. For example, a pixel in a Black-and-White image has a depth of 1 bit, since it can only be white or black. The number of color values a given bit depth can produce is equal to 2 to the power of the bit depth.

Bitmap

An image composed of grids of pixels or dots. Scanners and paint programs such as Corel PHOTO-PAINT generate bitmap images. CorelDRAW creates images using vector objects.

Black-and-White

A 1-bit color mode that stores images as two solid colors — black and white — with no gradations. This mode is useful for line art and simple graphics.

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.

BMP

The filename extension for Windows bitmap files. Although the .BMP file extension is the native bitmap format of Windows, it is also supported by many non-Windows and non-PC applications. The bitmap file format is a binary file format that is used to store virtually any type of bitmap data.

Browser

Computer software that interprets HTML (Hypertext Markup Language) tags, displays Web pages, runs Java programs, and more. A browser can be used to view Web pages (HTML documents).

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.

CDR

The filename extension of CorelDRAW's vector-based native file format.

CERN

CERN (Conseil Européen pour la Recherche Nucleaire) is the scientific laboratory in which the World Wide Web was developed. There are two World Wide Web server systems: CERN and NCSA (National Center for Supercomputing Applications). Contact your server administrator to find out which system your server uses.

CGI

The standard for the methods that Web servers and external programs and scripts use to communicate. CGI (Common Gateway Interface) is the command protocol between the server and a program. Imagemaps, forms, and index handling programs use CGI conventions.

If you are creating server-side image maps, you must have the image map CGI program on the server. Confirm with your server administrator that you can create server-side image maps.

CGM

The filename extension for Computer Graphics Metafile, a vector-based file format.

Check box

A square box in a dialog box or Roll-Up, Dockable window 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.

Cicero

A unit of measurement equivalent to 12 didots. One inch equals 5.63 ciceros.

Click

To press and release a mouse button.

Client application

An OLE (Object Linking and Embedding) 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. For example, CorelDRAW can be a client or a server, but Corel PHOTO-PAINT can only be a client. If you are uncertain about whether an application is behaving as a client, check its documentation.

Client-side image maps

Client-side image maps do not depend on the server to process the map information, but the user's browser must support image map display. It is always possible that your audience will not have a suitable browser to view the map.

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 replaced by another object or selection that has been cut or copied.

Closed path

A path that completely encloses an area because the path's start and end points are connected.

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 of cyan, magenta, yellow, and black) must be made.

Command

A word or control that initiates an action when selected or clicked. 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.

CorelDRAW

CorelDRAW is a vector-based drawing program that makes it easy to create professional artwork from simple logos to intricate technical illustrations.

Corel PHOTO-PAINT

Corel PHOTO-PAINT is a powerful bitmap-based image editing and painting program that is ideal for retouching photographs, editing images and video files, and 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.

CPT

The filename extension associated with Corel PHOTO-PAINT's native file format. CPTs are bitmapped graphics that represent shapes as pixels arranged to form an image.

CorelDRAW can import and export files in .CPT format, including those that contain color and grayscale information.

In Corel PHOTO-PAINT, masks, floating objects, and lenses are saved along with the image when you save in the .CPT format.

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.

Cusp node

A node that allows you to move the two control points independently. Moving one control point does not affect the other one in any way. Use a cusp node when you want to add a sharp bend to a curve.

Custom color palette

A fully customizable color palette composed of up to 256 solid colors. You can choose, edit, and arrange the colors in your custom palette, then save the collection as a file with a .CPL extension. Custom palettes are useful for setting aside and organizing the colors that you use most often in your work.

See also [Color palette](#).

Default printer

The printing device that is used automatically when you choose the Print command. You can have only one default printer selected at a time.

Default settings

Preset options built into a program. Each new document you open uses the default settings.

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.

Dialog box

A window that is displayed when the application program needs additional information in order to perform an action or command. For example, when you choose the Open command to open a file, the Open dialog box appears, prompting you to indicate a file name and location.

Didot

A unit of measurement equivalent to 1.07 U.S. points. One inch equals 67.567 didots.

Digital image

An image comprised of discrete units or pixels (picture elements) that a computer can interpret. Each pixel has a single bit depth and tonal value.

Direction keys

Keyboard keys that let you navigate documents quickly. Keyboard keys include the up, down, left, and right arrow keys, 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.

Dithered color

Colors 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.

Dot gain

The result of a printing press increasing the size of the dots that make up a bitmap when the image is printed. Dot gain can cause the overall image to appear darker than intended.

Double-click

To press and release the left mouse button twice quickly in succession.

Dots per inch (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. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

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:.

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.

The colors are based on Lab and are converted to RGB for display and CMYK for printing.

Emboss

The process of creating three-dimensional relief on a two-dimensional surface.

The 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.

EPS

The filename extension for Encapsulated PostScript files. Corel applications can import and export .EPS files.

Extension

The characters following the period in a filename. These characters identify the type of information contained in the file (the file format). The .CPT extension, for example, indicates that the file contains a bitmap saved using Corel PHOTO-PAINT; while the .CDR extension indicates that the file contains a vector graphic created using CorelDRAW.

File compression

Computer files are often stored in a compressed format to save space on your hard disk. There are several compression techniques that can be used, depending on the original file format. Generally, the more compressed a file is, the slower it is to read from and/or write to.

Compression can be lossless or 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. Lossy compression loses some of the original data, but depending on your requirements this loss may not make a difference in the final result of your work. Lossy compression can compress your original files to a much greater extent than lossless compression, and so it may be desired when disk space is at a premium.

Film

In commercial printing, a photo-sensitive transparent sheet onto which images are transferred as either a positive or a negative. These sheets are then used by a commercial printer to create printing plates.

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 analyzes 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 or menu command that displays additional tools or commands when selected. Tools or commands that have a flyout have a small arrow located in the bottom right corner of the tool button, or to the right of the command name. The example shown below illustrates a tool flyout that can be accessed by clicking and holding down the Polygon tool.



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 18 point is a different font.

10 point

18 point

36 point

GIF

Graphics Interchange Format. Originally developed by CompuServe, GIF is a graphic file format 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.

Grayscale image

An image that uses the grayscale color model which can display up to 256 shades of gray, ranging from white to black. 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.

Group

A set of objects that behave as a single unit. Also refers to the command. Most operations you perform on a group apply equally to each of its components.

Guidelines

Lines that you can use to help you align objects. You can also make guidelines printable.

Halftone

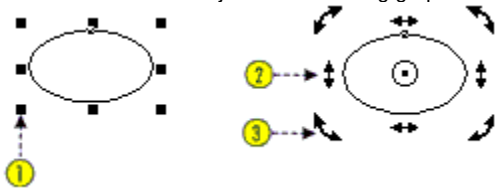
An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (See Halftone screen). A photograph must be converted into a halftone before it can be printed on conventional devices and printing presses. Halftones are often referred to as PMTs. 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 grid pattern that simulates the appearance of shading in a printed image by converting a continuous-tone image into an image composed of tiny dots of various sizes. The resolution of a halftone screen, or screen frequency, is expressed in lpi (lines per inch).

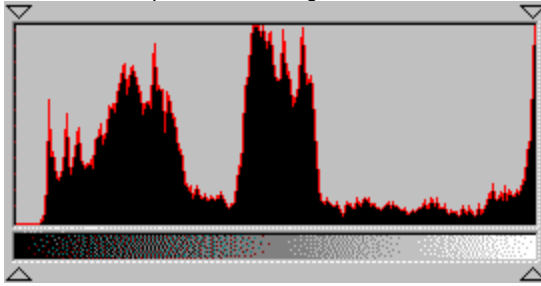
Handles

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 the object. If you click a selected object, the handles change to arrows that let you rotate and skew the object. The following graphics display selection handles, skewing handles, and rotation handles.



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.

HTML

Hypertext Markup Language (HTML) 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.

Icon

A pictorial representation of a tool, object, file, or other program item. An item is selected by clicking, or sometimes double-clicking, its icon. For example, double-clicking the CorelDRAW icon on your desktop starts CorelDRAW.

Image map

A hypergraphic found in an HyperText Markup Language (HTML) document that contains clickable areas that link to Universal Resource Locator (URLs) on the World Wide Web (WWW). When you click one of the clickable areas (also called hot spots) in the image, 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).

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.

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.

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. Reducing the size of the bitmap also causes distortion because pixels are eliminated to shrink the bitmap to its new size. Jaggies can be reduced with the use of anti-aliasing.

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 minimal loss of image quality. Because of their essentially lossless compression (20 to 1), and small file size, JPEG images are widely used in Internet publishing.

Keyboard shortcuts

A key or combination of keys that activates a command. Shortcuts 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.

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 nonprintable. Use layers to help you organize different components of complex drawing.

Layout style

In CorelDRAW, layout styles determine the way a multipage document is organized for printing. CorelDRAW provides preset layout styles for several types of publications, including books, booklets, and tent cards.

In Corel PHOTO-PAINT, layout styles determine the way the images of your print job are placed on the printed page. For example, if you are printing a brochure, two images or animation frames may appear on a single printed page.

Limitcheck error

A PostScript printing error that occurs when a drawing contains too many line segments or when a bitmap is too large for the printer to reproduce.

Line art

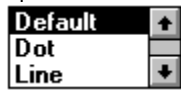
In traditional graphic arts, an illustration containing only black and white.

Linear 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.

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 maintenance of image quality of an image that has been compressed and decompressed. The process of compressing and decompressing often degrades image quality. A lossless image is one in which the image quality of a decompressed file appears nearly identical to the original.

Lossy

A noticeable degradation to image quality as a result of file compression. Choosing a high quality compression often results in very little loss of perceptible information. The lower the quality of compression, the poorer the image quality will be when the image is decompressed.

lpi (lines per inch)

The screen frequency used for halftone screens for photos and tints. The density of dots on PMTs and film output of continuous-tone images from imagesetters is measured in lpi.

Maximize

To enlarge an application's window to full-screen size.

Menu

A list of commands that appears when you click a menu name in the Menu Bar. Click a menu name to display a list of commands used to access various functions.

Menu Bar

The bar that contains the names of the program menus. The Menu Bar appears across the top of the Application Window just below the Title Bar.



Minimize

To reduce an application's window to an icon in the task bar.

Moiré pattern

Undesirable wave patterns that are created in an image by conflicting dot patterns. A moiré 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 moiré 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.

CorelSCAN provides a moiré removal feature to remove these patterns before opening the scanned image.

Monochrome

An image containing a single color, usually black, on a background that uses a different color, usually white.

NCSA

National Center for Supercomputing Applications. Developed a Web server system.

If you are creating an image map to be displayed on the World Wide Web, it is not really important to know what NCSA is, but you do need to know whether the server you are using runs CERN or NCSA, as different codes are used in the map files. Contact your server administrator to find this information.

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 complementary colors (as displayed on the color wheel).

Nodes

The square points at the end of lines and curve segments. You can alter the shape of a line or curve by dragging one or more of its nodes.

Noise

In bitmap editing, random pixels on the surface of a bitmap, resembling static on a television screen.

Object Linking and Embedding (OLE)

A method of bringing data objects from one Windows application to another.

On-screen Color Palette

The Color Palette is a toolbar that displays a series of color swatches. It is used to select colors for use in CorelDRAW and Corel PHOTO-PAINT.



Opacity

The opposite of transparency. If an area is 100% opaque, you cannot see through it. Levels under 100% increase the ability to see through objects.

See also [Transparency](#).

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 needed to redraw the screen. When you send your artwork back to the service bureau for final imaging to film, your high-resolution files are positioned in place of the FPO images and the final product is a high-resolution output.

Orientation

The direction in which a document is displayed on the page. A page oriented so that the horizontal dimension is greater than the vertical dimension is said to have a landscape orientation whereas a page whose vertical dimension is greater than the horizontal dimension has a portrait orientation.

Paint programs

A generic term for 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.

Path name

Location of a folder or file on your computer. 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.

PCD

The filename extension for Eastman Kodak Photo-CD images.

PCX

The filename extension for bitmap files created by paint programs such as PC Paintbrush.

Photo CD

A process developed by the Eastman Kodak Company that converts 35-mm film negatives or slides to digital (RGB) format and stores them on a compact disc (CD).

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 applications that run on Macintosh computers. This file format can use up to four channels: red, green, blue, and alpha.

Pixel

Abbreviation 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 of such dots, each having a specific color.

See also [Resolution](#).

Point

A unit of measurement used primarily in typesetting to design type sizes. There are approximately 72 points (pts) to an inch and exactly 12 points to a pica.

10 point

18 point

36 point

Positive

A reproduction of an image in which dark, light, and color values are the same as in the original image.

PostScript

A page-description language used to send instructions to a PostScript printer. All the objects in a print job 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.

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

In JPEG images, a method of having the image appear onscreen in its entirety, at a low, blocky resolution. As the image data loads, the image quality progressively improves.

PSD

The file extension of a file in Adobe Photoshop format.

Rasterized image

An image that has been rendered into pixels. When you convert vector graphics files to bitmap files, you create rasterized images.

Registration marks

Cross hairs or other marks that are used to align the film produced from color separations. Corel applications automatically add 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.

Render

The process of capturing a two-dimensional (2D) image from a three-dimensional (3D) model.

Resample

The process of changing the resolution or size of an image to alter the number of pixels it contains. Upsampling increases the resolution, increasing the number of pixels; downsampling reduces the resolution, decreasing the number of pixels in an image.

Resolution

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.

Image resolution

Refers to the spacing of pixels in the image and is measured in pixels per inch (ppi) or dots per inch (dpi).

Output resolution

Refers to the number of dots per inch (dpi) that an output device, such as an imagesetter or laser printer, produces.

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 its Title Bar visible.

Rotate

To reposition and reorient an object by turning it around its center of rotation. You can rotate an object by entering a custom rotation angle or by selecting a preset rotation angle in the Image menu in Corel OCR-TRACE.

Rulers

Measuring tools that are displayed on the left side and along the top of the Application Window. The rulers help you size and position the objects in your drawing.

Scale

To change an object's horizontal and vertical dimensions or to maintain the aspect ratio. Scaling alters the object's dimensions by a specified percentage.

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 moiré 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 lpi screen.

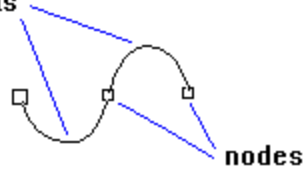
Scroll

To shift the view in the window to see portions of a document that are outside the current viewing area. You can scroll by using the scroll bars along the edges of the window.

Segments

Lines or curves between nodes in a curve object.

segments



Server application

An OLE (Object Linking and Embedding) application 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. For example, CorelDRAW can be a client or a server, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Server-side

Server-side image maps are not dependent on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you must know whether the server you are using runs CERN or NCSA. Contact your server administrator to find this information.

Image maps are graphics with clickable areas, also called hyperlinks, that are used on the World Wide Web (WWW).

Size

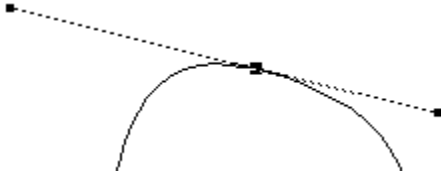
To change an object's horizontal and vertical dimensions while maintaining the aspect ratio (the ratio of height to width). Sizing alters the object's dimensions by specific values.

Skew

To slant an object.

Smooth node

A 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 distance between the control points and the node independently. Smooth nodes produce a smooth transition between line segments.



Spot color

In commercial printing, a solid ink color printed individually, one plate per spot color.

This is different from a process color, in which each color is expressed as a combination of four separate inks.

Stretch

To size an object horizontally or vertically. Stretching changes the size of an object in one direction only, as opposed to sizing, where the aspect ratio (the ratio of height to width) is maintained.

Swatch

One of a series of solid-colored patches that is used as a sample when selecting color. A printed booklet of swatches is called a swatchbook. Swatch also refers to the colors contained in the Color Palette.

Symmetrical node

A node where the control points are always directly opposite each other. Symmetrical nodes produce the same curvature on both sides of the node. The distance between the node and each control point is always the same.



Texture fill

A texture fill is a fractally generated fill such as water, minerals, and clouds that you can use to give your objects a natural appearance. Texture fills, unlike tiling bitmap fills, fill a designated area with a single image instead of with a series of repeating images.

TGA

A bitmap image file format.

Threshold

In Corel OCR-TRACE, refers to a level of tolerance for tonal variation in a bitmap image.

For example, when converting a color image to black-and-white, the threshold you set determines how many tonal values are converted to black and how many become white.

TIFF

Tagged Image File Format. A file format that was specifically developed for page-layout applications and is supported by all image-editing applications. TIFF files can save RGB, CMYK, and LAB color mode information, but not duotones.

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 large surface to cover. Tiling is often used to create a patterned background for World Wide Web pages.

Title Bar

The bar that appears along the top of the application's window. It 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 provide quick access to a series of related commands. In Corel applications, 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's window) that is used for quick access to an application's set of tools.



ToolTips

Online ToolTips display the name of an icon or buttons when the mouse pointer rests over a button. ToolTips are also referred to as "pop-up Help", Help balloons, and Help bubbles.

Transparency

The ability to see through an item. The opposite of transparent is opaque. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying items or image.

Transparent background

When creating Web pages, all bitmapped graphics are rectangular. Since this obscures the background color of the Web window, you need to create a transparent background. Saving a graphic as a .GIF file, 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 applications if you are printing color separations.

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.

Ungroup

A command that causes a set of objects that behave as a single unit to behave as individual objects.

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 Resource Locator (URL)

A unique address that defines where a Web page is located on the Internet. The URL contains two main parts: the protocol and the destination. The protocol identifies the Internet resource with which you are working. The most common protocol on the Web is `http://` which retrieves HTML documents from the World Wide Web (WWW). Others include `gopher://`, `ftp://`, and `telnet://`. The destination can be a filename, a folder name, or a computer name. An example of a URL is `http://www.corel.com`.

Vector graphics

Images are stored as algebraic equations defining the various lines and curves of the drawing. They can also include bitmap information. They are created in illustration applications, such as CorelDRAW, or bitmap tracing applications, such as Corel OCR-TRACE. Vector formats are not restricted to certain color depths.

Compare to bitmap images which are created pixel by pixel in paint programs and by scanners.

Wireframe view

A view setting that controls 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 the actual size of a drawing, only on how the drawing is displayed on the monitor.

Wizard

An automated assistant that helps make each task simple and trouble free. The wizard asks you questions and then performs the appropriate actions based on your answers.

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.

Zoom

To enlarge or reduce the viewing size of a document onscreen. Zooming has no effect on the document; rather, zooming is much like moving toward or away from a picture to get a better look at it.

Enhancing and modifying bitmap images



Enhancing and modifying bitmap images

In Corel OCR-TRACE, you can enhance or modify bitmap images using the basic retouching tools in the Toolbox or the commands in the Image menu.

The Zoom and Pan tools allow you to view and position the bitmap image so that you can retouch even its smallest details. To retouch, use the Eraser and Pencil tools. The Eraser tool deletes parts of the image or image anomalies such as noise. The Pencil tool adds simple lines.

The commands in the Image menu allow you to make other modifications to the bitmap image. You can convert color images to grayscale or black-and-white, invert colors, flip images horizontally or vertically, and rotate images to any angle.

Also, if you're scanning your source file, you can use the features in the scanning utility to make color enhancements to your image.

If your bitmap image requires more complex retouching however, you should use an image-editing application such as Corel PHOTO-PAINT which can be launched directly from Corel OCR-TRACE.

Before you begin to trace your bitmap image, it's important that you first prepare it in Corel PHOTO-PAINT. Preparing your image involves reducing its color complexity and potential for generating small objects when it's converted to a vector graphic. For example, color bitmap images may consist of many different shades of a particular color that when traced result in many separate objects. By reducing the number of color shades, you can reduce the image's complexity and, thereby, reduce the number of objects created in the vector graphic.

In Corel PHOTO-PAINT, the most effective way to reduce an image's color complexity is to convert the image to a paletted color image with no dithering. By converting the bitmap to a paletted color image, you can specify the total number of colors to be used in the converted image.

Complex images take much longer to convert, result in larger file sizes, and can potentially generate many small objects. Many of the generated objects may be unnecessary to the overall appearance of the vector graphic.



Inverting an image

You can create interesting effects quickly and easily by inverting black-and-white or color images. Also, if you scan a negative image, it can be inverted to a positive image using this procedure.

To invert an image

- Click Image, Invert.

Black becomes white and vice versa, and colors change to their complementary colors.

{button ,AL("PRC Enhancing and modifying bitmap images;",0,"Defaultoverview",)} [Related Topics](#)



Converting a color image

You can convert your color images to a color mode (black and white or grayscale) that better suits the tracing method you'll be using or your specific requirements.

To convert a color image to black and white

1. Click Image, Convert To Black And White.
2. Type a threshold value in the Threshold box.

Colors in the image that have a greater brightness value than the threshold become white; colors with a lesser value become black. Therefore, the greater the threshold value, the more black areas there are in the converted image.

To convert a color image to grayscale

- Click Image, Convert To Grayscale.



Tip

- If you want to try different threshold values before applying one to your image, enable the Preview check box.

{button ,AL('PRC Enhancing and modifying bitmap images';0,"Defaultoverview",)} [Related Topics](#)

Rotating an image

You can rotate an image by preset degrees or a custom amount in Corel OCR-TRACE. Rotation is a useful feature for correcting images that have been mistakenly scanned at an angle.

To rotate an image by preset degrees

- Click Image, Rotate and click a preset rotation degree.

To rotate an image by a custom amount

1. Choose Image, Rotate, Custom.
2. Type a rotation degree value in the Degrees box.
3. Enable a rotation direction button.
4. Disable the Maintain Original Size check box.



Note

- If you're working with multiple pages, the image thumbnails do not display differently, even if the actual images have been rotated.

{button ,AL('PRC Enhancing and modifying bitmap images;',0,"Defaultoverview",)} [Related Topics](#)

Flipping an image

You can flip an image horizontally, vertically, or both, using the commands in the Image menu.

To flip an image

- Click Image, Flip Horizontal to flip the image from left to right, or Flip Vertical to flip it from top to bottom.



Note

- If you're working with a multipage document, you can flip only one image at a time, and that image must be the only one displayed. Double click the image you want to hide any other images.

{button ,AL('PRC Enhancing and modifying bitmap images;',0,"Defaultoverview",)} [Related Topics](#)

Erasing parts of an image

Using the Eraser tool, you can easily remove unwanted portions of your image or image anomalies such as noise.

To erase part of an image

1. Click the Eraser tool.
2. Position the eraser cursor where you want to erase part of the image.
3. Do one of the following:
 - Click to erase an area the size of the cursor
 - Drag to erase a larger area.



Tip

- If you want to erase pixel by pixel, zoom in on the image until each pixel is the size of the eraser cursor.

{button ,AL('PRC Enhancing and modifying bitmap images;',0,"Defaultoverview",)} [Related Topics](#)

Adding lines to an image

You can draw simple lines on your bitmap image using the Pencil tool.

To add lines to an image

1. Click the Pencil tool.
2. Position the pencil cursor where you want the line to begin.
3. Click and drag to draw the line.



Tip

- Clicking the mouse button once adds a single point to the image.

{button ,AL('PRC Enhancing and modifying bitmap images;',0,"Defaultoverview",)} [Related Topics](#)

Performing advanced image editing

Although Corel OCR-TRACE contains some basic image-editing tools, it's not a suitable application for major retouching jobs. If you need to perform complex image retouching to your bitmap image, use an application designed for this purpose, such as Corel PHOTO-PAINT.

To perform advanced image editing

- Click Image, Advanced Editing.

Corel PHOTO-PAINT automatically launches if it's installed on your computer; otherwise, the default Windows retouching application launches. The choice of which application to launch can be specified on the General page of the Options dialog box.



Note

- For assistance with advanced editing features, refer to the online Help in your image-editing application.

{button ,AL('PRC Enhancing and modifying bitmap images';,0,"Defaultoverview",)} [Related Topics](#)

Preparing a bitmap image for tracing

Before you begin to trace your bitmap image, it's important that you first reduce its color complexity in Corel PHOTO-PAINT. Complex images take much longer to convert, result in larger file sizes, and can potentially generate many small objects. Many of the generated objects may be unnecessary to the overall appearance of the vector graphic.

The most effective way to reduce an image's color complexity is to convert the image to a paletted color image with no dithering. By converting the bitmap to a paletted color image, you can specify the total number of colors to be used in the converted image.

To prepare a bitmap image for tracing

1. Open your bitmap image in Corel PHOTO-PAINT.
2. Click Image, Convert To, Paletted (8-bit).



Note

- Refer to the Corel PHOTO-PAINT online Help for information about converting to paletted color images.

{button ,AL('PRC Enhancing and modifying bitmap images;',0,"Defaultoverview",)} [Related Topics](#)

Customizing Corel applications

Customizing workspace settings

Customizing workspace settings

Corel applications let you customize your workspace settings. Using the Options dialog box, you can customize the most popular tools and operations that you will use, such as which screen is displayed when you start the application or the physical location of dialog boxes. You can save your custom settings, then access them by loading your saved workspace.

With Corel applications, you can create different workspace environments for different users or projects. The workspace environment contains the global, workspace, and document settings that you've specified.

`{button ,AL('OVR Customizing Corel applications;',0,"Defaultoverview",)}` [Related Topics](#)

Customizing keyboard shortcuts

Customizing keyboard shortcuts

Assigning keyboard shortcuts to the commands, tools, or styles that you use most often helps you work quickly and efficiently. For example, pressing CTRL + S saves your work, just as clicking File, Save 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. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

{button ,AL('OVR Customizing Corel applications;',0,"Defaultoverview",)} [Related Topics](#)

Printing your keyboard shortcuts

You can print a list of the keyboard shortcuts using the Shortcut Keys page in the Options dialog box.

To print your keyboard shortcuts

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Click the View All button.
4. Click the Print button.

{button ,AL('PRC Customizing keyboard shortcuts','0,"Defaultoverview",)} [Related Topics](#)

Saving your keyboard shortcuts in a format readable by other programs

You can save a list of the keyboard shortcuts in a file format that applications such as word-processors or spreadsheets can open.

To save your shortcut keys in a format readable by other programs

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Click the View All button.
4. Click the Export To CSV button.
5. In the Save As dialog box, double-click the folder in which you want to save the file.
6. Type a filename in the File Name box.
7. Click Save.

{button ,AL('PRC Customizing keyboard shortcuts','0','Defaultoverview',)} Related Topics

Customizing menus

Customizing menus

Corel 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. Furthermore, 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. This applies to the Menu Bar menus as well as any pop-up menus that you access by right-clicking.

Corel online Help is 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](#)

Changing the order of menus

You can use the Menus page in the Options dialog box to change the order of menus as they appear on the Menu Bar.

To change the order of menus

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Choose Main Menu from the list box to the right of the Add button.
4. Choose a menu from the list on the right side of the Menus page.
5. Do one of the following to change the order:
 - Click the Move Up or Move Down button until the menu occupies the position you want.
 - Drag the menu to change its order.



Note

- Moving a menu down in the list moves it to the right on the Menu Bar. Moving a menu up in the list moves it to the left on the Menu Bar.

{button ,AL('PRC Customizing menus';,0,"Defaultoverview",)} [Related Topics](#)

Changing the order of menu commands

You can use the Menus page in the Options dialog box to change the order in which menu commands are listed.

To change the order of menu commands

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Double-click the menu name you want to customize in the list on the right side of the Menus page.
4. Click the name of the command you want to move.
5. Do one of the following to change the order:
 - Click the Move Up or Move Down button until the menu command occupies the position you want.
 - Drag the command to change its order.

`{button ,AL('PRC Customizing menus;',0,"Defaultoverview",,)} Related Topics`

Adding and removing menus

You can customize your work environment by choosing which menus appear in the Menu Bar and by renaming the ones included by default.

To add a menu to the Menu Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menu.
3. Choose Main Menu from the list box to the right of the Add button.
4. In the list on the right side of the Menus page, choose the menu beside which you want to add a new menu.
5. Click the Add Menu button.

The new menu appears below the chosen menu in the dialog box, but will appear to the right of the chosen menu in the Menu Bar.

6. Type a name for the new menu in the box in which the cursor is flashing.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the previous procedure.
2. From the list on the right side of the Menus page, choose the menu you want to remove.
3. Click the Remove button.

`{button ,AL('PRC Customizing menus;',0,"Defaultoverview",)} Related Topics`

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, Options.
2. In the list of categories, double-click Customize, and click Menu.
3. In the list of menus on the right side of the Menus page, double-click the name of the menu to which you want to add a command.
4. Click the command name under which you want the new command to appear.
5. In the list of commands and tools on the left side of the Menus page, double-click the folder that contains the command you want to add.
6. Click the name of the command you want to add.
7. Click the Add button.

To remove a menu command from a menu

1. Follow steps 1 and 2 from the previous procedure.
2. In the list of menus on the right side of the Menus page, double-click the name of the menu from which you want to remove a command.
3. Click the command name that you want to remove.
4. Click the Remove button.



Tip

- You can also drag the menu command from one box to another to add or remove it.

`{button ,AL('PRC Customizing menus';,0,"Defaultoverview",,)} Related Topics`

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, Options.
2. In the list of categories, double-click Customize, and click Menu.
3. In the list on the right side of the Menus page, double-click the name of the menu to which you want to add a separator.
4. Click the command below which you want the separator to appear.
5. Click the Separator button.

To remove a menu command separator

1. Follow steps 1 and 2 from the previous procedure.
2. In the list on the right side of the Menus page, double-click the name of the menu from which you want to remove a separator.
3. Click the separator you want to remove.
4. Click the Remove button.

`{button ,AL('PRC Customizing menus;',0,"Defaultoverview",)} Related Topics`

Renaming and restoring menus and menu commands

You can change the names of the menus and menu 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, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list on the right side of the Menus page, double-click the name of the menu containing the sub-menu or command you want to rename.
4. Click the menu or command name you want to rename.
5. Click the menu name or command name again.

A text cursor appears after the last character in the menu name and a highlighting box appears around the name.

6. Type the new menu name in the highlighting box.



- Inserting an ampersand [&] before a letter in the name creates a shortcut using the Alt key and that letter. Be sure the shortcut letter you choose has not already been used in the same menu.



- To restore the original menu settings, click the Reset button on the Menus page of the Options dialog box.

{button ,AL('PRC Customizing menus;',0,"Defaultoverview",,)} [Related Topics](#)

Customizing the Color Palette

Moving the Color Palette

You can move the Color Palette anywhere on the screen. Placing it inside the Application 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 [color swatch](#).
2. Drag the Color Palette to a new position.

If you drag the Color Palette inside the Application Window, it becomes a floating Color Palette.

To dock the Color Palette

- Drag the Color Palette toward the edge of the window until it changes shape.

— **Tip**

- Double-clicking the Title Bar of the Color Palette when it is floating docks it to its last docked position.

{button ,AL('PRC Customizing the Color Palette;',0,"Defaultoverview",)} [Related Topics](#)

Customizing toolbars

Customizing toolbars

You have complete control over the position and content of the toolbars and the Property Bar. Using the mouse, you can resize or move your toolbars anywhere inside the work area. 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 online Help is 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",)} Related Topics

Moving and resizing a toolbar

You can move the toolbar anywhere on the screen. Placing it inside the Application Window creates a floating toolbar with a Title Bar. Placing it on any of the four sides of the Application Window docks the toolbar, 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 work area, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it toward the edge of the window until it changes shape.

To resize a floating toolbar

1. Place the cursor on the edge of the toolbar.

The cursor changes to a two-directional arrow.

2. Drag the edge of the toolbar to resize it.

— Note

- To cancel resizing, click the right mouse button, or press ESC, while you drag the edge of the toolbar.

— Tip

- Double-clicking the toolbar when it is floating docks it to its last docked position.

{button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",,)} [Related Topics](#)

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 Tools, Options.
2. In the list of categories, double-click Customize.
3. Enable the check box next to the toolbar that you want to display.

— **Note**

You can also display the list of toolbars by clicking View, Toolbars.

{button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",,)} [Related Topics](#)

Creating a custom toolbar

You can create custom toolbars that contain the buttons you use most often. These toolbars can be used for a number of different projects within the same application. You can delete custom toolbars at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click Tools, Options.
2. In the list of categories, double-click Customize.
3. Click New.
4. Type a name for the new toolbar.

To delete a custom toolbar

1. Click Tools, Options.
2. In the list of categories, double-click Customize.
3. Choose the name of a toolbar from the Toolbars list.
4. Click Delete.

{button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",,)} [Related Topics](#)

Configuring toolbars

You can add and remove toolbar items from toolbars, but you cannot add or remove toolbar items from the Toolbox or from any of its flyouts. You can also restore the original configuration of a built-in toolbar.

To ...	Do This ...
Move a toolbar item	Hold down ALT, and drag the toolbar item to its new position.
Relocate a toolbar item	Hold down ALT, and drag the toolbar item to another toolbar.
Copy a toolbar item	Hold down CTRL + ALT, and drag the toolbar item to another toolbar.
Remove a toolbar item	Hold down ALT, and drag the toolbar item to the work area.

— **Note**

- Right-clicking while you drag, or pressing ESC, will cancel any of the above operations.

To add a toolbar item to a toolbar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. In the Commands list, double-click the folder that contains the toolbar item you want to add.
4. Drag the toolbar item icon (on the right), to the desired toolbar.

To restore the original configuration of a built-in toolbar

1. Click View, Toolbars.
2. Enable the check box next to the toolbar you want to reset.
3. Click Reset.

{button ,AL('PRC Customizing toolbars','0,"Defaultoverview",)} [Related Topics](#)

Customizing the Property Bar

You can customize what appears on the Property Bar when you have different items selected. For example, when you select the rectangle tool, the Property Bar displays the default rectangle settings and controls. You can remove these items and add items as needed.

To customize the Property Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. Choose the Property Bar you want to customize in the Property Bars list box.
4. Double-click the folder containing the toolbar item you want.
5. Drag the appropriate toolbar item icon (at right) to the Property Bar.

— Note

- You can also access the Options dialog box by right-clicking the toolbar and clicking Customize.

{button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",,)} [Related Topics](#)

Renaming custom toolbars

You can change the names of custom toolbars at any time, but you cannot change the names of the predefined toolbars provided with the application.

To rename a toolbar

1. Click View, Toolbars.
2. Click the name of the toolbar you wish to rename.
3. Click the toolbar's name again.

A text cursor appears after the last character in the menu name and a highlighting box appears around the name.

4. Type a new name for the toolbar.

{button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",,)} [Related Topics](#)

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 and the position of your cursor. You can customize the status bar's position, appearance, and content.

`{button ,AL('OVR Customizing Corel applications';,0,"Defaultoverview",)}` [Related Topics](#)

Moving or resizing the Status Bar

You can move the Status Bar so that it appears along the top or bottom of the Application Window. You can also resize a Status Bar or a Status Bar item.

To move the Status Bar

- Right-click the Status Bar, and click Position, Top or Bottom.

To resize the Status Bar

- Right-click the Status Bar and click Size, One Line or Two Lines.

To resize a Status Bar item

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. On the Status Bar, click the Status Bar item you wish to resize.
A highlighted box appears around the item.
4. Position the cursor on the edge of the highlighted box.
The cursor changes to a two directional arrow.
5. Drag to resize the item.

— Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

{button ,AL('PRC Customizing the Status Bar;',0,"Defaultoverview",)} [Related Topics](#)

Hiding or displaying the Status Bar

When displayed, the Status Bar provides useful information. If you want to see more of the Application Window 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

- You can also right-click the Status Bar, and click Hide Status Bar.

`{button ,AL('PRC Customizing the Status Bar';',0,"Defaultoverview",,)} Related Topics`

Customizing Roll-Ups

Customizing Roll-Ups

Roll-Ups are floating dialog boxes which let you access frequently used functions. 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](#)

Customizing Filters

Customizing Filters

Import/export filters are used to convert files from one format to another. You can customize your filter settings by adding or removing filters so only the filters you need are loaded.

{button ,AL('OVR Customizing Corel applications;',0,"Defaultoverview"),} Related Topics

Adding or removing filters

You can customize your filters using the [Filters](#) page in the Options dialog box. The filters are organized into four categories: [Raster](#), [Vector](#), [Text](#) and [Animation](#).

To add a filter

1. Click Tools, Options.
2. In the list of categories, double-click Global, Filters.
3. In the Available File Types list, double-click the type of filter you want to add.
4. Click the name of the filter you want to add.
5. Click the Add button.

To remove a filter

1. Click Tools, Options.
2. In the list of categories, double-click Global, Filters.
3. Click the filter you want to remove in the List Of Active Filters box.
4. Click the Remove button.

`{button ,AL('PRC Customizing Filters','0',"Defaultoverview"),}` [Related Topics](#)

Changing a filter's position in the List Of Active Filters box

You can place filters in the List Of Active Filters list in the order that works best for you.

To change a filter's position in the List Of Active Filters

1. Click Tools, Options.
2. In the list of categories, double-click Global, Filters.
3. In the List Of Active Filters box, click the filter you want to move.
4. Click the Move Up or Move Down button accordingly.

{button ,AL('PRC Customizing Filters','0',"Defaultoverview"),} [Related Topics](#)

Resetting the filters to the default settings

If you change your mind about some filters you added or removed you can easily reset the filters to what they were when you first opened the Options dialog box.

To reset the filters

1. Click Tools, Options.
2. In the list of categories, double-click Global, Filters.
3. Click the Reset button.

{button ,AL('PRC Customizing Filters;',0,"Defaultoverview"),} [Related Topics](#)

Customizing file associations

Customizing file associations

You can associate many file types with Corel applications. When you double-click a file of a type you have associated with a Corel application, the application launches and opens the file.

{button ,AL('OVR Customizing Corel applications;',0,"Defaultoverview"),} [Related Topics](#)

Resetting file associations to default settings

If you change your mind about some choices you've made you can easily reset the file associations to what they were before you opened the Options dialog box.

To reset file associations

1. Click Tools, Options.
2. In the list of categories, click Global, Filters, Associate.
3. Click the Reset button.

{button ,AL('PRC Customizing file associations;',0,"Defaultoverview",)} [Related Topics](#)

Working with color

Working with color

There are a wide variety of ways for you to choose the colors for a project. You can choose a color from a palette or create your own color using one of several methods. You can assemble your own custom palettes or use one of the palettes included with this product. The range of colors from which you can choose is extremely large.

Because there are so many color variations, a precise method for defining each color is required. For example, once you've found the perfect shade of light orange, you need to be able to reproduce that color and possibly tell others how to reproduce that color. Color models let you accurately define colors by breaking them down into color components.

Color models

Your computer's monitor produces colors by combining red, green, and blue light. This means that the millions of colors that your monitor produces can all be described as amounts of red, green, and blue. These three color components form the basis for the RGB (Red, Green, and Blue) color model. Each of the three colors that make up the RGB color model can have values from 0 to 255.

Because the RGB model is based on colors of light, higher RGB values correspond to greater quantities of light. Consequently, higher RGB values result in lighter colors. When all three color components are at the maximum value, the resulting color is white. Because the RGB model creates colors by adding light, it is called an additive color model.

When the colors you see on your monitor are reproduced on paper, they are reproduced using ink instead of light. The most common method of reproducing color images on paper is by combining cyan, magenta, yellow, and black inks. These four colors are the color components of the CMYK (Cyan, Magenta, Yellow, and black) color model. Usually, each of the colors that make up the CMYK color model are described as percentages (from 0 to 100).

Inks produce color by reflecting certain colors of light while absorbing others. Darker inks absorb more light. Because the CMYK color model is based on colors of ink, higher percentages of color result in darker colors. In theory, when 100% cyan, 100% magenta, and 100% yellow are combined, the resulting color is black. In reality, black ink must be added to the color model to compensate for the limitations of inks. Because the CMYK color model creates colors by absorbing light, it is called a subtractive color model.

The RGB and CMYK color models are both based on practical methods of reproducing color. There are other color models that aren't based on color reproduction methods but offer different ways of working with color. There are several of these alternate color models available for you to use. The most common of these is the HSB color model.

The HSB color model is based on values of hue, saturation and brightness. Hue is the basic color. Saturation is the strength of the color or the color's distance from gray. Brightness is the amount of white that a color contains. A color with a saturation of 0 is a shade of gray (from white to black). A color with a brightness of 0 is black, and a color with a brightness of 100 is white. Because the HSB color model is not based on mixing colors, finding the color you want might be easier when using this model.

Reproducing colors accurately

Each piece of equipment used to produce a document — from scanners to printers — handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For more information, see "[Reproducing colors accurately](#)."

{button ,AL('OVR Working with color';,0,"Defaultoverview",)} [More Detailed Information](#)

Choosing colors

Choosing colors

The quickest way to choose a color is by using the on-screen Color Palette. However, if the on-screen Color Palette doesn't contain quite the right color, then you can use one of the other methods of choosing colors. Each method offers different ways of working with colors to find the perfect color. In most cases, the method you choose should be based on how you prefer to work.

Choosing a color using a color viewer

The color viewers offer a visual representation of the full spectrum of colors. You can change the color by manipulating the controls associated with the color viewer. For example, when you use the default color viewer, you can change the hue (the color) by moving a slider.

Choosing a color by blending or mixing colors

The color blender and color mixer let you choose colors by combining other colors. The color blender displays a grid of colors that it creates from the four base colors that you select. The color mixer uses a bitmap as a palette on which you can paint and mix colors.

Choosing a color using color harmonies

Color harmonies are most useful when you're selecting several colors for a project. By using color harmonies, you are guaranteed that the colors you choose look good together. Color harmonies work by superimposing a shape — such as a square or a triangle — over a color wheel. As you move one corner of the shape around the wheel the other corners also move. The colors at each corner are always complimentary, contrasting, or harmonious, depending on the shape you select.

Choosing a color from a color palette

There are two types of color palettes from which you can choose colors: fixed color palettes and custom color palettes. Don't confuse these types of color palettes with the on-screen Color Palette. The on-screen Color Palette is used to display and select colors from both fixed and custom color palettes.

Fixed color palettes are provided by third-party manufacturers and are most useful when accompanied by a color swatch book. A swatch book is a collection of color samples that shows exactly what each color looks like when it is printed. The best reason for using a color from a fixed color palette is having the opportunity to see how that color appears when it's printed correctly. Swatch books are available at most art supply stores or directly from the swatch book manufacturer.

Several of the fixed color palettes are collections of spot color inks. If you select a color from one of these palettes, then that color requires its own color separation. For more information about spot colors and color separations, see ["Creating color separations."](#)

Custom color palettes are collections of colors saved as a color palette file (.CPL extension). For more information about custom color palettes, see ["Customizing color palettes."](#)

`{button ,AL("OVR Working with color";0,"Defaultoverview",)} Related Topics`

Choosing a color from the color viewer

The default color viewer is based on the HSB color model. The slider at the right represents the hue, the x-axis represents the saturation, and the y-axis represents the brightness. You can select different color models for the color you're choosing, but the color viewer remains based on the HSB model. You can select other color viewers if you don't want to use the HSB color viewer. For more information about color models, see "[Working with color](#)."

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Color Viewers button](#).
4. Move the color slider up or down to change the range of colors displayed in the color selection area on the left.
5. Drag the small box in the color selection area to the color you want to use.

To use an alternate color viewer

1. Follow steps 1 to 2 from the previous procedure.
2. Click and hold the Color Viewers button to display the color viewer list.
3. Click an alternate color viewer.

Each color viewer lets you use a slider and a color selection area to choose a color.

To change the color model used in the color viewer

1. Follow steps 1 to 3 from the "To choose the uniform fill or outline color of an object" procedure.
2. Choose a color model from the Model list box.

{button ,AL('PRC Choosing colors;',0,"Defaultoverview",)} [Related Topics](#)

Choosing a color by blending other colors

You can only blend colors that are in your current on-screen Color Palette. If you want to blend other colors, change the current on-screen Color Palette. You can view more or less blended colors by changing the grid size of the color selection area.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click and hold the [Mixers button](#) to display the mixers list.
4. Click Color Blend.
5. Open each of the four color pickers, and click a color.
6. In the color selection area, click the color you want to use.

To change the grid size of the color selection area

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Grid Size, and click the grid size you want to use.

{button ,AL('PRC Choosing colors;',0,"Defaultoverview",)} [Related Topics](#)

Choosing a color using color harmonies

Each of the options in the Hues list box correspond to a shape that is superimposed on the color wheel. As you move the corner of the shape that is covered by a black circle, the grid of color swatches below the color wheel fills with new colors. Based on color theory, all the colors in this grid look good together. Since color harmonies are most useful when you are selecting several colors, try using color harmonies when working with custom palettes. See ["Customizing color palettes"](#) for more information.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click and hold the [Mixers button](#) to display the mixers list.
4. Click Color Harmonies.
5. Drag the black circle around the color wheel to change the color swatches below the wheel.
6. From the color grid below the color wheel, click the color swatch you want to use.

To change the relationship between the colors on the color wheel

1. Follow steps 1 to 4 from the previous procedure.
2. Choose a hue option from the Hues list box.

Each hue option corresponds to a different configuration of circles on the color wheel. Experiment to find the configuration that provides the color set you prefer.

To change the appearance of colors in the color swatches

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Choose a color variation option from the Variations list box.
3. Type a number in the Number box to change the number of swatches in the color grid.

{button ,AL('PRC Choosing colors';,0,"Defaultoverview",,)} [Related Topics](#)

Choosing a color by mixing colors

The color mixer lets you select colors from the bitmap in the color selection area and then paint on the bitmap to create new colors. You can use the preset bitmap, or you can load a different bitmap. You can save the bitmap that appears in the color selection area for future use.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click and hold the [Mixers button](#) to display the mixers list.
4. Click Mixing Area.
5. Click the [Pick Color button](#).
6. Click the color you want to use in the color selection area.

To mix colors in the color selection area

1. Follow steps 1 to 4 from the previous procedure.
2. Click the [Paint button](#).
3. Drag in the color selection area to paint inside the color selection area.

The color you paint is the current color. To change the color follow the steps in the "To choose the uniform fill or outline color of an object" procedure.

You can vary the amount of color that you place in the color selection area by moving the Blend slider to the left or right. Move the slider to the left to add more color or move it to the right to add less.

To change the properties of the paint brush

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Brush Size, and click the size you want to use.
4. Click the Options button, click Brush Type, and click the type you want to use.

To change the image in the color selection area

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and click Load Bitmap.
4. Specify the folder and filename of the bitmap you want to use.
5. Click Open.

— Tips

- If you want to use an empty color selection area, click the Options button and click Clear Bitmap.
- If you want to save the image from the color selection area, click the Options button and click Save Bitmap.

{button ,AL("PRC Choosing colors";0,"Defaultoverview"),} [Related Topics](#)

Choosing a color from a fixed color palette

The PANTONE MATCHING SYSTEM, Focoltone, TOYO COLOR FINDER, and DIC fixed color palettes are all spot colors. If you create color separations when you print, each color from these palettes requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, then you can convert spot colors to process colors when you print. See "[Creating color separations](#)" for more information.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Fixed Palettes button](#).
4. Choose a palette from the Type list box.
5. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
6. Click the color swatch you want to use.

To hide or display the names of the colors

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and enable or disable Show Color Names.

— Note

- If a fixed color palette supports tints for each of its colors, then change the tint by typing a value in the Tint box.

{button ,AL("PRC Choosing colors;",0,"Defaultoverview",)} [Related Topics](#)

Choosing a color from a custom color palette

A custom color palette can include colors from any color model or fixed color palette.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Custom Palettes button](#).
4. Choose a palette from the Type list box.
5. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
6. Click the color swatch you want to use.

To display or hide the names of the colors

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button and enable or disable Show Color Names.

— Notes

- Only the currently loaded palettes are displayed in the Type list box. You can load another palette by choosing Open Palette and specifying a folder and filename.
- The User Defined Inks are all custom spot colors. If you create color separations when you print, each color from this palette requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, then you can convert spot colors to process colors when you print. See "[Creating color separations](#)" for more information.

{button ,AL('PRC Choosing colors;',0,"Defaultoverview",)} [Related Topics](#)

Choosing a color using a color measurement device

Color measurement devices are external devices that convert the colors of physical objects to color values that a computer can understand. These devices are called colorimeters or spectrophotometers. It is important to calibrate a color measurement device before you begin capturing colors.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the More button if the dialog box isn't expanded.
4. Click the Options button, click Measure From, and click the color measurement device you want to use.

To calibrate a color measurement device

1. Follow the steps from the previous procedure.
2. Click the Calibrate button, and follow the on-screen instructions.

— Note

- The Gretag SPM55 color measurement device doesn't need to be calibrated.

{button ,AL('PRC Choosing colors;',0,"Defaultoverview",)} [Related Topics](#)

Choosing a color by setting numeric values

You can change a color by changing the values of its color components. The color components you can change depend on the color model being used to define the color. See ["Working with color"](#) for more information about color models.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Color Viewers button](#).
4. Click the More button if the dialog box isn't expanded.
5. Choose a color model from the Model list box.

The color model you choose will determine the color values that you can change. For example, if you choose RGB then the color values are Red, Green, and Blue. If you choose HSB, then the values are Hue, Saturation, and Brightness.

6. Type values in the color value boxes.

The range of acceptable values varies from color model to color model.

To view RGB, CMYK, HSB, or Lab color values

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Options button, click Value 1, and click a color model.
3. Click the Options button, click Value 2, and click a color model.

— Tip

- You can also change the color model and numeric color values of an object by selecting it with the Interactive Fill tool, then changing the color component values on the Property Bar.

{button ,AL('PRC Choosing colors';0,"Defaultoverview",)} [Related Topics](#)

Choosing the default fill and outline colors

You can change the default outline and fill colors by choosing a color when no object is selected. A dialog box prompts you to select the types of object for which you want to change the default color.

To choose the default fill or outline color

1. Ensure that no object is selected.
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Enable any or all of the following check boxes:
 - the Graphic check box
 - the Artistic Text check box
 - the Paragraph Text check box

{button ,AL('PRC Choosing colors;',0,"Defaultoverview",,)} [Related Topics](#)

Previewing new colors

The top half of the color swatch at the top-right corner of the Color dialog box displays the reference color. The bottom half displays the new color that you have chosen. The reference color is the current color of the object unless you swap the new color with the reference color.

To compare the new color of an object with the current color

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Color Viewers button](#).
4. Click the More button if the dialog box isn't expanded.

To swap the reference color with the new color

1. Follow the steps from the previous procedure.
2. Click the Options button, and click Swap Color.

`{button ,AL('PRC Choosing colors';0,"Defaultoverview",)} Related Topics`

Working with the on-screen Color Palette

Customizing color palettes

Reproducing colors accurately

Reproducing colors accurately

Each piece of equipment used to produce a document — from scanners to printers — handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For example, a monitor displays a different range of colors, or color gamut, from the color gamut that can be reproduced on a printing press. This means that your document might include colors that appear properly on your monitor but can't be reproduced on paper. Furthermore, different monitors, scanners, printers, and other types of equipment all have slightly different color gamuts. For colors to be accurately translated from device to device, you have to account for the differences between the color gamuts of each device.

Use color profiles to take into account different color gamuts. A color profile is a description of a device's color handling capabilities and characteristics. Accurate color profiles of your scanner, monitor, and printer make it possible for colors to be corrected so that the colors you see on screen match the colors you see in the final output.

Color profiles are used to correct on-screen colors so that each color is displayed as accurately as possible based on its color values. Color profiles are also used to display colors on screen as they will appear when they are printed. The proper color profiles can also warn you when a color you have selected is outside of the printer's color gamut.

— **Note**

- When color correction is enabled, on-screen colors might look duller than they did before color correction was enabled. Although this may seem like a disadvantage, bear in mind that the brighter colors you saw before couldn't be reproduced in the final printed output.

{button ,AL('OVR Working with color;',0,"Defaultoverview",)} [Related Topics](#)

Correcting color

Color correction adjusts screen colors so that they are displayed as accurately as possible. If you only color correct display colors, then the on-screen colors are adjusted according to your monitor's color profile. If you also display colors as they will print then the on-screen colors are adjusted according to your monitor's color profile and your printer's color profile. The color matching mode determines how colors are adjusted when corrections are necessary.

To color correct display colors

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management.
3. Enable the Calibrate Colors For Display check box.

To display colors as they will print

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Display Simulated Printer Colors check box.
3. Do one of the following:
 - Click the Simulate Composite Printer button to display colors as they will print on a composite printer.
 - Click the Simulate Separations Printer button to display colors as they will print on a printer that uses color separations.

To change the color matching mode

1. Follow steps 1 and 2 from the "To correct display colors" procedure.
2. In the list of categories, click General.
3. Choose Automatic, Illustration, or Photographic from the Color Matching Mode list box.

Illustration mode only changes colors that are out of gamut. This means that two colors that look different before you enable color correction may look identical afterwards. This happens because the out-of-gamut color is adjusted, but the other color is not.

Photographic mode shifts all the colors in an image so that the range of colors lies within the color gamut. This ensures that the relationship between each color is unchanged. In this case, two colors that look different before you enable color correction will still look different afterwards, but the colors themselves may shift.

Automatic mode uses either illustration mode or photographic mode, depending on the image. Automatic mode is the default.

Note

- You won't see the effects of changing the color mode on screen if color correction is not enabled.

{button ,AL("PRC Reproducing colors accurately;";0,"Defaultoverview"),} [Related Topics](#)

Viewing out-of-gamut colors

When enabled, the gamut alarm overlays out-of-gamut colors with a warning color.

To enable the gamut alarm

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management.
3. Enable the Calibrate Colors For Display check box.
4. Enable the Highlight Colors Out Of Printer Gamut check box.

To change the warning color

1. Follow the steps from the previous procedure.
2. Choose a color from the Warning Color color picker.
3. Move the transparency slider to the right to make the warning color more transparent. Move the slider to the left to make the warning color less transparent.

To view out-of-gamut colors in the Palette Editor dialog box

- In the Palette Editor dialog box, right-click the color selection area or any color swatch and click Gamut Alarm.

To view out-of-gamut colors in the Color dialog box

1. In the dialog box, click the More button to expand the dialog box.
2. Click the Options button and click Gamut Alarm.

— Tip

- A picture of a printer with a red line through it is displayed next to the color preview swatch in the Color dialog box when the current or new colors are outside the printer's color gamut. Click the right side of the color preview swatch to change the color on the left to the closest color within the color gamut.

{button ,AL('PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

Setting and tuning color profiles

Setting color profiles properly is required for accurate color reproduction. When you are setting up a color profile, try to use the profile provided by Corel if it is available for your device. If color profiles are not available, try to obtain a professionally created profile from the manufacturer of the device. Color profiles are often available through the internet. If you can't find the profile you need, use the Corel Color Profile wizard. The specific information you need to tune each color profile is available in the wizard.

To set the appropriate color profiles

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management, and click Profiles.
3. Choose a profile from the Monitor, Scanner, Composite Printer, and Separations Printer list boxes.

To tune a color profile

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Color Profile Wizard button.

In the Corel Color Profile wizard, follow the on-screen instructions or click the Help button for more information.

Notes

- When you use the Acquire From File command in the File menu, the scanner color profile is used for color correction.
- Many of the supplied printer color profiles were created using ColorBlind® color management software. For more information regarding ColorBlind and color profiles, contact Color Solutions, Inc. at <http://www.color.com>.

{button ,AL('PRC Reproducing colors accurately;',0,"Defaultoverview"),} **Related Topics**

Finding source files and acquiring images

Finding source files and acquiring images

Before you can begin using OCR Trace, you must select the files you want to work with.

Corel OCR TRACE supports many different file formats and even lets you convert images to digital format using a scanner or digital camera.

The Scrapbook feature of OCR TRACE 8 allows you to view a thumbnail of all your images in a Docker window. You can double-click or drag the image from the scrapbook into the work area to view in full size.

`{button ,AL('OVR Finding source files and acquiring images;',0,"Defaultoverview",)} More Detailed Information`

Finding source files

Finding source files

The source files you convert using Corel OCR-TRACE can be any bitmap image produced by scanners, video board captures, screen captures, and image-editing applications such as Corel PHOTO-PAINT.

If the image has not yet been digitized, you can place it on the bed of your scanner and scan it directly into the Corel OCR-TRACE bitmap area or you can use a digital camera to take a picture and import it. The source image can be scanned into a new document or added as a new page to an existing document. You can also scan multiple pages into Corel OCR-TRACE. Once scanned, you can convert the bitmap image to an editable vector graphic or editable text.

You can also use Corel OCR-TRACE to convert multiple pages in a single operation. You can add multiple pages to a new document by choosing the files in the Add Pages dialog box. You can always add pages to or remove pages from a document already in Corel OCR-TRACE. New pages are always added at the end of the document, and you cannot change their order.

When you trace or perform Optical Character Recognition (OCR) on a document with multiple pages, the Trace Multiple Pages or OCR Multiple Pages dialog box automatically opens. You can specify the pages you want to convert or accept the pages currently selected.

{button ,AL('OVR Finding source files and acquiring images;',0,"Defaultoverview",)} [Related Topics](#)

Opening bitmap images to convert

Opening files from Corel OCR-TRACE is the easiest method to obtain the [bitmap](#) images you want to trace or convert to editable text. Each file you choose is opened as a separate document, even if you're opening several files at the same time.

To open one bitmap image to convert

1. Click File, Open.
2. Choose the drive where the file is stored from the Look In list box.
3. Double click the [folder](#) where the file is stored.
4. Double-click the filename.

To open several bitmap images to convert

1. Click File, Open.
2. Choose the drive where the files are stored from the Look In list box.
3. Double-click the folder where the files are stored.
All files must be in the same folder to open them at the same time.
4. Hold down CTRL or SHIFT, and click each filename you want to open.
5. Click Open.

All selected files are opened as separate documents.

— Tips

- To display only the files of a specific format, choose a file type from the Files Of Type list box.
- To preview a file before you open it, enable the Preview [check box](#).
- For more information about the selected file, click the Options button.

{button ,AL('PRC Finding source files;',0,"Defaultoverview",,)} [Related Topics](#)

Dragging and dropping bitmap images to convert

Dragging is an alternative method for opening the bitmap images you want to trace or convert to editable text. Any file management utility, such as Corel Media Folder, that supports dragging can be used.

To drag a bitmap image to convert

1. Launch a file management utility.
2. Double-click the folder where the file is stored.
3. Click the file's icon and do one of the following:
 - Drag the icon to a document window in Corel OCR-TRACE to add the file as a new page of the active document.
 - Drag the icon anywhere outside the document windows to open the file as the only page of a new document.

To drag and drop several bitmap images to convert

1. Launch a file management utility.
2. Double-click the folder where the files are stored.

All files must be in the same folder to open them at the same time.
3. Hold down CTRL, and click the icons associated with each file you want to open.
4. Do one of the following:
 - Drag the icons to a document window in Corel OCR-TRACE to add them as new pages of the active document.
 - Drag the icons anywhere outside the document windows to open them as individual documents.

{button ,AL('PRC Finding source files;',0,"Defaultoverview",)} Related Topics

Adding bitmap images to an active document

You can add bitmap images to an active document when you want to convert several images to vector graphics or editable text at once.

To add bitmap images to an active document

1. Click File, Add Pages.
2. Choose the drive where the files are stored from the Look In list box.
3. Double-click the folder where the files are stored.
4. Do one of the following:
 - Click a filename.
 - Hold down CTRL or SHIFT, and click multiple filenames.
5. Click Open.

{button ,AL('PRC Finding source files;',0,"Defaultoverview",,)} Related Topics

Deleting bitmap images from an active document

You can remove a bitmap image that you don't want to convert from the active document.

To delete a bitmap image from an active document

1. Right-click the bitmap image you want to delete.
2. Click Remove Page.

`{button ,AL('PRC Finding source files;',0,"Defaultoverview",)} Related Topics`

Acquiring images

Acquiring images

If you have an original image that you need to trace or convert to editable text and it isn't already in digital format, you can scan the image directly into the Corel OCR-TRACE bitmap area. The source image can be scanned into a new document, or added as a new page to an existing document. You can also scan multiple pages into Corel OCR-TRACE. Once scanned, you can convert the bitmap image into an editable vector graphic or editable text.

A digital camera can also be used to capture an image and convert it into digital format. To use the digital camera, select the camera drivers as the source then acquire the images into Corel OCR TRACE.

You can choose between using TWAIN or CorelSCAN utilities to scan your original images. These utilities can be accessed from the File menu in Corel OCR-TRACE. TWAIN is an interface that lets you scan images directly into Corel OCR-TRACE without accessing any additional applications. CorelSCAN is a wizard-based utility that guides you through the steps necessary to produce a high-quality scanned image without having to use a photo-editing application.

{button ,AL('OVR Finding source files and acquiring images;',0,"Defaultoverview",)} Related Topics

Converting bitmaps to vector graphics and text

Converting bitmaps to vector graphics and text

For source documents that contain both text and graphics, the OCR-Trace feature can distinguish between the two and perform the appropriate conversion on each. The traced vector graphic and the editable text both appear in the result area as separate layers, with the text layer on top of any graphic layers.

Corel OCR-TRACE allows you to limit graphic and text conversion to specific areas of a page if you draw rectangular marquees around the areas you want. These areas are known as selection blocks.

There are two tools available in the Toolbox for drawing selection blocks: the Draw OCR Block tool and the Draw Trace Block tool. If you use the Perform OCR or Perform Trace commands (OCR-Trace menu), the application converts only those areas selected with the relevant tool. If you use the Perform OCR-Trace commands (OCR-Trace menu), the application converts all of the selected areas appropriately. If you don't preselect the text and graphic areas of your page and you use the Perform OCR-Trace command, the application automatically analyzes the page and selects the appropriate areas before proceeding with the Optical Character Recognition (OCR) or trace.

You can specify the order in which the OCR results are displayed in the result area using the Number Block tool. By default, the OCR blocks are numbered in the order in which they are drawn, but you can renumber them at any time using the Number Block tool.

You can also create templates to convert parts of pages that are located in the same place from page to page or from document to document. For example, you may want to save the text from a monthly newsletter that you've scanned but not the newsletter's masthead. You can draw a selection block around the text, save the block as a template, and when the next issue comes, reload the template without having to redraw selection blocks.

The General category of the Options dialog box provides you with three choices for using templates:

- All pages can use the same template. Creating, loading, or editing the template on any page causes the same action on all of the pages.
- All pages except the first can use the same template. This is a good choice for documents with title pages that differ in format from the rest of the pages.
- All pages can use different templates, or none at all.

{button ,AL('OVR Converting bitmaps to editable vector graphics and text';0,"Defaultoverview",)} More Detailed Information

Tracing graphics

Tracing graphics

There are six methods for tracing graphics in Corel OCR-TRACE and each method has its own complement of tracing options. For each method, multiple settings can be defined and saved to file for future use. This file is known as a preset. You can add and delete presets for each tracing method as required. Also, you can specify that your favorite trace preset is used by default for all graphic conversions unless other trace settings are defined.

Outline method

This method produces a vector graphic that closely resembles the original image. The Outline method can create from 2 to 256 colors, with objects of the same color grouped into layers. You can predefine the number of colors to be used before the trace is initiated or allow the application to optimize the result. Optimization determines the best colors for the specified number of colors. If you import the resulting vector graphic into an illustration program, such as CorelDRAW, you can separate the layers and edit individual objects. Use this method when you want to maintain the appearance of the original image but need to manipulate its size or shape.

Centerline method

This method converts your bitmap image into a line drawing. You can specify the resulting line thickness and color, and determine whether closed paths are filled with black. Use the Centerline method to trace engineering drawings, scientific schema, maps, or any other images that are mainly line drawings. The bitmap image must be black-and-white. If you're working with a color source, it is automatically converted to black-and-white based on the black and white threshold value in the Options dialog box, before the trace is initiated. You can also convert a color image to black-and-white using Image menu.

Woodcut method

This method produces a vector graphic that contains objects of varying width, depending on the intensity of the original image at any given point.

Sketch method

This method produces a vector graphic that contains separate layers of lines, with each layer crossing at a different angle to create a mesh-like effect. You can set a line spacing value that is applicable to all layers. The Sketch method is mainly used for special effects.

Mosaic method

This method produces a vector graphic consisting of an array of symmetrical objects. Each object's color is based on the average color of the original image in that area. You can vary the number of tiles used, and, as the number increases, the original image becomes more recognizable.

3D Mosaic

This method is very similar to the Mosaic method. In both these methods, the traced graphic is comprised of an array of tiled symmetrical objects. However, for the 3D Mosaic method, you choose the shape as well as the number of tiles. 3D Mosaic tiles look as if they are embossed.

The Centerline, Woodcut, and Sketch tracing methods use intensity thresholds to determine which part of the bitmap image is traced.

The intensity of a color refers to its pureness on a scale of 0 to 255, with 0 being black and 255 being the pure color. On a grayscale image, 255 would be white.

The threshold is a value you set between 0 and 255 that determines when the tracing stops. For example, if you set a threshold of 128, any area in the original image that falls below 128 is traced, and any area above 128 is not traced. If the threshold were set at 0, only those areas that are pure black would be traced. If the threshold were set to 255, the entire image would be traced (since every part of the image has some intensity).

{button ,AL('OVR Converting bitmaps to editable vector graphics and text';0,"Defaultoverview",)} Related Topics

Tracing an entire page

You can trace an entire page using the Trace Method flyout.

To trace an entire page

1. Open the bitmap image you want to convert to a vector graphic.
2. Open the Trace Method flyout and click a tracing method.
3. Adjust the controls for the tracing method you want to use.
4. Click the Apply button.

— **Tip**

- If you use the same settings for particular tracing methods frequently, save the settings as presets and load the appropriate preset when it's required.

{button ,AL('PRC Tracing graphics';0,"Defaultoverview",)} Related Topics

Tracing selected areas of a page

You can trace selected areas of a page using the commands in the OCR-Trace [menu](#).

To trace selected areas of a page

1. Click the [Draw Trace Block](#) tool.
2. Click and drag around the areas of the [bitmap](#) image to be traced.
3. Do one of the following on the Property Bar
 - Adjust the controls for the tracing method you want to use.
 - Choose a preset from the Presets list box.
4. Click the Apply button to begin tracing the image.

`{button ,AL('PRC Tracing graphics';0,"Defaultoverview",)} Related Topics`

Tracing multiple pages

You can trace multiple pages at the same time using the Property Bar and the Trace Multiple Pages dialog box.

To trace multiple pages

1. Do one of the following on the Property Bar
 - Adjust the controls for the tracing method you want to use.
 - Choose a preset from the Presets list box.
2. Click the Apply button.
3. In the Trace Multiple Pages dialog box, do any of the following:
 - Enable the page icons you want to trace.
 - Disable the page icons you don't want to trace.

— **Tip**

- You can select or cancel the selection of all of the page icons simultaneously by clicking the All Pages icon.

{button ,AL('PRC Tracing graphics;',0,"Defaultoverview",)} Related Topics

Stopping a trace in progress

You can stop a trace that is already in progress using the Stop OCR-Trace command.

To stop a trace in progress

- Click the Stop button on the Standard toolbar.

{button ,AL('PRC Tracing graphics;',0,"Defaultoverview",,)} Related Topics

Converting bitmaps into editable text

Converting bitmaps to editable text

When a document is scanned into digital format, a bitmap image of each page is produced. If the document contains text, the characters are treated as pictures and, as such, cannot be edited. The Optical Character Recognition (OCR) feature converts the bitmap image back into text characters so that the document can be exported and edited in word processing and database programs. For acceptable OCR results, your source text document should be at least 200 dpi. The best OCR results, however, are obtained with a text document of 300 dpi.

Before you convert the bitmap image to editable text characters, you can set numerous options on the Property Bar. The options you set can be saved to a file (creating what's called a Preset) and can be reloaded for use with all documents requiring the same OCR configuration.

The OCR feature can convert multiple columns, graphics, bullets, and tables in normal, dot matrix, and fax-quality texts. It can convert text in five languages and includes a Spell Checker for each language. The OCR feature can detect and deskew a document that was scanned at an angle. It can also distinguish the characters' size (from 6 to 72 points), pitch (fixed or variable), and whether the character is serif or sans serif. You can set options that change text characteristics such as font and size during the OCR process.

The converted text is put into paragraph text frames similar to those in CorelDRAW. Many formatting options such as the ability to add bullets, indents, tabs, and columns are available for Paragraph text in the Format Text dialog box.

{button ,AL('OVR Converting bitmaps to editable vector graphics and text';0,"Defaultoverview"),} Related Topics

Converting an entire page into editable text characters

You can convert an entire page to editable text characters using the Property bar.

To convert an entire page into editable text characters

1. Open the [bitmap](#) image containing the text you want to convert.
2. Adjust the controls to define how to recognize the text.
3. Click the Apply button on the Property Bar.

{button ,AL('PRC Converting bitmaps into editable text;',0,"Defaultoverview",)} [Related Topics](#)

Converting selected areas of a page into editable text characters

You can convert selected areas of a page to editable text characters using the Property Bar.

To convert selected areas of a page into editable text characters

1. Click the [Draw OCR Block](#) tool.
2. Click and drag around the areas of the [bitmap](#) image to be converted.
3. On the Property Bar choose settings for performing the Optical Character Recognition (OCR) and click Apply to begin tracing the selection.

— Note

- To change the OCR type for a selection block, right-click inside the appropriate block and click a content option (i.e., Text And Graphics, Text Only, or Table).

`{button ,AL('PRC Converting bitmaps into editable text;',0,"Defaultoverview",,)} Related Topics`

Renumbering the selected Optical Character Recognition areas

You can change the order in which selected Optical Character Recognition (OCR) areas are converted to editable text characters using the Number Block tool.

To renumber the selected Optical Character Recognition areas

1. Click the Number Block tool.
2. Click the OCR block that you want numbered as "1."
3. Click the remaining OCR blocks in the order that you want them displayed in the result area.

If you change to another tool before all of the OCR blocks have been renumbered, the remaining blocks maintain their previous order.

{button ,AL('PRC Converting bitmaps into editable text';0,"Defaultoverview",)} [Related Topics](#)

Converting multiple page documents into editable text characters

You can convert multiple page documents into editable text characters using the Property Bar.

To convert multiple page documents into editable text characters

1. Open the Trace Methods flyout, and click [OCR](#).
2. Adjust the controls to define how to recognize the text.
3. Click the Apply button.
4. In the Trace Multiple Pages dialog box, do any of the following:
 - Enable the page icons you want to convert.
 - Disable the page icons you don't want to convert.

— **Tip**

- You can select or cancel the selection of all of the pages by clicking the All Pages icon.

{button ,AL('PRC Converting bitmaps into editable text';0,"Defaultoverview",)} [Related Topics](#)

Converting single-column pages into editable text characters

You can convert pages that contain only single columns of text by clicking the Single Column Text button in the Content flyout on the Property Bar.

To convert single-column pages into editable text characters

1. Open the Tracing Methods flyout, and click [OCR](#).
2. Click [Single Column Text](#) on the Content flyout.
3. Click the Apply button to begin tracing the image.

— Note

- Optical Character Recognition (OCR) will still work if you enable the Multi-Column Text And/Or Graphics button. This option determines the proper formatting for your converted text.

`{button ,AL('PRC Converting bitmaps into editable text;',0,"Defaultoverview",,)} Related Topics`

Converting multiple-column pages into editable text characters

You can convert pages that contain multiple columns of text in the Multi-Column Text And/Or Graphics flyout on the Property Bar.

To convert multiple-column pages into editable text characters

1. Open the Tracing methods flyout, and click [OCR](#).
2. Click [Multi-Column Text And/Or Graphics](#) on the Content flyout.
3. Click the Apply button to begin tracing the image.

— **Note**

- If you click the Single Column Text or Table button on the Content flyout, the application can still perform the Optical Character Recognition (OCR); however, there may be some errors in the converted text.

{button ,AL('PRC Converting bitmaps into editable text';0,"Defaultoverview",)} [Related Topics](#)

Converting tables

You can convert pages that contain tables if you click the Table button in the Content flyout on the Property Bar.

To convert tables

1. On the Property Bar select OCR from the Trace Methods flyout.
2. Click the tables button on the Content flyout.

Enabling this button removes the horizontal and vertical lines from the table to make conversion more accurate. Tabs are used to separate the columns.

3. Click Apply to begin tracing the image.

{button ,AL('PRC Converting bitmaps into editable text';0,"Defaultoverview",)} Related Topics

Stopping Optical Character Recognition

You can stop Optical Character Recognition (OCR) before the result is complete.

To stop Optical Character Recognition

- Click the Stop button on the Standard toolbar.

{button ,AL('PRC Converting bitmaps into editable text;',0,"Defaultoverview",)} Related Topics

Converting bitmaps using the OCR and Trace features simultaneously

Converting bitmaps using the OCR and Trace features simultaneously

At some point, you'll need to convert a document that contains both text and graphics. Corel OCR-TRACE contains a feature that can automatically distinguish between text and graphics contained on the same page and perform the appropriate conversion on each. If you need to select specific areas of the bitmap image before using the OCR-Trace feature, you can use the Draw OCR Block and Draw Trace Block tools. The traced vector graphic and the editable text will both appear in the result area as separate layers, with the text layer on top.

{button ,AL('OVR Converting bitmaps to editable vector graphics and text;',0,"Defaultoverview",)} Related Topics

Converting text and graphics on the same page

You can convert text and graphics on the same page of a document using the Optical Character Recognition (OCR) and trace features simultaneously.

To convert text and graphics on the same page

2. Choose a tracing method from the Trace Method flyout.
6. Choose settings for tracing the graphic portions of the page.
7. Click the OCR-Trace button.

Saving, exporting, and clearing files

Saving, exporting, and clearing files

You can save bitmap images and vector graphics in Corel OCR-TRACE. As you edit a bitmap, it's a good idea to occasionally save your work so that you won't have to recreate your edits. Also, after you obtain a satisfactory trace or edit of the vector graphic, you'll need to save these results to file so that you can use the file in other applications. You have numerous choices of file formats to which you may save, however, saving the vector graphic to a file format other than the default .CMX format may result in lost layer information and more objects being generated in the graphic. If the vector graphic is a multi-page document, it can be saved as a single file. If you decide to cancel the save procedure, you'll have the choice of canceling for only the current page or all of the pages.

Converted text can be exported to most text file formats. If the converted text is a multipage document, it is also exported as a single file and you can choose which pages to export. The text file can then be opened and edited in a word processing application such as Corel WordPerfect.

You can easily delete the contents of the result area using the Clear All command and start again if you're not satisfied with the outcome of a tracing or Optical Character Recognition (OCR) procedure.

Saving a vector graphic or bitmap image

You can save a vector graphic or bitmap image using the same procedure. For multi-page documents, you can choose the pages you'd like to save. The pages you choose are saved in a single file.

To save a vector graphic or bitmap image

1. Click File, Save, Vector or Image.
2. Choose the drive and folder where you want to save the file from the Save In list box.
3. Choose a file format from the Save As Type list box.

For vector graphics, the .CMX file format is the default format. Saving the vector graphic in a file format other than .CMX results in loss of layer information and more objects than necessary in the graphic.

4. Type a new filename in the File Name box.

To save a multipage vector graphic document

1. Click File, Save, Vector.
2. Click on the appropriate page icon to choose the pages you want to save.
When a page is selected, a check mark appears on the icon.
3. Click OK.
4. Choose the drive and folder where you want to save the file from the Save In list box.
5. Choose .CMX from the Save As Type list box.

You can save multipage documents to other file formats; however, there may be a loss of layer information, more objects than necessary may be included in the graphic, and all of the graphics will appear on a single page. Only the .CMX file format supports multiple pages.

6. Type a new filename in the File Name box.

`{button ,AL("PRC Saving exporting and clearing files";0,"Defaultoverview"),}` [Related Topics](#)

Exporting converted text

You can export converted text or multipage text documents to a variety of text file formats. Your exported text file can then be opened and edited in a word processing application such as Corel WordPerfect.

To export recognized text

1. Click File, Export Text.
2. Choose the drive and folder where you want to save the file from the Save In list box.
3. Choose a file format from the Save As Type list box.
4. Type a new filename in the File Name box.

To export a multi-page text document

1. Click File, Export Text.
2. Click the appropriate page icon to choose the pages you want to export.
When a page is selected, a check mark appears on the icon.
3. Click OK.
4. Choose the drive and folder where you want to save the file from the Save In list box.
5. Choose a file format from the Save As Type list box.
All text formats support multipage documents.
6. Type a new filename in the File Name box.

{button ,AL('PRC Saving exporting and clearing files';,0,"Defaultoverview",)} Related Topics

Clearing the vector graphic or converted text

You can clear the vector graphic or converted text from the result area using the Clear All command.

To clear the vector graphic or converted text

1. Click the Select Block tool.
2. Click the result area.
3. Click Edit, Clear All.

— **Note**

- If you're working with a multipage document, the result area for each page is cleared.

`{button ,AL("PRC Saving exporting and clearing files";0,"Defaultoverview",)} Related Topics`

Creating templates to use on multiple pages

Creating templates to use on multiple pages

Corel OCR-TRACE allows you to create custom templates (.CTT files) that you can save and reload to simplify the conversion of multiple page documents with similar layouts. Templates are created using the areas around which you draw selection marquees. These areas are known as selection blocks.

Selection blocks are created using the [Draw OCR Block](#) and [Draw Trace Block](#) tools in the Toolbox. Each selection block is rectangular but can be scaled to a size that best suits your needs. You can have an unlimited number of selection blocks per page, including a combination of trace and Object Character Recognition (OCR) blocks. Also, each selection block can be renumbered so that they appear in the result area order you want.

You have three options for applying templates to multipage documents: you can specify that the document uses the same template throughout, a different template throughout, or a different template for only the first page.

Creating and saving a template

If you need to convert identical areas on many pages consistently, creating and saving a template as a preset is a great way to speed up your work. Once it's saved, you can reload the template and apply it to the necessary pages.

To create and save a template

1. Click a selection tool.
2. Click and drag around the area(s) to include in your template.
3. Click File, Save Template.
4. Choose the drive and folder where you want to save the template.
5. Type a new filename for the template in the File Name box.

— Note

- The template retains all of the information about the selection blocks, such as the specific parameters for each block and whether the blocks are Trace or Object Character Recognition (OCR) blocks.

{button ,AL('PRC Creating templates to use on multiple pages;',0,"Defaultoverview",)} [Related Topics](#)

Loading a template

If you need to convert identical areas on multiple pages in a document, load a preset template. In this case, loading a preset template will save you from having to create separate templates for each page.

To load a template

1. Do one of the following
 - Open a document
 - Import an image into a new document.
2. Click File, Load Template.
3. Choose the drive and folder where the template is saved.
4. Double click the template name.

A rectangular Text And Graphics or Trace template appears on the image.

— Note

- Templates are a fixed size in pixels. If you load a template onto an image that is different in size than the one from which it was created, the template may not include the areas you expect.

{button ,AL('PRC Creating templates to use on multiple pages';0,"Defaultoverview",)} [Related Topics](#)

Using the same template on all pages of a multipage document

If you need to convert identical areas on each page of a multipage document, you can specify that the same template be used on all pages.

To use the same template on all pages of a multipage document

1. Click Tools, Options.
2. Enable the Same For All Pages button in the Template section of the General page.
3. Click OK.
4. Draw or load a template on any of the pages in the document.
The same template is automatically applied to all of the pages.

`{button ,AL('PRC Creating templates to use on multiple pages;',0,"Defaultoverview",)}` [Related Topics](#)

Using a different template on the first page of a multipage document

You can specify that a different template be used on only the first page of a multipage document. This option is useful when you want to convert identical areas on all pages of a document except for the first page.

To use a different template on the first page of a multipage document

1. Click Tools, Options.
2. Enable the Different First Page button in the Template section of the General page.
3. Click OK.
4. Draw or load a template on the first page of the document.
5. Draw or load a template on any one of the other pages in the document.

The same template is applied to all pages except the first.

{button ,AL('PRC Creating templates to use on multiple pages;',0,"Defaultoverview",)} [Related Topics](#)

Using a different template on each page of a multipage document

If you don't need to convert identical areas on each page of a multipage document, you can specify that a different template be used on each page.

To use a different template on each page of a multipage document

1. Click Tools, Options.
2. Enable the Different For All Pages button in the Template section of the General page.
3. Click OK.
4. Draw or load templates on the pages you want.

— Tip

- To use the same template on some but not all of the pages, enable the Different For All Pages button and draw the common template on one page, save it, and then load it onto the other pages that require the same template.

{button ,AL('PRC Creating templates to use on multiple pages;',0,"Defaultoverview",)} [Related Topics](#)

Working with converted text

Working with converted text

To convert bitmap text characters into editable text characters, the Optical Character Recognition (OCR) feature tries to identify the correct character. However, sometimes there are characters it doesn't recognize (rejected characters), or isn't sure about (suspected characters). You can set a confidence level that determines how many characters will be considered suspect. As you increase the confidence level from 0 to 255, more characters are treated as suspect. You choose the level of confidence and the type of rejected character to use on the Language page of the OCR Settings dialog_box.

After the bitmap text is converted to editable text characters, you can locate rejected and suspected characters and replace them with the correct characters. You can also spell check the converted text to correct spelling errors that were in the original document. Use the Verification dialog box to correct rejected or suspected characters and misspelled words.

You can edit the converted text directly in the result area using the standard Cut, Copy, and Paste commands, and the Find and Replace commands. You can also change the text font, style, paragraph alignment, and indentation.

The converted text can be exported to common text file formats, and then opened or dragged into other applications, such as Corel WordPerfect, where you can perform more extensive text editing.

Viewing text information

You can view information about your converted text in the Document Information page of the Docker window.

To view text information

1. Click View, Dockers, OCR Results.

For information about the bitmap image used to generate the text, click the Bitmap Info tab.

`{button ,AL('PRC Working with converted text;',0,"Defaultoverview",)}` [Related Topics](#)

Verifying and correcting mistakes in the converted text

You can verify and correct unrecognizable characters and misspelled words in the converted text in the Verification dialog box.

To verify and correct mistakes in the converted text

1. Click OCR Verification in the OCR Trace menu.

If you enable the Display Verification Dialog Box On OCR check box on the General page of the Options window, the Verification dialog box opens automatically after converting the bitmap text.

2. Enable any of the following check boxes for the types of text you want to verify: Rejected Characters, Suspected Characters, Misspelled Words.

The first occurrence of the character type or word in the converted text.

3. Do one of the following:

- Click the Ignore button if the text is correct.
- Type the correct characters in the Change To box, then click the Change button to change the text.

4. Click the Close button to stop the verification process.

Note

- Click the Ignore All and Change All buttons to instruct the verification feature to ignore or change any further occurrences of the same character or word in the document.

{button ,AL('PRC Working with converted text;',0,"Defaultoverview",)} [Related Topics](#)

Cutting, copying, and pasting text

You can edit the converted text directly in the result area using the standard Cut, Copy, and Paste editing commands(Edit menu).

To cut text

1. Select the text you want to cut in the result area with the [Select Block](#) tool.
2. Choose Edit, Cut.

The selected text is removed from the document and placed on the Clipboard.

To copy text

1. Select the text you want to copy in the result area with the select Block tool.
2. Choose Edit, Copy.

The selected text remains in the document and a copy is placed on the Clipboard.

— Note

- You can select all of the converted text by clicking Edit, Select All.

To paste text

1. Place your cursor at the location in the converted text where you want to paste the contents of the Clipboard.
2. Choose Edit, Paste.

{button ,AL('PRC Working with converted text;',0,"Defaultoverview",,)} [Related Topics](#)

Finding and replacing characters in the converted text

You can search your converted text quickly for specific characters or words using the Find and Replace commands.

To find characters in the converted text

1. Click Text, Find.
2. Type the text you are looking for in the Find What box.
3. Enable the Match Case check box to find only the text with the same characteristics as the text in the Find What box.
4. Click the Find Next button.

To replace characters in the converted text

1. Click Text, Replace.
2. Type the text you are looking for in the Find What box.
3. Enable the Match Case check box to find only the text with the same characteristics as the text in the Find What box.
4. Type the replacement text in the Replace With box.
5. Click the Find Next button.
6. Do one of the following:
 - Click the Replace button to replace the found text with the replacement text.
 - Click the Find Next button again to keep the found text as is, but search for the next occurrence of the text.
7. Repeat step 6 until all of the text has been replaced.

Tip

- To replace all occurrences of the same text with the replacement text, click the Replace All button.

{button ,AL("PRC Working with converted text";0,"Defaultoverview",)} [Related Topics](#)

Formatting the converted text

You can apply various formatting styles to the converted text. You can change the font, style, size, alignment, and paragraph indentation properties of columns, tables, and table borders.

To format the converted text

1. Select the converted text with the [Select Block](#) tool.
2. Click Text, Format Text.
3. Choose the text formatting properties that you want to apply from the Format Text dialog box

`{button ,AL('PRC Working with converted text;',0,"Defaultoverview",)} Related Topics`

Working with vector graphics

Working with vector graphics

The traced vector graphic is made up of one or more layers of individual objects. The number of layers and objects is determined by the complexity of the bitmap image and the tracing method used.

The Outline method of tracing produces multiple layers, in which each color represents one layer. There can be a maximum of 257 layers produced during the trace (256 colors plus one hole-filling layer). You can edit individual nodes in each layer directly in the result area. To do more extensive editing, you can import the drawing into an illustration program such as CorelDRAW, where you can separate the layers into individual objects.

The Centerline method creates one layer of multiple curves, the Woodcut method produces one layer of multiple objects, and the Sketch method produces multiple layers of straight lines.

— **Note**

- These tracing methods allow you to edit an object's nodes to change the object's size and shape.

The Mosaic and 3D Mosaic methods produce one layer of multiple objects. You can move, hide, delete, or change the color of objects.

— **Note**

- For any of these methods, you can add curves to a layer using the Create Bezier and Rubber Band tools. You can also add and delete individual layers in the Layer Manager dialog box.

Viewing vector graphic information

You can view information relating to the [vector](#) graphic on the Docker window on the right side of the application window.

To view vector graphic information

1. Click a tab on the Docker window.
2. Click the Path Info and Layers tabs to access information relating specifically to the vector graphic.

— Tip

- Click the Bitmap Info tab to view information about the bitmap image used to generate the vector graphic.

`{button ,AL('PRC Working with vector graphics;',0,"Defaultoverview",)} Related Topics`

Displaying the bitmap image under the vector graphic

You can view the bitmap image under the traced vector graphic.

To display the bitmap image under the vector graphic

- Click View, Objects, Show Bitmap.

`{button ,AL("PRC Working with vector graphics";0,"Defaultoverview",)} Related Topics`

Displaying the vector graphic in Wireframe mode

You can display the vector graphic in Wireframe mode.

To display the vector graphic in Wireframe mode

- Click View, Objects, Wireframe.

{button ,AL('PRC Working with vector graphics;',0,"Defaultoverview",)} Related Topics

Displaying only one layer of the vector graphic

You can display your vector graphic layer by layer to see specific portions of the graphic individually.

To display only one layer of the vector graphic

1. Click the layer tab on the Docker window.
2. Double-click the name or any of the icons beside the layer you want to display.

All other layers are hidden.

— Note

- If the Wireframe/Fill icon is in Fill mode, double-click it to display the layer in Wireframe mode.

{button ,AL('PRC Working with vector graphics;',0,"Defaultoverview",)} Related Topics

Showing or hiding layers in the vector graphic

You can easily show or hide any combination of layers in the [vector](#) graphic by selecting the combination in the Layer Manager.

To show or hide a layer in the vector graphic

1. Click the layer tab on the Docker window.
2. Click the eye [icon](#) beside a layer to show or hide the layer in the result area.

A layer is displayed when the eye icon is visible.

`{button ,AL('PRC Working with vector graphics;',0,"Defaultoverview",,)} Related Topics`

Adding new layers to the vector graphic

You can add layers to your vector graphic, on which you can create additional objects using the Pencil, Create Bezier, and Rubber Band tools.

To add a new layer to the vector graphic

1. Click the layer tab on the Docker window.
2. Click the New icon.

A new, empty layer appears at the top of the layers list and becomes the active layer.

`{button ,AL('PRC Working with vector graphics';0,"Defaultoverview",)} Related Topics`

Deleting layers from the vector graphic

You can delete layers that contain objects which are unnecessary to the appearance of your vector graphic in the Layer Manager.

To delete a layer from the vector graphic

1. Click the layer tab on the Docker window.
2. Click the name of the layer you want to delete.
3. Click the Trash icon.

If the deleted layer was the active layer, the layer immediately below it becomes active.

`{button ,AL('PRC Working with vector graphics';0,"Defaultoverview",)} Related Topics`

Creating new objects in the vector graphic

You can create a new object on a layer in the [vector](#) graphic using the Create Bezier and Rubber Band tools.

To create a new object in the vector graphic

1. Click the layer tab on the Docker window.
2. Click in the pencil column beside the name of the layer to which you want to add an object.
3. Click either the Create [Bezier](#) or [Rubber Band tool](#).
4. Position the cursor where you want to begin drawing, and click to place the starting node of the new object.
5. Drag the mouse to create curves or click to create straight lines.
6. Click again to close the object when a small circle appears beside the cursor as it nears the starting node.

The new object is filled with the selected color from the color palette.

— Note

- Since layers reside on top of each other, make sure that the layer on which you're drawing resides is above the other layers; otherwise, the object will be hidden by the layers above it.

`{button ,AL('PRC Working with vector graphics;',0,"Defaultoverview",)} Related Topics`

Editing objects in the vector graphic

You can edit objects in the [vector](#) graphic using the Node Reshape tool.

To edit an object in the vector graphic

1. Select the object you want to edit with the [Node Reshape tool](#).

Nodes appear around the object.

2. Do any of the following

- Select a node and drag to move it
- Hold down SHIFT, select multiple nodes, and drag to move them
- Select a node's control point and drag to move it
- Right-click a node to change the type of selected nodes
- Delete selected nodes
- select a line [segment](#) and drag to move the segment

— Notes

- The nodes associated with straight line segments do not have control points.
- In Outline mode, each layer is one object.
- In Mosaic or 3D Mosaic mode, the entire vector graphic is one object. You can move, delete, or change the color of individual tiles, but you cannot edit their nodes.

`{button ,AL("PRC Working with vector graphics";0,"Defaultoverview",)} Related Topics`

Viewing in document windows

Viewing in document windows

Document windows are divided into two viewing areas: the bitmap area and the result area. Bitmap images are always displayed in the bitmap area, while traced vector graphics and editable text are always displayed in the result area. By default, the viewing areas are arranged horizontally, with the bitmap area on the left and the result area on the right. However, the viewing areas can also be arranged vertically and adjusted in size to suit your preference. In addition, each document window can be resized and positioned so that you may view several documents simultaneously. You can also use menu commands or tools in the Toolbox to control how you view your source files.

The View menu contains the commands that control the document view, including commands that allow you to view all pages of multipage documents simultaneously, browse through individual pages of a document, arrange document window layout, and view images at actual size.

The Toolbox contains two tools that allow you to adjust the view. The Zoom tool is used to set the level of magnification for your image, which is useful if you need to edit small details in the image. For large images that do not entirely fit in the bitmap area, the Pan tool allows you to quickly drag the image in any direction so that you can see the hidden areas.

You can also view additional data about the bitmap image or conversion result in the Document Information Docker window.

Zooming in and out on images

You can set the desired level of magnification for your image using the Zoom tool.

To zoom in on an image

1. Click the [Zoom](#) tool.
2. Position the cursor in the area you want to zoom.
3. Click until you've zoomed in on the area.

You can also drag the mouse to draw a marquee around the area you want to magnify. When you release the mouse button, the area inside the marquee fills the entire [bitmap](#) area.

To zoom out on an image

1. Click the [Zoom](#) tool.
2. Position the cursor anywhere on the image.
3. Right-click until you've zoomed out of the area.

To view an image at actual size

- Click View, Actual Size.

`{button ,AL("PRC Viewing in document windows";',0,"Defaultoverview",)} Related Topics`

Panning images

Using the Pan tool in the [Toolbox](#) is the easiest way to move an image that is too large to fit in the [bitmap](#) area. The Pan tool allows you to drag the image in any direction to view the hidden areas.

Scroll bars automatically appear if an image is too large to fit in the bitmap area. You can also use the scroll bars to view hidden areas of the image. Movement, however, is restricted to horizontal and vertical directions only.

To pan an image

1. Click the [Pan](#) tool.
2. Click anywhere in the image.
3. Drag to view hidden areas of the image.

To scroll an image

- Drag either the horizontal or vertical scroll box or both.
You can also click the scroll bar arrows to move the image.

{button ,AL("PRC Viewing in document windows;";0,"Defaultoverview"),} [Related Topics](#)

Viewing pages

You can display each page of multipage document at the same time or individually using the commands in the View menu.

To view all pages simultaneously

- Click View, All Pages.

A check mark appears beside the All Pages command when it's enabled. To disable the command, click it again.

To view the next page

- Click View, Next Page.

To view the previous page

- Click View, Previous Page.

— Tip

- You can also press the PAGE UP and PAGE DOWN to view the previous or next page.

{button ,AL("PRC Viewing in document windows",'0,"Defaultoverview",)} Related Topics

Adjusting, resizing, and arranging document windows

Document windows are divided into two areas: the bitmap area and the result area. These areas can be displayed either horizontally or vertically and adjusted in size. Also, each document window can be resized and placed in any arrangement so that you can view several documents at the same time.

To adjust the size of the document window areas

- Drag the separator bar.

To resize and arrange document windows

1. Open each document you want to view.
2. Drag the lower right corner of each document window until the window is the size you want.
Scroll bars automatically appear if the document window becomes smaller than the image.
3. Drag each document window's Title Bar to reposition the window.

`{button ,AL('PRC Viewing in document windows;',0,"Defaultoverview",)} Related Topics`

Viewing document information

You can view additional information about a bitmap image, traced graphic, or converted text in the Document Information Docker. The Docker window is divided into four pages; [Bitmap](#) Info, Path Info, OCR Results, and Layers.

To view document information

- Click the tabs to access the information on each page of the Docker window.

{button ,AL('PRC Viewing in document windows;',0,"Defaultoverview",)} [Related Topics](#)



Lets you mix the current color with colors in the mixing area. You can choose brush attributes such as size and edge type by clicking the options button.



Displays a color viewer that lets you select colors from different visual representations of the visible spectrum. Hold down the button to choose from several different color viewers.



Click this button to display a mixing area which you can use to mix and select colors. Hold down the button to choose from various types of mixing area.



Displays the custom color palettes. Custom palettes are editable and can include any type of color.



Click this button to use a fixed color palette. Palettes are listed in the Type list box. You may want to use the palettes if you are working with spot or process color systems by DIC, DuPont, FOCOLTONE, PANTONE, TOYO, or TRUMATCH. By using these palettes along with a color reference book, you can be reasonably certain of how the colors will look when printed.



Selects a color from the mixing area.



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.



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



Prints a negative image when enabled.



Prints a backwards image when enabled.



Lets you add, remove, and position printers' marks.



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.



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



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.



Lets you specify and edit signature layout styles.



Lets you magnify portions of the document.



Lets you specify and edit an N-up format.



Informs Corel OCR-TRACE that the area to convert is single-column text.



Informs Corel OCR-TRACE that the area to convert is a table. Corel OCR-TRACE removes the lines from the bitmap image before it converts the text. If this button is not enabled and the lines of the table touch any of the text characters, some of those characters may be considered graphics and may be missing from the converted text.



Stops the trace and/or Object Character Recognition (OCR) processes before they've completed.



Informs Corel OCR-TRACE that the area to convert contains multiple columns and/or graphic elements.



Displays the OCR settings on the Property bar in which you can set language, content, source, and formatting preferences for performing Object Character Recognition (OCR).



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Printing

Printing

Corel provides extensive printing options designed for both desktop and commercial printing. You have control over what you print, the size and position of a print job, and the order and orientation of the pages of a print job. You can preview a print job to see how it will look when you print. Most of the printing features that are provided are not required to print simple documents on a desktop printing device. If you are looking for basic printing instructions, see "[Setting up a print job.](#)"

If you are using a PostScript printing device and are having trouble printing, see "[Using PostScript to optimize a print job.](#)" You can also fix certain problems by adjusting settings, as explained in "[Fine-tuning a print job.](#)" We recommend that you do not adjust these settings unless you are having trouble printing.

If you plan to print a document on a commercial printing press, see "[Printing on a commercial press.](#)" This section contains information about creating printing plates, preparing images for printing on commercial printing presses, and other issues of which you should be aware.

{button ,AL('OVR Printing';,0,"Defaultoverview",)} [More Detailed Information](#)

Setting up a print job

Setting up a print job

It is essential that you select and properly configure the appropriate printing device driver before you print. Consult the printing device manufacturer's instructions, the Windows documentation, or the service bureau or printing shop that will be printing the work to find out how best to set up the printing device driver.

When setting up a printing device, it is important that you know the size of paper on which you are printing. If the print job is larger than the paper on which you are printing, you can "tile" the work so that it is spread across several pieces of paper. You can then assemble the separate pages to create a single sheet.

You have a great deal of control over what parts of a document you print. You can print specific pages, objects, or layers. You can also specify the number of copies you want to print and whether you want the copies collated. Collating is useful when you are printing multipage documents. If you enable the Collate check box, a complete copy of each document is printed before the next copy is printed. If collating is disabled, all the copies of the first page are printed before copies of the second page are printed, and so on.

`{button ,AL('OVR Printing';',0,"Defaultoverview",)}` [Related Topics](#)

Printing a document

Once your printing device is properly configured, you may often find that you can print without changing any of the default settings.

To print a document

1. Click File, Print.
2. Click the Print button.

{button ,AL('PRC Setting up a print job','0,"Defaultoverview",)} [Related Topics](#)

Selecting and configuring a printing device

Because printing device installation is controlled by Windows and because every type of printing device has different device properties, refer to the printing device manufacturer's documentation and the Windows documentation for more information about installing and setting up a printing device.

By default, if you try to print a print job with an orientation different from that specified in the device properties, a message warns you and asks if you want to adjust the printing device paper orientation. You can disable this warning and the paper orientation is automatically adjusted.

To select a printing device

1. Click File, Print.

2. Choose a printing device 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 device driver for the 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 printing device properties

1. Click File, Print.

2. Click the Properties button.

3. Do one of the following:

- Set only the Paper Size, Orientation, Tray, and Resolution if you're printing to a PostScript device. Leave all other options at their default settings and set them from the Print dialog box instead.
- Set all relevant options here if you're printing to a non-PostScript device.

To disable the Page Orientation Warning

1. Click File, Print.

2. Click the Miscellaneous tab.

3. In the Special Settings section, choose Page Orientation Warning from the Options list and choose Off from the setting list.

`{button ,AL("PRC Setting up a print job";0,"Defaultoverview",)} Related Topics`

Using a printing device color profile

The printing device 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 Corel Color Profile wizard.

To enable the current printing device color profile

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the Use Color Profile check box.

To choose a printing device color profile

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Click the Set Profiles button.
4. Choose a color profile from one of the following list boxes:
 - Composite Printing device — if you aren't printing color separations
 - Separations Printing device list box — if you are printing color separations

To run the Corel Color Profile Wizard

1. Click Tools, Options.
2. Double-click Color Management and click Profiles.
3. Click the Color Profile Wizard button.

{button ,AL('PRC Setting up a 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 the copies.

Collating allows you to print one full set of the selected pages before printing the second full set (for example, 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. Enable the Collate check box if you want the copies collated.

{button ,AL('PRC Setting up a print job;',0,"Defaultoverview"),} [Related Topics](#)

Specifying the pages to print

You can set up a 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 one of the following from the Pages list box:
 - Even Pages
 - Odd Pages
 - Even And Odd
4. In the Pages box, type the pages you want to print.
 - A dash (-) between numbers defines a range of sequential pages (for example, 1-5 prints pages 1 to 5).
 - A comma (,) between numbers defines a series of nonsequential pages (for example, 1, 5 prints pages 1 and 5 only).
 - Any combination of dashes and commas is supported (for example, 1-3, 5, 7, 10-12 prints the following pages: 1, 2, 3, 5, 7, 10, 11, and 12).
 - 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.

`{button ,AL('PRC Setting up a print job;',0,"Defaultoverview",)} Related Topics`

Specifying the objects or layers to print

You can set up a print job so that every object in a drawing prints or only the selected objects print. Also, you can prevent layers in a drawing from printing if you don't want them to appear in the final work. For example, the guidelines layer doesn't print by default, but you can print the guidelines by changing the appropriate setting.

To print only selected objects

1. Select the objects.
2. Click File, Print.
3. Enable the Selection button.

To print only vectors, bitmaps, or text

1. Click File, Print.
2. Click the Miscellaneous tab.
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, Object Manager.
2. Enable the Printable option (the picture of an eye) for each layer you want to print.

— Note

- If you don't want to print a layer, disable the Printable option.

{button ,AL('PRC Setting up a print job;',0,"Defaultoverview"),} [Related Topics](#)

Specifying the documents to print

If more than one document is open, you can choose to print all or some of the documents you have open.

To print multiple documents

1. Click File, Print.
2. Choose the documents you want to print from the Documents To Print list box.

`{button ,AL('PRC Setting up a print job;',0,"Defaultoverview",)} Related Topics`

Printing large print jobs as tiles

If the print job you want to print is larger than the paper on which it is to be printed, you can choose to print it as tiles. Portions of each page of the print job are printed on separate sheets of paper that you can assemble into one large sheet.

To print large print jobs as tiles

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Print Tiled Pages check box.
4. Type a value (for example, .25 inches) or a percentage of the page size in the Tile Overlap box to specify by how much you want the tiles to overlap.

To print large print jobs as tiles in the Print Preview window

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Follow steps 3 and 4 from the previous procedure.

`{button ,AL('PRC Setting up a print job;',0,"Defaultoverview",)} Related Topics`

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 the printing options each time you print.

To select a print style

1. Click File, Print.
2. Choose a print style from the Print Style list box.

To create a print style

1. Click File, Print.
2. In the Print dialog box, set the printing options.
3. Click the General tab.
4. Click the Save As button.
5. Type a name for the style in the Save Print Style As box.

To edit a print style

1. Click File, Print.
2. Choose a print style from the Print Style list box.
3. Follow steps 2 to 5 from the previous procedure.

To delete a print style

1. Click File, Print Preview.
2. Choose a print style from the Print Style list box.
3. Click File, Delete Print Style.

— Note

- When you save a print style, a dialog box opens that includes a section called Settings To Save In Style. The settings in this section correspond to the printing options you've already selected. You can specify which settings to include in a print style in this dialog box.
- Some options saved in a print style may actually be stored in the .INI file of the application.

— Tips

- You can also select, edit, save and delete print styles from the Print Preview window.
- 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 box (that is, you need to change the work before you print), save the settings as a print style, or click the Apply button before you click the Cancel button.

{button ,AL('PRC Setting up a print job';0,"Defaultoverview",)} [Related Topics](#)

Printing multiple pages on a single printed sheet

Printing multiple pages on a single printed sheet

If each page of a document is smaller than the sheet of paper on which it is printed, or if you shrink the pages of a document, then you can print several pages on a single sheet of paper. There are two methods for printing multiple pages of a document on a single printed sheet: using signature layout styles and using N-up formats. Although these methods are similar, each one is appropriate for different tasks.

Signature layout styles let you determine the order and orientation of each page on the printed sheet. This allows you to arrange the pages of a document on the printed sheet for folding, trimming, and binding. Use signature layout styles if you are creating documents that require folding such as greeting cards or newsletters. Also, you can create custom signature layout styles for magazines, books, and any other type of document that requires that you arrange several smaller pages on a large sheet of paper.

N-up formats let you arrange several signature layouts on a single printed sheet or print multiple copies of the same signature layout on a single printed sheet. This is useful if you are printing on paper that can fit more than one copy of a signature layout or if you want to print thumbnail proofs of a document.

`{button ,AL('OVR Printing';,0,"Defaultoverview",)} Related Topics`

Using N-up formats

You can print several pages on a single sheet of paper using the N-up Format tool. When you use this tool, each page is placed into a single frame which is defined by the intersection of one row and column in the N-up format. 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. Use the Property Bar to change the N-up format options.

If you use an N-up format with a [signature layout style](#) that already places several pages on a single sheet of paper (for example, tent-card), then the signature layout is placed in one frame.

To use a preset N-up format

1. Click File, Print Preview.
2. Click the [N-up Format tool](#).
3. Choose a preset N-up format from the N-up Format list box.

To create an N-up format

1. Click File, Print Preview.
2. Click the N-up Format tool.
3. Type the number of rows and columns you want to print on each sheet of paper in the Rows/Columns boxes.
4. Disable the Auto Margins button and type the size of the margins in the Top/Left Margins, Bottom/Right Margins boxes to manually set the margins.
5. Enable the Equal Margins button if you want the left and right margins to be equal, and you want the top and bottom margins to be equal.
6. Disable the Auto Gutter Spacing button, and type the size of the gutters in the Gutter Spacing boxes to manually set the gutters.
7. Enable the Clone Frame button if you want all the frames on each sheet of paper to contain the same printed page.

For example, if there are nine frames on a printed sheet of paper, then page one appears nine times on the first sheet of paper, 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 button 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 an N-up format

1. Follow steps the from the previous procedure
2. Click the Save N-up format button (+).
3. Type a name for the settings in the Save As box.

To delete an N-up format

1. Follow steps 1 and 2 from the "To create an N-up format" procedure.
2. Choose an N-up format from the N-up Format list box.
3. Click the Delete N-up format button (-).

{button ,AL('PRC Printing multiple pages on a single printed sheet;',0,"Defaultoverview",)} [Related Topics](#)

Previewing, sizing, and positioning a print job

Previewing, sizing, and positioning a print job

The Print Preview window lets you see how the work appears when printed. It shows you the position and size of the print job on the paper. You can also see printing devices' marks such as crop marks and color calibration bars.

If you are using a Full Page or Manual [signature layout style](#), you can change the position and size of the print job on the printed page. If you are printing bitmaps, use caution when sizing print jobs. Enlarging bitmaps may cause the output to appear jagged or pixelated.

`{button ,AL('OVR Printing;',0,"Defaultoverview",)} Related Topics`

Previewing a print job

Print Preview lets you see what the work looks like when printed.

To preview a print job

- Click File, Print Preview.

To move from page to page in the Print Preview window

- Click one of the arrow buttons below the Print Preview window. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

— Tip

- The Go To dialog box provides an alternative method for moving from page to page. To open the Go To dialog box, click View, Go To.

To print the page being previewed

- Click File, Print This Sheet Now.

To magnify the page being previewed

1. Click File, Print Preview.
2. Click View, Zoom.
3. Do one of the following:
 - Click one of the preset zoom levels
 - Enable the percent button and type a value in the Percent box.

To preview individual color separations

1. Click File, Print Preview.
2. Click View, Preview Separations, Separations.

You can only view individual color separations if you have enabled the Print Separations check box in the Print Options dialog box.

3. Click the appropriate tab at the bottom of the Print Preview window to view each color separation.

— Tips

- You can zoom in on a portion of the Print Preview by using the [Zoom tool](#). To zoom in, click the Zoom tool and click the area you want to magnify. To zoom out, Right-click and click Zoom Out.
- The Auto (Simulate Output) preview type in the View menu automatically sets the preview type to the settings that match the printing device driver. For example, if you are printing to a black-and-white printing device, 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 a print job';0,"Defaultoverview"),} [Related Topics](#)

Customizing the print preview

If you want to increase the speed of the print preview, you can hide the print job. You can also specify a color or a grayscale preview.

To hide the print job

1. Click File, Print Preview.
2. Click View, and disable Show Image.

When Show Image is disabled, the print job is represented by a bounding box that you can use to position and size it.

To specify a color or grayscale Print Preview

1. Click File, Print Preview.
2. Do one of the following:
 - Click View, Preview Color, Color
 - Click View, Preview Color, Grayscale

— Tip

- Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow is particularly difficult to see against a white background. Even magenta and cyan, if sparse, are easier to see when displayed in grayscale.

{button ,AL('PRC Previewing sizing and positioning a print job','0','Defaultoverview'),} [Related Topics](#)

Sizing a print job

You can alter the size of each page of the print job, leaving the original unaffected. The height and width ratio of a print job is known as its "aspect." If you are sizing or scaling a print job using the Print Preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent distortion.

To size the print job

1. Click File, Print Preview.
2. Click the Pick Tool, and click the print job preview.
3. Type values in the Width and Height boxes on the Property Bar.

— Note

- You can only size a print job 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 each page of a print job by dragging the handles in the Print Preview window.

To fit the print job to the page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Fit To Page button.

The Fit To Page option might distort the print job if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of the print job

- Follow steps 1 and 2 from the previous procedure, and enable the Maintain Aspect Ratio check box.

{button ,AL('PRC Previewing sizing and positioning a print job','0,"Defaultoverview",)} [Related Topics](#)

Positioning a print job

You can alter the position of each page of a print job on the printed page, leaving the original unaffected.

If you select the Manual Signature Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually.

To position the print job on the printed page

1. Click File, Print Preview.
2. Click the Pick tool and click the print job preview.
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 on the Property Bar.

Tip

- You can also position each page of a print job by dragging the "X" in the center of the image to the desired position in the Print Preview window.

To automatically position the print job on the printed page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Reposition Images To button.
4. Choose one of the following from the list box beside the Reposition Images To button:
 - Center Of Page
 - Top Center
 - Left Center
 - Right Center
 - Bottom Center
 - Top Left Corner
 - Top Right Corner
 - Bottom Left Corner
 - Bottom Right Corner

{button ,AL('PRC Previewing sizing and positioning a print job','0','Defaultoverview'),} [Related Topics](#)

Using PostScript to optimize a print job

Using PostScript to optimize a print job

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document.

PostScript is not the only method for sending a printing device instructions, and some printing devices are not compatible with PostScript. However, there are several functions that are unavailable if you are not using the PostScript printing device language. For example, without PostScript, you cannot adjust color separations and halftone screens.

There are three levels of PostScript. PostScript 1 is the first PostScript language and it has certain limitations (see following). Using PostScript 2 greatly reduces potential printing errors. PostScript 3 is the latest version of PostScript and is faster than the previous versions of PostScript. If you are using a PostScript 2 or PostScript 3 printing device, make sure that you enable the PostScript 2 or PostScript 3 options on the PostScript page in the Print dialog box.

Limitations of PostScript 1

Certain problems may arise when you use PostScript 1 that have been largely eliminated in PostScript 2 and PostScript 3.

- If a print job contains complex vector objects, then a PostScript 1 printing device may not be able to print it.
To create vector curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is considered a segment. Also, any straight line between two nodes is considered a segment. PostScript 1 devices can't print vector graphics with more than 1500 segments. This limits the allowable number of nodes in any vector object to approximately 500.
- If you use a complex fill (for example, a [texture fill](#), 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 PostScript 1 device may not print it.
- If you use a texture fill in an object with any subpaths (for example, a donut made from a circle within a circle), a PostScript 1 device can't print it.

There are several ways to work around these limitations:

- Break complex graphics up into several less complex graphics. This may not be possible if you are using complicated line attributes or complex fills.
- Avoid using complex fills on graphics that aren't large enough to warrant intricate detail.
- Avoid using complex fills with complex outlines and using complex fills in text.
- Limit the number of nodes per object.
- 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 2 or 3

PostScript 2 and PostScript 3 are more advanced PostScript languages. Using a PostScript 2 or PostScript 3 printing device can reduce printing errors and let you use features that are unavailable if you use a PostScript 1 printing device. If you try to use PostScript 2 or PostScript 3 options and you are not using a PostScript 2 or PostScript 3 device, then the work will not print properly. If you are not certain whether you will be printing on a PostScript 2 or 3 Device, don't enable these options.

PostScript 2 and 3 lets you use JPEG compression to compress the bitmaps in a print job to make the file size smaller. Also, PostScript 2 and PostScript 3 uses a faster method for rendering vector graphics.

To use PostScript 2 or PostScript 3

1. Click File, Print.
2. Click the PostScript tab.
3. Choose Level 2 or PostScript 3 from the Compatibility list box.

To compress bitmaps in a .PRN file

1. Follow the steps in the previous procedure.
2. Enable the Use JPEG Compression check box.
3. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

— **Tip**

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL('PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} [Related Topics](#)

Printing a complex print job

Complex print jobs can often cause a PostScript 1 print job to fail. You can use the following options to ensure that your print jobs print properly.

To test for complex vector graphics

1. Click File, Print.
2. Click the PostScript tab.
3. Enable the Complex Objects check box.

To reduce curve complexity by increasing flatness

1. Follow steps 1 and 2 from the previous procedure.
2. 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.

3. Enable the Auto Increase Flatness check box if you want the printing device to increase the flatness of an object that is too complex by increments of 2.

When the Auto Increase Flatness option is enabled, the maximum allowable flatness value is defined by the value in the Set Flatness To box, plus 10. If a curve is still too complex when the flatness value exceeds this limit, the printing device skips the problematic curve. If the printing device skips a curve, then the curve doesn't appear in the final output. You will not be informed while you print that this has happened. The problem only becomes evident when you look at the final output. For this reason, it is important to inspect proofs before you publish the work.

To reduce curve complexity by limiting control points

1. Follow steps 1 and 2 from the "To test for complex vector objects" procedure.
2. Type a value in the Maximum Points Per Curve box.

Reducing the number of points per curve helps alleviate printing problems caused by curves that are too complex. A lower number of points per curve will not reduce quality, but it will increase printing time.

— Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL('PRC Using PostScript to optimize a print job';0,"Defaultoverview",)} [Related Topics](#)

Font and spot color warnings

If a print job contains too many fonts or too many spot colors, it may not print properly. You can set the PostScript options so that you are warned if a 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.
2. Click the PostScript tab.
3. Enable the Too Many Spot Colors check box.

To test for too many fonts

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Too Many Fonts check box.

To set the Spot Color Separations Warning option

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section, choose Spot Color Separations Warning from the Option list and choose On from the Setting list.

To set the Fonts Warning Threshold option

1. Follow steps 1 and 2 from the previous procedure.
2. In the Special Settings section, choose Fonts Warning Threshold from the Option list and choose a number from the Setting list.

{button ,AL('PRC Using PostScript to optimize a print job;',0,"Defaultoverview",,)} [Related Topics](#)

Optimizing fountain fills for printing

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 stripes across a fountain fill and 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 test fountain fills for banding

1. Click File, Print.
2. Click the PostScript tab.
3. Enable the Banded Fountain Fill check box.

This warning only applies to linear fountain fills.

To automatically increase fountain steps

1. Follow steps 1 and 2 from the previous procedure
2. Enable the Auto Increase Fountain Steps check box.

The Auto Increase 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

1. Follow steps 1 and 2 from the "To verify fountain fills for banding" procedure
2. Enable the Optimize Fountain Fills check box.

{button ,AL('PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} Related Topics

Downloading Type 1 fonts

By default, the printing device driver downloads Type 1 fonts to the printing device. If you disable the Download Type 1 Fonts option, then 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.
2. Click the PostScript tab.
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 the output device has difficulty interpreting Type 1 fonts.

{button ,AL('PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} [Related Topics](#)

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 a print job to avoid a PostScript printing error.

A bitmap version of a font is created in a PostScript printing device'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 nonlinear transformations applied to it.
- The document is not being printed using the Sizing options or Fit To Page option in the Print dialog box.

To limit the number of bitmap fonts created

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Setting section choose Bitmap Font Limit from Options list and type a value between 0 and 250 in the Settings list.

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the previous procedure.
2. In the Special Setting section choose Bitmap Font Size Threshold from Options list and type a value between 0 and 1000 in the Settings list.

— Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL('PRC Using PostScript to optimize a print job';0,"Defaultoverview",)} [Related Topics](#)

Printing color bitmaps in RGB

PostScript output normally uses the four-color, CMYK (cyan, magenta, yellow, and black) color model to print bitmaps. If you are printing color bitmaps to an RGB (red, green, and blue) or CMY (cyan, magenta, and yellow) printing device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK values. CMY printing devices have an easier time converting RGB to CMY (three-color model to three-color model) than converting CMYK to CMY (four-color model to three-color model).

This option is available for PostScript devices only.

To output color bitmaps in RGB

1. Click File, Print.
2. Click the PostScript tab.
3. Enable the Output Color Bitmaps In RGB check box.

— **Tip**

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

{button ,AL('PRC Using PostScript to optimize a print job';'0',"Defaultoverview",,)} [Related Topics](#)

Fine-tuning a print job

Fine-tuning a print job

If you encounter a problem printing fonts or bitmaps, the options explained in this section might help to fix the problem. If you are having trouble printing, try to determine what part of the print job is causing the problem. For example, the 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.

The Driver Compatibility dialog box contains many of the options you can use to fine-tune a print job. This dialog box lets you set options for each printing device driver individually. You can also view each devices capabilities in this dialog box.

`{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 a 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 a Corel application. A custom fountain fill overrides the settings in the Print dialog box.

Fountain steps set in the Options dialog box in the application only affect the way fountain fills display on the monitor, not how they print.

To specify fountain steps in printing options

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Type a value in the Fountain Steps box.

{button ,AL('PRC Finetuning a print job';0,"Defaultoverview",)} [Related Topics](#)

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printing devices all at once or in smaller blocks (below 64 KB), 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 printing devices when printing bitmaps that have been sent as chunks.

To print bitmaps in small chunks

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Output Bitmaps In 64K Chunks check box.

To set Bitmap Chunk Overlap Pixels

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section choose Bitmap Chunk Overlap Pixels from Options list and type the number of pixels by which each bitmap chunk overlaps the next in the Settings list.

{button ,AL('PRC Finetuning a print job';0,"Defaultoverview",)} [Related Topics](#)

Printing color print jobs in black or grayscale

When you print color work on a black-and-white printing device, you can specify whether you want solid colors converted to solid black or a shade of gray that approximates its hue.

To print color print jobs in black or grayscale

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable one of the following buttons:
 - All Colors As Black
 - All Colors As Grayscale

{button ,AL('PRC Finetuning a print job;',0,"Defaultoverview",,)} [Related Topics](#)

Controlling color bitmap conversion to grayscale

By default color bitmaps are reduced to grayscale if they are sent to a grayscale printing device. Transmission time is much faster this way, and the file size is smaller. If you choose to send bitmaps as color, the printing 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, Miscellaneous Options.
3. In the Special Settings section choose Grayscale Driver Bitmap Output from the Options list and choose one of the following from the Settings list:
 - Send Color Bitmaps As Grayscale
 - Send Color Bitmaps As Color

— Tip

- If you want to print a document on a color printing device but you want to use a grayscale printing device driver, then choose Send Color Bitmaps As Color. This is useful if you want to proof a document on a composite printing device using an imagesetter's printing device driver.

{button ,AL('PRC Finetuning a print job;',0,"Defaultoverview",,)} [Related Topics](#)

Printing bitmaps as RGB images

By default, bitmap images are sent to the printing device without being converted to 24-bit RGB (red, green, blue) images. However, some older printing devices 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 the print job so that all bitmaps are converted to RGB. However, this can increase the size of the print job.

To print bitmaps as RGB

1. Click File, Print Preview.
2. Click Settings, Miscellaneous Options.
3. In the Special Settings section choose Print Bitmaps As RGB from the Options list and choose On from the Settings list.

{button ,AL('PRC Finetuning a print job';0,"Defaultoverview",)} [Related Topics](#)

Assigning control over printing device bands

Some non-PostScript printing devices can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printing device driver split the page into bands before sending it to the printing device. If this proves too slow, or you encounter problems, you can split a print job into bands before it is sent to the printer driver.

To split a print job into bands before it is sent to the printer driver

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Send Bands to Driver check box.

— Note

- This option is only available in Windows 95.

{button ,AL('PRC Finetuning a print job;',0,"Defaultoverview",,)} [Related Topics](#)

Assigning control over fill clipping

Any fill other than a uniform fill requires clipping if the object is not rectangular, because these fills are sent to printing devices 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 nonuniform fills, switch to clipping controlled by the software.

This option applies to non-PostScript printing devices only.

To assign control over fill clipping

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Use Software Clipping For Fills check box.

{button ,AL('PRC Finetuning a print job;',0,"Defaultoverview",,)} [Related Topics](#)

Specifying the text output method for non-PostScript printing devices

If you are printing to a non-PostScript printing device, text is sent to the printing device as text (that is, using the appropriate font) whenever possible. However, it may sometimes be better to send text as graphics (that is, not using the font) because text objects can be incorrectly printed over by pictures.

To send all text as graphics

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the All Text As Graphics check box.

{button ,AL('PRC Finetuning a print job';0,"Defaultoverview",,)} [Related Topics](#)

Using Print Merge

Printing on a commercial press

Printing on a commercial press

If you plan to print 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 a PostScript laser printing device. Producing film this way may save you money, but don't try to produce complex color material using laser printed output because desktop printing devices are not precise enough.

An imagesetter creates film directly from a file. There are several different types of files that a service bureau may be able to use. See ["Preparing a print job for a commercial press"](#) for more information and ask the service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from the film. The type of proof you require depends on the complexity of the print job. Once you are satisfied with the 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 the film in the form that the printing shop requires (that is, 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 (for example, 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 the contract proofs as closely as possible. When 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 an in depth discussion of commercial printing, see the Corel Commercial Printing Guide included with this Corel application.

{button ,AL('OVR Printing on a commercial press';0,"Defaultoverview",)} [More Detailed Information](#)
{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 the work on disk. If you are creating a file to send to an imagesetter, talk to the service bureau about the best file format and printing device settings to use.

If you are creating a file, the service bureau will need either a .PRN or a native file from the application you are using. Always provide a final printout of the 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

You can 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 the service bureau.

Be sure to review and confirm all settings with the 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 the service bureau representatives; they usually have an order form that outlines all the essential prepress settings.

Native file format

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with the application in which you created your work can take the original files (for example, .CDR files in CorelDRAW or .VP files in Corel VENTURA) and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves. If you choose to send the original files, make sure that you include any linked files (for example, graphics linked in Corel VENTURA). Also, make sure that the service bureau has the fonts that you used in the original files.

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 the print job 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 images, you allow for a margin of error during the printing and trimming process.

Printing devices' marks

Printing devices' marks provide information about how the work should be printed. You can place printing devices' marks in the .PRN files or on camera-ready paper output. The available printing devices' 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"),} [Related Topics](#)

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 printing device 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 the print job (that is, the size of the film on which the document is imaged) will be larger than the page size of the document (that is, the size of the document) to allow for printing devices' marks.
- If you are printing to a PostScript 2 or PostScript 3 printing device, you can use make the print job smaller by using JPEG to compress bitmaps.
- The service bureau may require that the .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you must enable the Conform To DSC option.

If you unsure about which settings to choose, consult the service bureau.

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Click the Print button.
4. In the Print to File dialog box, choose a drive and folder
5. Type a filename in the File Name box.

The appropriate extension (.PRN) is appended to the filename.

To compress bitmaps in a .PRN file

1. Click File, Print.
2. Click the PostScript tab.
3. Choose PostScript 2 or PostScript 3 from the Compatibility list box.
4. Enable the Use JPEG Compression check box.
5. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

To conform to DSC

- Follow steps 1 and 2 from the previous procedure and enable the Conform To DSC check box.

— Note

- PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent the PostScript file from printing on any PostScript device controlled by Macintosh computers. Click the File Options button and enable the For Mac option to remove the ^D characters from the files.

{button ,AL('PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing negative film

An imagesetter produces images on film that usually need to be negatives. You can set up the print job to produce negative images, but if the service bureau's equipment also produces negatives, that results in positive film.

To print a negative

1. Click File, Print Preview.
2. Click the [Invert button](#).

Do not choose negative film if you are printing to a desktop printing device.

{button ,AL('PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} [Related Topics](#)

Printing film with the emulsion down

Emulsion is the coating of light-sensitive material on a piece of film. Normally, print jobs printed to a laser printing device are printed with the emulsion up. Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backward image.

To specify emulsion down

1. Click File, Print Preview.
2. Click the Mirror button.

{button ,AL('PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Setting a bleed limit

When you use a [bleed](#) to extend the print job 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 uses memory needlessly 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 print job must extend beyond the edge of the final paper size.

Consult the service bureau or printing shop to determine the appropriate bleed limit for the job.

To set a bleed limit

1. Click File, Print.
2. Click the Layout tab.
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",)} [Related Topics](#)

Printing crop marks and registration marks

Crop marks are printed at the corners of the page 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 (for example, 2 rows by 2 columns) and you are not cutting these pages into individual sheets, you can 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 printing device, you can set up the 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 printing 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.
2. Click the Prepress tab.
3. Enable the Crop Marks check box.

To print exterior crop marks only

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Exterior Crop Marks Only check box.

To print composite crop marks

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section choose Composite Crop Marks from the Options list and choose Output In CMYK from the Settings list.

To print registration marks

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print Registration Marks button.
4. Choose a registration mark style from the Style list box.

{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 the 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 "[Working with bitmaps and halftone screens](#)"). 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.
2. Click the Prepress tab.
3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the previous procedure
2. Enable the Densitometer scales check box.
3. 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. Drag the densitometer scale to its new position.
In most circumstances it is best to position the densitometer scale outside the final printed area.

{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 document or when the page numbers in the document don't correspond to the actual number of pages.

File information includes the color profile you used, the 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.
2. Click the Prepress tab.
3. Enable the Print Page Numbers check box.

To print a file information

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print File Information check box.
4. Enable the Position Within Page check box if you want the file information to appear on the document's page.
5. Type a job name 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 printing devices' marks

You can change the position of all the printing devices' marks by changing the position of the Marks Alignment Rectangle in the Print Preview window.

To change the position of printing devices' marks

1. Click File, Print Preview.
2. Click the [Marks Placement tool](#).
3. Type values in the Marks Alignment Rectangle on the Property Bar.

— Tip

- You can also change the position of printing devices' marks by dragging the bounding box in the Print Preview window.

{button ,AL('PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} [Related Topics](#)

Printing a job information sheet

Including a job information sheet with the print job will help the service bureau or print shop to deal more effectively with any problems that arise.

To print a job information sheet with the print job

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the Print Job Information Sheet check box.
4. Click the Info Settings button and specify the categories of information that are to be included and 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",,)} [Related Topics](#)

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 (for example, scanned images or photographs), you will need to set up halftone screens for the bitmaps.

Halftones

Commercial printing presses can't 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 (that is, the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading to 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 consisted entirely of dots. This image was then used to create printing plates.

Now, however, you can create halftone images without using screens or cameras. To ensure that the 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 that 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 the service bureau or printing shop to find out the screen frequency you should use.

Bitmap resolution

When you create a halftone image, the bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency. For example, if you use 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 offers Open Prepress Interface (OPI) support. OPI is a way for you to include high-resolution scanned images in the work without dramatically increasing the file size. To accomplish this, the service bureau professionally scans the 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 the document, using them for position only (FPO). Working with FPO images keeps the document size smaller and speeds up screen redrawing time. When you send the print job back to the service bureau for final imaging to film, the 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't apply any other effects.

{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 the 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.
2. Click the PostScript tab.
3. Choose a value (in lines per inch) from the Screen Frequency list box.

Consult the service bureau for the optimum setting for the 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](#)

Creating color separations

Creating color separations

If you send 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 a print job. 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 the project requires full color (for example, it contains scans of color photographs), then you 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. To use Hexachrome color effectively, use the Hexachrome color palette. Hexachrome color is sometimes called high-fidelity color. Talk to the service bureau about whether you should use Hexachrome color.

Spot color

If the 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

You can work on different elements of the 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, you can convert them to CMYK at printing time. For more information, see "Working with color."

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 (that is, process color or spot color).

{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, the print job might not print properly.

Screen technology

The screen technology should be set to match the type of imagesetter the service bureau will be using. Talk to the service bureau to determine the correct setting. If you are not using an imagesetter or if you are unable to speak to the 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 instead of dots to create an image. 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

Accurate and consistent color rendition from device to device is essential when printing in color. All components of a computer system (scanner, monitor, and printing device) must exchange color information in a manner that ensures a predictable result. This is accomplished by calibrating the various devices in a computer and tuning color profiles using the Corel Color Profile wizard.

For the colors on the screen to approximate the colors on the printed page as closely as possible, enable the color correction options. For more information, see "[Working with color.](#)"

— **Tip**

- You can simulate the color output of a printing press on a composite printing device. To do so, click Tools, Options. Then double-click Global, Color Management, General, and enable the Composite Printing device Simulates Color Output Of Separations Printing device check box.

{button ,AL("OVR Printing on a commercial press";0,"Defaultoverview",)} [Related Topics](#)

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 print job.

Generally, you should be able to save all the color separation information in one .PRN file. However, if the print job contains special effects and several color separations (for example, 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 (for example, 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.
2. Click the Separations tab.
3. Enable the Print Separations check box.

To print color separations from the Print Preview window

1. Click File, Print Preview.
2. Enable the Enable Color Separations button.

To use Hexachrome process color

1. Follow the steps in the "To print color separations" procedure
2. Enable the Hexachrome Plates check box.
3. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box.

Consult the service bureau to determine whether you need to enable this option.

To select specific color separations

1. Follow steps 1 to 3 from the "To print color separations" procedure.
2. Enable the check boxes for the color separations to be printed from the color separations list box at the bottom of the dialog box.

— Tip

- To print separations in color, enable the Print Separations In Color check box.

{button ,AL('PRC Creating color separations;',0,"Defaultoverview",)} Related Topics

Converting spot colors to process colors

If a document contains spot colors but you want to print using process color, you can convert the spot colors to process colors. If you don't convert the colors, 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.

FOCOLTONE, TOYO, and DIC colors are now treated as spot colors by default. You can treat any of these color palettes as process colors if you prefer.

To convert spot colors to process colors

1. Click File, Print.
2. Click the Separations tab.
3. Enable the Print Separations check box.
4. Enable the Convert Spot Colors To CMYK check box.

To treat FOCOLTONE, TOYO, and DIC colors as process colors

1. Click Tools, Options.
2. Under the Global category, double-click Color Management, and click General.
3. Disable any of the following check boxes:
 - Treat FOCOLTONE Colors As Spot Inks
 - Treat TOYO Colors As Spot Inks
 - Treat DIC Colors As Spot Inks

{button ,AL('PRC Creating color separations;',0,"Defaultoverview",,)} [Related Topics](#)

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 the 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.
2. Click the Separations tab.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click the Advanced button.
6. Change any of the following settings:
 - Screening technology
 - Halftone type (for example, Line or Diamond)
 - printing device 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.

The print job needs color trapping if two colors touch. Many service bureaus prefer to create color trapping themselves by using a specialized trapping program. Consult the service bureau about trapping if you are unfamiliar with the process.

Color trapping 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 unlikely to occur. Overprinting works best when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (for example, 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"),} Related Topics

Color trapping automatically

There are two methods for automatically creating color trapping: always overprinting black and auto-spreading.

Always overprinting black creates a color trap by causing any object that contains 95% or more black 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 the service bureau recommends a black threshold value other than 95%, adjust the threshold.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as the object's fill and having it overprint underlying objects. Auto-spreading is created for all objects in the 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.
2. Click the Separations tab.
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.
2. Click the Miscellaneous tab.
3. In the Special Settings section choose Overprint Black Threshold from the Options list and type a number in the Settings list.
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.
2. Enable the Auto-Spreading check box.
3. 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.

4. Enable the Fixed Width check box if you want the spread width to be fixed.

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.

5. Type a value in the Text Above box.

This value represents 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",)} Related Topics

Opens the Add Page dialog box in which you can select additional bitmap images to convert. The bitmap images that you select are added to the active document after any existing bitmaps.

Closes the active document window. If you've made any changes since the last time you saved, you are prompted to save.

Opens the Save Vector dialog box in which you can save the vector graphic to a file in the format you specify.

Opens the Save Image dialog box in which you can save the bitmap image to a file in the format you specify.

Opens the Select Source dialog box in which you can choose a TWAIN image input source such as Corel Image Source or Hewlett Packard's Deskscan II. The input sources that appear in the Select Source dialog box depend on the scanner driver(s) installed on your system. If the scanner you want does not appear in this dialog box, then the TWAIN driver has not been installed, or the computer does not recognize it due to possible system hardware conflicts. Refer to your scanner's documentation to verify proper installation and operation.

Allows you to add new pages to the end of an existing document by accessing and controlling external input devices such as scanners or video capture boards without exiting Corel OCR-TRACE.

Allows you to add new pages to the end of an existing document using your scanner and Corel's scanning wizard, which guides you through all of the steps required to produce a high-quality bitmap image.

Accesses the Open dialog box in which you can choose a template file (.CTT) to load onto the active bitmap image.

Accesses the Save As dialog box in which you can save the template from the active bitmap image to a template (.CTT) file.

Opens the Print dialog box in which you can choose printers and printing options.

Opens the Print Preview dialog box in which you can see how your vector graphic or converted text will look on the printed page before it is printed. You can see, for example, where printers' marks will appear and how your color separations look. You can also set all of the desired printing options for your vector graphic or converted text in this dialog box.

Lists the most recently opened files. You can quickly open these files by clicking on their name instead of using the Open command.

Closes Corel OCR-TRACE. The application prompts you to save any unsaved changes to the bitmap image, vector graphic, or converted text.

Removes the selected text from the converted text document and sends it to the Windows Clipboard.

Retains the selected text in the converted text document and sends a copy of it to the Windows Clipboard.

Inserts the contents of the Windows Clipboard into the converted text document at the cursor insertion point.

Deletes the selected object, text, or node from the active vector graphic or converted text document. Deleting nodes from a vector object makes the object's curves smoother.

Selects all of the objects or text in the active vector graphic or converted text document.

Removes all of the objects or text from the active vector graphic or converted text document.

Displays thumbnails of all the bitmap images included in the document in the bitmap area.

Displays the vector graphic in Wire Frame mode; i.e., the objects have an outline but no fill. You can choose the color of the wire frame lines in the Options dialog box.

Displays all of the layers in the vector graphic in the result area when enabled.

Places the bitmap area at the left and the result area at the right in a document window when enabled.

Places the bitmap area across the top and the result area across the bottom in a document window when enabled.

Provides no color correction to the colors displayed on your monitor when enabled. If you view the same files on another monitor (using no color correction), the colors may not appear the same.

Opens the Toolbars dialog box in which you can choose the toolbars you want to display.

Shows or hides the Status Bar at the bottom of the document window. The Status Bar is displayed when a check mark appears beside this command.

Bar Shows or hides the Property Bar. The Property Bar is displayed when a check mark appears beside this command.

Hides the on-screen Color Palette.

Displays the current custom colors in the on-screen Color Palette.

Displays uniform colors in the on-screen Color Palette.

Displays FOCOLTONE colors in the on-screen Color Palette.

Displays PANTONE spot colors in the on-screen Color Palette.

Displays PANTONE process colors in the on-screen Color Palette.

Displays PANTONE HEXACHROME colors in the on-screen Color Palette.

Displays Netscape Navigator (TM) colors in the on-screen Color Palette.

Displays Microsoft Internet Explorer colors in the on-screen Color Palette.

Opens the Open Palette dialog box in which you can load a custom palette into the on-screen Color Palette.

Opens the Bitmap Information docker window which provides information about the bitmap.

Opens the Layer Manager Docker window which provides information about the layers in the image.

Opens the OCR Results Docker window which provides information about the results of the OCR trace.

Opens the Path Information Docker window which provides information about the path of the image.

Opens up a scrapbook full of thumbnail sized images.

Inverts colors in the bitmap image.

Converts the selected bitmap to paletted format.

Creates a vertically mirrored bitmap image.

Rotates the bitmap image 180 degrees.

Launches Corel PHOTO-PAINT if it is installed on your system, otherwise the default Windows image-editing application.

Performs an OCR on the current image.

Performs a trace using the Outline method. This tracing method produces a vector graphic that closely resembles the bitmap image.

Performs a trace using the Centerline method. This tracing method reduces all lines in the bitmap image to a thickness of 1 pixel.

Performs a trace using the Woodcut method. This method traces the bitmap image with a series of parallel objects that have a fill but no outline.

Performs a trace using the Sketch method. This method produces a vector graphic that is made up of layers of thin lines that cross at different angles. The bitmap image can be color, but the resulting vector graphic will be black and white.

Performs a trace using the Mosaic method. This tracing method uses a pattern of symmetrical objects to add a special effect to the vector graphic.

Performs a trace using the 3D Mosaic method. This tracing method uses a pattern of symmetrical objects to add a three-dimensional special effect to the vector graphic.

Text menu

Opens the Format Text dialog box in which you can define font, spacing, tabs and indents, frames and columns, and effects preferences for the selected text in the result area.

Opens the Find dialog box in which you can search for characters or words within the converted text.

Opens the Replace dialog box in which you can search for characters or words and replace them with new characters or words.

Opens the Options dialog box in which you can choose General, Display, and Advanced options for tracing bitmap images and performing Object Character Recognition (OCR).

Opens the Customize dialog box in which you can create or customize Keyboard, Menu, Toolbars, and Color Palette shortcuts.

Opens the Document Information dialog box to the Layers page which lists all of the layers contained in the vector graphic.

On the Layers page you can

- show or hide individual layers.
- toggle between Wire Frame or Fill mode for individual layers.
- add or delete layers.
- change the color associated with layers.
- designate an active layer to which new objects are added.

Opens the Corel Color Manager dialog box in which you can create or edit system color profiles.
For further information, click the Help button in the Corel Color Manager dialog box.

Layers Corel OCR-TRACE document windows so that the Title Bar of each window is visible. To make a window active, click its Title Bar.

Arranges Corel OCR-TRACE document windows horizontally in equal sizes to fit your screen.

Arranges Corel OCR-TRACE document windows vertically in equal sizes to fit your screen.

Arranges minimized document windows across the bottom of the Corel OCR-TRACE workspace.

Closes every open Corel OCR-TRACE document window. If changes have been made in the bitmap area or result area since you last saved, you will be prompted to save these changes.

Redraws all open bitmap and result areas. System-intensive transformations can leave residue on the screen. Refreshing the bitmap or result areas will remove this residue.

Displays the Corel OCR-TRACE Help Contents. This file contains overview and procedure topics related to this application. There is also an index to assist you in finding the topic for which you want Help. When you are in Help, clicking the Contents button returns you to the opening screen.

Displays a dialog box with information about the version of Corel OCR-TRACE that you are running. The System Info button displays the System Information dialog box which contains information about your system, display, network, printer, Corel EXEs and DLLs, and system DLLs.

Converts the selected nodes to Cusp nodes.

Converts the selected nodes to Smooth nodes.

Converts the selected nodes to Symmetric nodes.

Hides all of the objects except those that are selected.

Opens the Uniform Fill dialog box in which you can change the color of the selected objects.

Displays the bitmap as its actual size.

Creates a new, empty layer at the top of the Layers list.

Removes the selected layer from the Layers list.

Displays a swatch beside each layer showing the layer's color.

Displays a small thumbnail showing the objects in each layer.

Displays a medium-sized thumbnail showing the objects in each layer.

Displays a large thumbnail showing the objects in each layer.

Opens the Uniform Fill dialog box in which you can change the color of the objects in the layer.

Font page Help button

Text in Corel OCR-TRACE is treated in the same manner as Paragraph text in CorelDRAW. Formatting options for specifying the font type, weight, size, spacing, and other character properties are available, and you also have options for adding tabs, indents, bullets, and automatic hyphenation.

You can format text using the Text toolbar and/or the Format Text dialog box. Many of the formatting options you use most often are available on the Text toolbar. For more advanced options, use the Format Text command in the Text menu.

You can specify the following character properties for text in Corel OCR-TRACE:

- font type, weight, size, and other font properties including applying underlining, overlining, and strikeout.
- change preset line thickness.
- character, line, and word spacing.

The easiest way to change basic character properties is to use the buttons in the Text toolbar. Use the Format Text dialog box for more advanced options.

For more information about the options included in this dialog box, use the What's This? online Help tool.

— **Note**

- You can customize toolbars to add buttons for commands and options you use frequently. For more information, see the Customizing toolbars topic on the Contents page of the Corel OCR-TRACE online Help.

Spacing page Help button

You can specify spacing between characters, words, and lines with precise values using the Format Text dialog box. You can also specify spacing between paragraphs.

For more information about the options included on this page, use the What's This? online Help tool.

Tabs and Indents page Help button

With Paragraph text, you can specify all character properties and paragraph formatting options. Paragraph properties include:

- tabs and indents.
- horizontal and vertical alignment.
- trailing leaders.
- spacing before and after paragraphs.

For more information about the options included on this page, use the What's This? online Help tool.

Frames and Columns page Help button

With Paragraph text, you can specify all character properties and paragraph formatting options. Paragraph properties include:

- columns in frames.
- column width
- tabs and indents.
- horizontal and vertical alignment.
- frame width.

For more information about the options included on this page, use the What's This? online Help tool.

Effects page Help button

With Paragraph text, you can specify all character properties and paragraph formatting options. Paragraph properties include:

- font properties.
- tabs and indents.
- horizontal and vertical alignment.
- bullets.
- drop caps.
- symbols and special characters.

For more information about the options included on this page, use the What's This? online Help tool.

Spacing page, Hyphenation Settings dialog box Help button

You can set hyphenation properties in this dialog box. The options available allow you to

- define whether capitalized words can be hyphenated.
- specify the minimum length of a word to be hyphenated.
- specify the minimum number of characters at the end of a hyphenated line.
- specify the minimum number of characters at the beginning of a hyphenated line.

For more information about the options included in this dialog box, use the *What's This?* online Help tool.

Tabs and Indents page, Leader Properties dialog box
Help button

You can edit the properties of the Underline, Strikethrough, and Overscore functions and use them as the default style.

For more information about the options included in this dialog box, use the What's This? online Help tool.

ABOUT COREL OCRTRACE

Opens the Serial/PIN dialog box where you can enter your Serial and personal identification number (PIN).

Opens the System Info dialog box where you can get information about your system, display, printing, Corel EXEs & DLLs and system DLLs.

Displays copyright information regarding this product.

Displays licensing information regarding this product.

Displays copyright and licensing information regarding this product.

Displays the registration information about this product.

Displays the serial number located on your proof of purchase.

Displays the personal identification number (PIN). This number is not needed to run the software but is necessary to receive customer support.

Displays the system information for the chosen category.

Provides a list of system information categories, including: System, Display, Printing, Corel EXEs and DLLs, and System DLLs.

Saves all system information as SYSINFO.TXT. Once it's saved, a message box appears informing you of the location of the saved file.

Displays copyright and licensing information regarding this product.

Opens the Print dialog box, which allows you to print your work, modify print options, and change the printer and its properties.

Customize

Displays the name of the current workspace and the workspaces available.

Click to open the New Workspace dialog box where you can type a name for a new workspace.

Deletes the workspace highlighted in the Workspaces Available list.

Click to make the workspace highlighted in the Workspaces Available box the new, current workspace.

Displays the current Toolbars. Toolbars which are preceded by a check mark are enabled.

Move the slider to edit the size of the buttons.

Move the slider to edit the size of the borders.

Enable to show titles on floating toolbars. This is useful if you have many toolbars open at the same time.

Enable to show the text on the button below the image.

Getting started with Corel OCR-TRACE

Introducing Corel OCR-TRACE 8

Welcome to Corel OCR-TRACE, a fast, flexible program with which you can convert bitmap images to editable vector graphics and text characters.

Bitmaps are images made up of a series of individual dots (pixels). The major drawback with bitmaps is their fixed resolution, a limitation that can result in the deterioration of image quality when bitmaps are scaled to different sizes. For example, straight lines become jagged when enlarged. Vector graphics are created by mathematical equations that describe each line and curve of an object. Vector graphics can be scaled, and even rotated, with no distortion or loss of quality, and lines remain sharp at any size. Additionally, when bitmaps are printed on high-resolution output devices, the image quality does not improve. Vector graphics, on the other hand, appear sharper the higher the resolution of the printer.

With Corel OCR-TRACE, you can create vector copies of your bitmap images using several tracing methods. You choose the tracing method most appropriate for the result you want. Some of these methods add special effects to your images. The tracing methods available are Outline, Centerline, Woodcut, Sketch, Mosaic, and 3D Mosaic.

Corel OCR-TRACE also has an Optical Character Recognition (OCR) feature that converts bitmap text characters into editable text characters. When a document is scanned into digital format, it produces a bitmap image of the pages. Text characters are then treated as pictures and, as such, cannot be edited. The OCR feature translates the bitmaps back into text characters so the document can be exported to and edited in applications such as Corel WordPerfect and Corel Quattro Pro.

You can select portions of the bitmap image to be converted using the trace and OCR features, create and save templates to use with multiple images, and work with multiple documents simultaneously.

You can also print vector graphics or converted text from Corel OCR-TRACE. You cannot, however, print the bitmap image. The Corel Print dialog box is used when printing the vector graphic and converted text and provides you with full printing capabilities.

