

Main Window

Displays all open texture windows. Use the Window menu commands to arrange windows.

Displays previews of the layers in current texture and the setting controls for the selected layer.

Indicates whether or not the current layer is active. If this box is empty, the layer is disabled.

Displays a preview of the active texture. This preview changes as you adjust the properties of the layers that make up your texture. You can control which layers are displayed by enabling the Preview All Layers, Preview Selected Layer and Below, or Preview Selected Layer button in the toolbar.

Provides access to the Shader algorithm controls. These controls let you adjust the appearance of the Shader layer. The controls available depend on the selected algorithm.

You can save your settings for this layer by clicking the down arrow button in the Title Bar and entering a filename and location for the layer.

Provides access to the lighting controls. You can create a wide range of lighting effects by adjusting the position and color of the lights.

You can save your settings for this layer by clicking the arrow button in the Title Bar and entering a filename and location for the layer.

Provides access to the Roughness, Brilliance, Metallicity, and Graininess controls. These controls determine how the lighting effects interact with the shader layers.

You can save your settings for this layer by clicking the arrow button in the Title Bar and entering a filename and location for the layer.

Provides access to the Form and Geometry algorithm controls. These controls let you adjust the topographical effect of the texture. The controls available depend on the selected algorithm.

Click to display the Form and Geometry controls in the Work Area.

Displays the name of the selected layer. The down arrow button at the far right of the Title Bar provides access to the Save Layer command, and a list of available presets.

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Displays a preview of the active texture. This preview changes as you adjust the properties of the layers that make up your texture. You can control which layers are displayed by clicking the Preview All Layers, Preview Selected Layer and Below, or Preview Selected Layer button in the toolbar.

Lighting Layer

Indicates whether or not the light is active and displays the color of the light.

Indicates the position of the light on the texture and displays the color of the light.

Use this preview area to position lights on the texture. As you adjust the position of the lights, the Preview window redraws to show the effect of the change.

Controls the amount of shadowing created by surface irregularities. As shading is increased, shadows lengthen and surface elements stand out more clearly.

Controls the amount of light reflected from the highest points of a surface element. The tops of bumps, ripples, and waves stand out more clearly as you increase the amount of surface highlights.

Adjusts the amount of ambient light applied to the entire texture. High values brighten the texture. Low values darken the texture.

Surface Properties Layer

Controls the focus of the overhead lighting. A low Roughness setting will focus each overhead light into a small, intense circle. Increasing the Roughness setting gradually spreads the light out over the texture's surface.

Controls the length and depth of shadows on a texture's surface. Surface irregularities (e.g. bumps and wrinkles) stand out more clearly as surface brilliance is decreased.

Determines how the colors in the overhead lighting and Shader layers blend. At low metallicity, a large amount of surface lighting appears in the final, composite texture. At high metallicity, the color is almost entirely taken from the Shader layers; little color comes from the overhead lights. Use 0% metallicity to suppress the surface color and 100% to remove all color from the overhead lights.

Controls the sharpness and crispness of a texture. Increasing the graininess has the same effect as using a high-speed film in a camera.

Shader Layer Controls

Displays the current Algorithm setting. To select a different setting, click the list box and select a new algorithm. Each algorithm has a different set of controls. When you select an algorithm the Work Area changes to display the controls for the selected setting.

Displays the current Blend setting. To select a different blend setting, click the list box and select a Blend setting from the list.

Displays the current color gradient. You can adjust the gradient by adding new colors from the Color Swatch bar and adjusting the position of the color pins. The color gradient is saved when you save the layer.

Controls surface detail. A high level of magnification creates a small number of large elements whereas a low level of magnification creates many small elements.

Rotates the pattern on the Z-axis. Since clouds appear in a random pattern, rotation affects each pattern differently.

Controls the smoothness of each pattern. A low Turbulence setting results in smooth, rounded edges for each cloud. A high Turbulence setting gives each cloud a jagged, indistinct appearance. You can use the Turbulence settings to create a wispy effect.

Controls how uniformly the Turbulence setting is applied. Low variance means that most elements in the pattern have the same turbulence setting. High variance means that turbulence settings are applied randomly, therefore most elements in a pattern receive a different setting.

Determines how the colors are taken from the Color Gradient bar and applied to each block in the Shader layer. For example:

Contrast = 0% : Colors are taken from randomly chosen positions along the Color Gradient bar.

Contrast = 50% : More colors are selected from the ends of the Color Gradient bar than from the middle.

Contrast = 100% : Two colors are taken, one from either end of the Color Gradient bar. Colors in the middle are ignored.

Opens the Choose a Picture dialog box, which lets you open bitmap file to be used as a layer.

Automatically adjusts the picture to fit over the entire texture surface.

Places the picture in the middle of the layer and surrounds it with a gray border.

Creates a tiled pattern from the imported image.

Displays a preview of the bitmap you are using as a layer.

Displays the current gradient. To select a different gradient, click the list box and select a new gradient from the list. The colors in the gradient are determined by the colors in the Color Gradient bar. You can only use to one color with the Flat Color gradient.

Form and Geometry Controls

Displays the current algorithm setting. To select a different setting, click the list box and select a new algorithm. The algorithm settings determine the type of topographical effect applied to a texture's surface. Each algorithm can be adjusted to change the effect it produces. To get the best results, try experimenting with different combinations of settings.

Determines the number and size of the surface elements you see. At a high level of magnification, you can see a few surface elements. At a low level of magnification, you can see a large number of small, clearly defined surface elements.

Determines the amount of detail shown by each surface element. If you want to create a subtle effect, choose a low height setting. If you want a more dramatic effect, increase the setting.

Determines the number of surface elements that are visible. Increasing the frequency creates a large number of small, tightly packed surface elements. Decreasing the frequency results in a smaller number of larger surface elements.

Rotates the pattern on the Z-axis. Since clouds appear in a random pattern, rotation affects each pattern differently.

Controls the smoothness of each pattern. A low Turbulence setting results in smooth, rounded edges for each cloud. A high Turbulence setting gives each cloud a jagged, indistinct appearance. You can use the Turbulence settings to create a wispy effect.

Controls how uniformly the Turbulence setting is applied. Low variance means that most elements in the pattern have the same turbulence setting. High variance means that turbulence settings are applied randomly; therefore most elements in a pattern receive a different setting.

Opens the Choose a Picture dialog box, which lets you open bitmap file to be used as a bump map.

Automatically adjusts the picture to fit over the entire texture surface.

Places the picture in the middle of the layer and surrounds it with a gray border.

Creates a tiled pattern from the imported image.

Displays a preview of the bitmap you are using as a bump map.

Displays the current Edge effect. To select a different effect, click the list box and choose a new effect from the list. Edge properties can simulate height by carving the outline of the texture into various shapes.

Determines the height of the Edge effect or bump map. The higher the value, the more dramatic the three-dimensional effect.

The Color Swatches bar displays all the colors swatches available in the current color set. The down arrow button at the far right of the bar provides access to the Save Color Set and Import Color Set commands and a list of available color sets.

Displays all the color swatches in the selected color set. The down arrow button at the far right of the bar provides access to the Save Color Set and Import Color Set commands and a list of available color sets.

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File Menu

Opens the Start New Texture dialog box, where you can select how you want to create a new texture.

Opens the Open dialog box, where you can select an existing file to open or import.

Closes the active texture. If you have more than one texture open, you must close each texture separately.

Saves the active texture. If you have never saved the texture, the Save As dialog box opens.

Opens the Save As dialog box, which lets you specify the name, location, and file format of the texture. Use this command to save a texture for the first time or to change the name, location, or file format of an existing texture.

Opens the Image Setup dialog box, which lets you specify the dimensions and resolution of the texture.

Allows you to open the four most recently opened files without having to access the Open dialog box.

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Closes the application. If you have not saved the open texture, a warning appears asking you to save the texture to a file.

Edit Menu

Undoes the last change made to the texture. If you make a mistake or do not like the effect created by the last action, the Undo command reverses the action.

Reapplies, if possible, the most recent operation. If the last operation cannot be repeated, the command name is grayed out.

Copies the selected layer from the texture and copies it to the Clipboard.

Pastes the contents of the clipboard into your texture. When you paste a layer, it replaces the contents of the selected layer.

Deletes the currently selected layer. This command is disabled if you have only one Shader layer in your texture.

Removes the selected layer from the texture and copies it to the Clipboard. This command is disabled if you have only one Shader layer in your texture.

Preview Menu

Redraws the texture in the Preview window.

Displays the current texture as a tiled pattern. Use this command to view how your texture will appear as a tiled fill in other applications. Click anywhere on the screen to clear the displayed pattern.

When this command is enabled, all the layers in your texture will be displayed in the Preview window. The command is enabled when a bullet appears next to the command name.

When this command is enabled, the Preview window displays the selected layer and all the layers below it. The command is enabled when a bullet appears next to the command name.

When this command is enabled, only the selected layer is displayed in the Preview window. The command is enabled when a bullet appears next to the command name.

Texture Menu

Opens the Render window and starts the rendering process. To stop the rendering, click the Stop button.

Opens the Render to File dialog box, which lets you set the name and location for the rendered texture. When you click Save, the rendering process begins. To stop the process click Cancel.

Adds a new Shader layer above the current layer.

Deletes the current layer.

Opens the Layer Orientation dialog box, which lets you set the Rotation, Scale/Stretch, and Position parameters for the selected Shader layer.

Prepares the current texture to be rendered as a tiled pattern.

[View Menu](#)

Displays or hides the Standard Toolbar, which displays by default across the top of your screen.

Displays or hides the Status Bar, which displays by default across the bottom of your screen.

The Color Palette dialog box where you can adjust the Hue, Brightness, and Opacity of a selected color.

Click to enable the context sensitive help cursor.

Window Menu

Arranges the icons of minimized windows across the bottom of you screen.

Arranges all open windows so that they overlap.

Displays the names of open texture windows. A check mark beside a window indicates that the window is the active window.

Help Menu

Opens the Corel TEXTURE help file.

Displays the Context-Sensitive Help cursor. Use the cursor to get help on screen items or menu commands.

Displays information about Corel TEXTURE.

Miscellaneous UI

Stops the rendering process. When the rendering stops, the title of the button changes to Refresh to allow you to restart the rendering.

No Help topic is associated with this item.

Reduces the window to an icon.

Enlarges the window to fill the screen.

Click to close the window.

Displays the name of the current texture file.

Contains tools for editing and creating textures.

Contains useful help messages about Corel TEXTURE procedures.

Corel TEXTURE


Welcome to Corel TEXTURE

Welcome to Corel TEXTURE (page 1 of 2)

Often, textures can only be created by scanning a textured surface and importing it into a graphics program. Images created in this manner are static and can only be changed by creating a new scan.

Corel TEXTURE, however, creates textures algorithmically, giving you the freedom to design and edit them at any time. With Corel TEXTURE you can create natural textures such as wood, clouds, stone, ripples, and bumpy surfaces easily. It can also make orderly patterns of checkers, dots, and lines and combine natural textures with these patterns to create unique images and effects.

Corel TEXTURE allows you to have complete control over color and design, and gives you a dimension of freedom and creativity not available with scanned textures. In addition, textures you create with Corel TEXTURE have consistent characteristics over their entire surface and can be produced at resolutions suitable for either electronic or paper production.

 [Click here to see the next page.](#)

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

Welcome to Corel TEXTURE (page 2 of 2)

In Corel TEXTURE, a texture is a surface produced by slicing a three-dimensional solid. Depending on the type of object and the angle of the cut, a wide range of textures can be produced. For example, when you slice a block of wood at different angles, you can create surface textures that show growth rings, straight grain, or a veneer effect. With Corel TEXTURE, you can create patterns from rock, marble, wood, clouds or other materials. You control the shape of the cutting knife, the direction of the cut, and how the edges of the cut are beveled. You can also enhance the appearance of a texture by adding colors and lighting effects.

Corel TEXTURE creates textures by combining four properties:

- Lighting, which lets you manipulate one, two, or three spotlights that shine onto a texture's surface
- Shader layers, which are texture layers that contain any of the following:
 - Material, such as wood, marble, or granite
 - Color, which acts like the color filter on a camera lens
 - Blend, which specifies the way layers interact to form the final texture
- Topography, which lets you define the surface contour of a texture. The shape of the surface, such as waves, ripples, and bumps, is controlled by the shape of the knife that slices the material.
- Edge, which provides a round, beveled, or flat border for a texture

Each of these four properties can be altered subtly to adjust specific aspects of a texture. In all, Corel TEXTURE has over 25 options, each with an average of four continuously variable settings. The possible combinations and resulting textures are endless.

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

Creating a surface by slicing a virtual object

A texture is a surface produced by slicing a solid object. To get a clearer picture of how this can create a texture, it is helpful to understand the geometry of a solid material and the dimensions of a sliced surface.

Object dimensions

Mathematically speaking, the material you slice extends to infinity in all directions; therefore, the slice itself is infinitely wide and high. You can slice the material in any direction and from any angle. A texture is the surface that is revealed by slicing the object. Depending on the type of material being cut, a wide range of surface features can be produced. For example, when cut at a particular angle, a marbled surface can have veins (from a horizontal cut) or splotches (from a vertical cut).

Since the slice is infinitely wide, you must define the size and characteristics of the rectangular selection that will become your texture. You can zoom in on the image to include surface details or you can zoom out to gain a broader perspective. You can choose to create a narrow, thin texture or a short, wide one. When you render the texture, the size and resolution you select also determine how much of the surface detail is shown. The Image Setup command in the File menu is used to define the physical size of each rendered texture.

Details in rendered resolutions

It's important to understand how the resolution of a rendered texture affects surface detail. Details in textures are like fractals in that greater and finer details constantly appear as you move closer to the object. This means that larger images are not just grainier blow-ups of smaller images, as is the case with enlarged photographs. The resolution detail remains the same, and the quality doesn't degrade as the image is enlarged. This characteristic comes from the fractal techniques that are used as the mathematical basis for Corel TEXTURE.

Pattern irregularity

The internal structures of the materials used to create textures often have a regular pattern. When the material is sliced, this regularity is shown, for example, by the grains in wood or the layers in granite. Corel TEXTURE allows you to control the regularity of a pattern by either creating a uniform texture or allowing the pattern to degrade into chaos. You can even set up a pattern in which half the elements are uniform and half are chaotic.

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

Unrendered texture designs

Unrendered texture designs include all the property parameters of a texture and a small thumbnail image used to draw the texture on your screen.

All the textures that you initially create in Corel TEXTURE and all ready-made textures are in a texture-design format. Corel TEXTURE comes with more than one hundred ready-made textures (called preset textures). These textures simulate surfaces of numerous real objects, including stone, clouds, carved surfaces, and waves.

Here's what you should remember about the Corel TEXTURE files:

- Texture designs can only be used in Corel TEXTURE.
- Texture designs can be edited and modified at any time.
- Texture designs have a relatively small file size (40-50 Kb).

After you create a texture design or edit an existing one, you must render it before you can use it in other applications.

{button ,AL('OVR Corel TEXTURE;',0,"Defaultoverview",)} Related Topics

Rendered texture designs

When a texture is rendered, it is converted to a bitmap that can be either imported into other applications or printed. You have the option of rendering a texture either to your screen, where it can be reviewed for any final changes, or to a file. It's important to understand the following points about rendered textures:

- Rendered textures can be used in other applications.
- You can define the specific size and resolution of a rendered texture. Resolution will depend on the intended use of the texture
 - electronic documents often call for a low resolution, printed documents may require a high resolution.
- Rendered textures are saved as .BMP files.
- You cannot edit or alter a rendered texture in Corel TEXTURE; however, you can load the rendered image into a paint program and edit it as you would any bitmap.

{button ,AL("OVR Corel TEXTURE;",0,"Defaultoverview",)} Related Topics

Getting started with Corel TEXTURE



Getting started with Corel TEXTURE

Corel TEXTURE makes it easy to create unique textures for use as backgrounds for your World Wide Web site, as wall paper on your desktop, or as a part of a design you are creating in another application.

You can create a new texture by designing one from scratch, modifying a template, or using the Texture wizard.

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



Creating a new texture from a blank texture

Starting with a blank texture allows you to create a design exactly the way you want. If you're an experienced Corel TEXTURE user, you may find this option to be the most efficient way to create unique designs.

When you select this option, you begin with a "blank slate" in which two lights shine on a flat, black, featureless surface. If you're new to Corel TEXTURE, you can use this option to experiment with textures and with the various methods for creating them.

To create a texture from a blank texture

1. Click File, New.
2. Enable the "Blank" Texture radio button.

{button ,AL('PRC Getting started with Corel TEXTURE;',0,"Defaultoverview",)} [Related Topics](#)



Creating a texture by modifying a preset texture

Corel Texture comes with a variety of textures that can be modified to create new images. Use the New Texture gallery to browse through various pages of textures, including metal, wood, wild and fabric.

To create a new texture by modifying a preset texture

1. Click File, New.
2. Enable the Texture Preset button.
3. Click the New button.
4. Click a tab to view the contents of the page or use the arrow buttons to scroll through more pages.
5. Browse through the texture gallery to find the most appropriate preset texture.
6. Double-click on its file name in the Texture Type window, or double-click the image in the gallery.



Tip

- You should save the texture using a new filename to avoid overwriting the preset texture file.

{button ,AL("PRC Getting started with Corel TEXTURE",'0,"Defaultoverview"),} [Related Topics](#)



Creating a texture using the Texture wizard

The Texture wizard will help you create complex, custom textures from scratch. The wizard takes you through all the steps required to create a texture by prompting you for design decisions, making all the required settings behind the scenes, and displaying the results of your work. If you don't like the way your texture is developing, you can always back up and specify different settings. The Texture wizard is the fastest and easiest way to experiment with the wide range of texture-creating possibilities offered by Corel TEXTURE.

To create a texture using the Texture wizard

1. Click File, New.
2. Enable the Texture Wizard button.
3. Click the New button.
4. Follow the on-screen instructions.



Tip

- Always start with the lowest possible resolution and use a higher resolution only if necessary. Higher resolutions can take substantially longer to render, redraw, and save.

{button ,AL("PRC Getting started with Corel TEXTURE";0,"Defaultoverview",)} [Related Topics](#)



Defining texture size and resolution

Before you edit a texture, you must define its size and resolution. The size you define depends on how you plan to use the texture. You may plan to use it as a full-page background, as part of a composite image, or even as a small box on part of a page. The resolution depends on whether the texture will be produced as part of an electronic file or printed on paper. Note that the height and width of the Preview window changes to reflect the settings you select.

To specify the texture size and resolution

1. Click File, Image Setup.
2. Enable one of the Measurement Units buttons.
3. Enable the appropriate button in the Resolution section.

Different printing and display situations require different resolution values. Textures intended only for screen display should be rendered at 72 dots per inch (dpi). Most printed textures are acceptable at 150 dpi, regardless of the printer resolution. Geometric patterns that have sharp line boundaries require a higher resolution.

4. Type values in the Texture Width and Texture Height boxes.

Large images (large height and width values) show the same pattern as small images, but with more detail.



Note

- The settings you specify directly affect the rendering time and the size of the rendered texture file. A large, high-resolution texture file can be quite large and can take a long time to render.

{button ,AL('PRC Getting started with Corel TEXTURE;',0,"Defaultoverview",)} [Related Topics](#)

Defining lighting properties

Defining Lighting properties

Lighting properties are used to determine the amount, intensity, and quality of the illumination on a texture's surface. In Corel TEXTURE, lighting effects are created by manipulating up to three spotlights suspended above the surface of the texture. You can turn on some, all, or none of the lights and adjust their position over different parts of the texture. However, you don't need to turn on any lights to see a texture's surface.

By using the [Color Swatches Bar](#) or the [Color Palette](#), you can assign a different color to each light. The overall lighting will also be affected by the settings applied to the Surface properties of the texture.

You can adjust the following properties for each light:

- Ambient sets the intensity of the ambient lighting

Ambient lighting refers to the overall intensity of the light shining on the texture's surface. An increase in the amount of ambient light will lighten the surface of the texture.

- Shading determines the amount by which color values are reduced to create shading
- Highlights sets the amount of contrast created by each light

Shading and Highlighting properties are used to control the shadows and surface irregularities of a texture. By using a geometric setting, such as dents or wrinkles, you can create a more dramatic effect by increasing either the shading or the highlighting.

{button ,AL('OVR Defining lighting properties;',0,"Defaultoverview",,)} [More Detailed Information](#)
{button ,AL('OVR Corel TEXTURE;',0,"Defaultoverview",,)} [Related Topics](#)

Setting Lighting properties



Setting Lighting properties

Corel TEXTURE provides you with a simple way to set Lighting properties. You can view a three-dimensional representation of both the texture and the shine of the lights on the surface of the texture. You can turn on up to three lights and position them anywhere above the three-dimensional representation of the texture. Similarly, you can change the colors of the lights by dragging colors from the Color Swatches Bar to the color pin.

The preview window allows you to view the effects as you make them.

{button ,AL('OVR Defining lighting properties;',0,"Defaultoverview",)} [Related Topics](#)



Setting Lighting properties

The Lighting properties control the way in which the light shines onto the surface of the texture. To begin setting the lighting properties, select the number of lights that you want to use.

To set lighting properties

1. Click the Lighting Properties layer.
2. Do one of the following:
 - Enable the check boxes corresponding to the lights you want to turn on.
 - Disable the check boxes corresponding to the lights you want to turn off.

When you turn a light on, a pin representing the light appears on the representation of the texture's surface in the Work Area.

3. Drag the pin to position the light over the surface of the texture.
4. Drag a color from the [Color Swatches Bar](#) to the pin if you want to color the light.
5. Adjust the controls by moving the sliders for the Ambient lighting, Shading, and Highlights settings of the light.

`{button ,AL('PRC Setting Lighting properties;',0,"Defaultoverview",)}` [Related Topics](#)



Placing lights on a texture's surface

After you specify the number and color of the lights, you can position the lights around the texture. The position of each light pin is represented three dimensionally and can be moved around the texture until you have found the lighting effect that you want. The texture is divided into four quadrants; the arrow in the middle indicates the top of the texture.

To create and position lights

1. Click one or all of the Light check boxes.
2. Drag a light pin to a position in the preview window.
The preview window displays the results of the move.

`{button ,AL('PRC Setting Lighting properties;',0,"Defaultoverview",)}` [Related Topics](#)



Turning lights on and off

Lighting controls have no effect on the texture when all three spotlights are turned off.

To turn lights on and off

- Click the check boxes in the upper left corner of the Work Area to turn each light on or off.

When a check box is enabled, the corresponding light bulb shines in the Lighting Properties controls, and a pin appears on the representation of the texture surface in the Work Area.

`{button ,AL("PRC Setting Lighting properties";0,"Defaultoverview",)}` [Related Topics](#)



Using a preset lighting effect

You can load a preset lighting effect to give the texture a predefined look. You may want to use this if you are creating multiple textures with similar or identical lighting patterns.

To use a preset lighting effect

1. Click the down arrow button on the Lighting title bar.
2. Select the lighting effect you want to use.
The lighting controls change to reflect the preset you selected.

{button ,AL("PRC Setting Lighting properties;",0,"Defaultoverview",)} [Related Topics](#)



Adjusting the Ambient light

A high Ambient light setting creates a bright image. A low Ambient light setting creates a dark, shadowy image.

To adjust the ambient light

- Move the Ambient Lighting slider to adjust the amount of Ambient light.
Higher values lighten the surface of the texture; lower values darken the surface.

{button ,AL('PRC Setting Lighting properties';,0,"Defaultoverview",)} [Related Topics](#)



Adjusting the Shading

You can adjust the shading to alter the amount of shadowing in the texture. A low shading level creates a dark image with less visible features. A high shading level creates a lighter image with more visible features.

To adjust the shading

- Move the Shading slider to adjust the amount of shading applied to the texture.
Shading controls the amount of shadowing that is created by surface irregularities. As you increase shading, shadows lengthen and surface elements stand out more clearly.

{button ,AL('PRC Setting Lighting properties';,0,"Defaultoverview",)} [Related Topics](#)



Adjusting the Highlights

Highlight values define the amount of light that is reflected from the highest points of a surface element. The tops of bumps, ripples, and waves stand out more clearly as the amount of surface highlights are increased.

To adjust the highlights

- Move the Highlights slider to adjust the amount of highlighting applied to the texture.

`{button ,AL("PRC Setting Lighting properties";0,"Defaultoverview",)}` [Related Topics](#)

Applying color to lights



Applying colors to individual lights

Each light source can have its own color. When you shine a colored light on the surface of a texture, the color of the light blends with the colors defined for each Shader layer in the texture. To emphasize the color provided by the lighting properties, increase the metallic look (Metallicity) in the surface of the texture.

{button ,AL('OVR Defining lighting properties;',0,"Defaultoverview",,)} [Related Topics](#)



Adding color to a light using the Color Swatches Bar

You can adjust the colors of the lights by dragging colors from the Color Swatches Bar onto the light pins. The color of the pin changes as does the color of the light reflected on the texture in the three-dimensional representation.

To add color to a light

- Drag a color from the [Color Swatches Bar](#) onto a light pin.

`{button ,AL('PRC Applying color to lights;',0,"Defaultoverview",)}` [Related Topics](#)



Changing a light's color using the Color dialog box

If the color you want to use does not exist in the Color Swatches Bar, you can create a color using the Color Wheel. The Color Wheel also lets you edit the brightness and opacity of the new color.

To change the color of a light

1. Double-click a color on the [Color Swatches Bar](#).
2. Drag the color shade indicator in the Color Wheel.
3. Move the Brightness slider to adjust the brightness of the color.
4. Move the Opacity slider to adjust the transparency of the color.
5. Drag the new color to a light pin.

{button ,AL('PRC Applying color to lights';0,"Defaultoverview",)} [Related Topics](#)

Understanding Surface properties



Understanding Surface properties

Surface properties are used to define the characteristics of a texture's surface. Surface properties act like a filter; they control how the lighting properties interact with the [Shader layers](#).

Roughness

Roughness controls the focus of the overhead lighting. Low settings focus each spotlight into a small, intense circle. As you increase the Roughness, the light gradually spreads out over the surface of the texture.

Brilliance

Brilliance controls the length and depth of shadows on the surface of a texture. Surface irregularities (e.g., bumps, and wrinkles) stand out more clearly as the brilliance is decreased.

Metallicity

Metallicity determines how the colors in the overhead lighting and Shader layers blend. At low metallicity, a large amount of surface lighting appears in the final, composite texture. At high metallicity, the color is almost entirely taken from the Shader layers; little color comes from the lighting. Use 0% metallicity to suppress the surface color and 100% metallicity to remove all color from the overhead lights.

Graininess

Graininess controls the sharpness and crispness of a texture. An increase in graininess has the same effect as using high-speed film in a camera.

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



Setting Surface properties

You can adjust the surface properties of the image by editing the roughness, brilliance, graininess and metallicity parameters until you have the texture you want. The effects create a realistic, featured surface for the texture.

To set surface properties

- Move the Roughness, Brilliance, Metallicity, and Graininess sliders to adjust the effect of these properties on the surface of the texture.

Understanding Shader layers

Understanding Shader layers

Shader layers are used to apply a color, surface emulation, or picture to a layer within a texture. One or more Shader layers make up the body of any texture and provide both its material and color. By blending several Shader layers together, you can create a composite texture that contains different amounts of each layer. Since a texture is created by looking down through each layer, it's a good idea to define the bottom layer first and then work your way up.

`{button ,AL('OVR Understanding Shader layers;',0,"Defaultoverview",,)} More Detailed Information`
`{button ,AL('OVR Corel TEXTURE;',0,"Defaultoverview",,)} Related Topics`

Defining Shader layers



Defining Shader layers

Shader layers are opaque, transparent, or semitransparent layers that alter the color, texture and blend of the texture itself. You can adjust the blend and algorithm settings as well as the color palette for each layer in the texture.

{button ,AL("OVR Understanding Shader layers;",0,"Defaultoverview",,)} Related Topics



Defining Shader layers

Shader layers are opaque or transparent layers that make up a texture and alter its appearance. Each Shader layer contains editable parameters, such as opacity, pattern, and color, that define its appearance and contribute to the overall appearance of the texture itself.

To define Shader layers

1. Select the bottom layer.

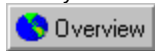
The bottom layer can be a solid color, a material emulation (such as granite, wood, or marble), a geometric shape (such as checkers, gradient, or spots), or a picture (a .BMP or a .TIF file).

2. Choose an algorithm from the [Algorithm](#) list box.
3. Adjust the parameter sliders to edit the properties of the algorithm (such as magnification, rotation, and turbulence).
4. Click the [Preview Selected Layer](#) button to preview the changes made to the bottom layer.

The Blend settings for the bottom layer will always be opaque.

5. Click the [Add Layer](#) button on the toolbar to add additional layers to the texture.
6. Click the [Preview All Layers](#) button to see the effect of combining all the [Shader layers](#).

If you aren't satisfied with the final result, you can edit, delete, or reorder any or all of the layers.



Tip

- When you define the properties for the new layers, pay particular attention to the Blend setting. The more opaque a layer, the less the layers under it will show through. Blend settings can also be used to add or subtract different colors or to create contrasts through shading or highlighting.

Manipulating Shader layers



Manipulating Shader layers

Shader layers can be reordered, deleted, copied to the Clipboard, or saved for use in other textures. You can also disable a Shader layer to see how the composite texture looks without that layer.

{button ,AL("OVR Understanding Shader layers",'0,"Defaultoverview"),} Related Topics



Deleting a Shader layer

Shader layers can be deleted from the stack if you no longer want them in the texture. Once the layer is removed, the texture will lose all parameters defined in the layer.

To delete a Shader layer

1. Click the icon of the Shader layer.
2. Click the Delete Layer button on the toolbar to delete the layer.

`{button ,AL("PRC Manipulating Shader layers",'0,"Defaultoverview",)}` [Related Topics](#)



Changing the order of a Shader layer

The Shader layers are represented in the three-dimensional model as layers in a stack. The order of the layers in the stack can be shuffled to alter the appearance of the texture or to give the texture new characteristics.

To change the order of a Shader layer

1. Click a Shader layer.
2. Drag the layer to its new position.

{button ,AL("PRC Manipulating Shader layers;","0","Defaultoverview",)} [Related Topics](#)



Copying and pasting a Shader layer into another texture

Because Shader layers are organized within the texture as layers in a stack, they can be moved from stack to stack and ultimately, texture to texture. Once the layer has been inserted into the stack, the texture reflects the properties of the new layer.

To copy and paste a Shader layer into another texture

1. Click the Shader layer you want to copy.
2. Click Edit, Copy Layer.
3. Click File, Open.
4. Open the texture into which you want to paste the Shader layer.
5. Select the layer into which you want to paste the shader characteristics or add a new layer.
6. Click Edit, Paste.

The new shader characteristics will replace the characteristics of the selected Shader layer.

7. Drag the Shader layer to the appropriate place in the stack.

`{button ,AL('PRC Manipulating Shader layers;',0,"Defaultoverview",)} Related Topics`



Saving a specific Shader layer within a texture

Shader layers within textures can be saved and used in different textures. You may want to do this if you are creating multiple textures with similar characteristics.

To save a specific Shader layer within a texture

1. Click a Shader layer.
2. Click the Down Arrow button in the Shader layer's Title Bar.
3. Choose Save Layer.
4. Type a name for the layer in the Save Layer dialog box.

{button ,AL('PRC Manipulating Shader layers','0,"Defaultoverview",)} Related Topics



Disabling a Shader layer

Shader layers can be excluded from the stack temporarily without being deleted. You may want to do this if you are experimenting with the look of a completed texture.

To hide a Shader layer

1. Click a Shader layer.
2. Disable the check box in the upper left corner of the Shader layers Title bar.

When the check box is disabled, the three-dimensional representation of the Shader layer becomes transparent and the layer is disabled.

Enabling a Shader layer

- Enable the check box in the upper left corner of the Shader layers Tile Bar.

When the check box is enabled, the layer is active.

{button ,AL("PRC Manipulating Shader layers";'0,"Defaultoverview",)} Related Topics

Applying colors using the Color Gradient Bar



Applying colors using the Color Gradient Bar

You can use the [Color Gradient Bar](#) to apply a color or several shades of color to each layer in a texture. The Color Gradient Bar lets you use color pins to define exactly how colors will blend. The placement of a color pin indicates the highest point of intensity for that color. On either side of the color pin, the color gradually fades and blends into the color defined by the closest pin. The colors you place in the Color Gradient Bar are used to create contrasts in the material you've selected for the layer. For example, you can create colored streaks in a marble layer, dark grains in a wood layer, or yellow polka dots in a spot layer. Once you've created a color pattern in the Color Gradient Bar, you can save it for use in other textures or layers.



Colors marked with an "X" are transparent colors. Solid colors with transparent bands that allow colors and other elements from lower layers to show through.

`{button ,AL("OVR Understanding Shader layers";0,"Defaultoverview",)} Related Topics`



Adding a color pin to the Color Gradient Bar

Color pins are used to transfer colors from the Color Swatches Bar to the Color Gradient Bar. The Color Gradient Bar determines the color of the layer. You can view the changes to the layer as you drag color pins to the Color Gradient bar.

To add a color pin to the Color Gradient Bar

1. Click a color in the Color Swatches Bar and drag it to the Color Gradient bar.

A new color pin appears in the Color Gradient Bar.

2. Drag the color pin to the location you want.

As you drag the pin across the Color Gradient Bar, the color will blend with the colors closest to it.

{button ,AL('PRC Applying colors using the Color Gradient Bar;',0,"Defaultoverview",,)} Related Topics



Removing a color pin from the Color Gradient Bar

You can remove a color from the Color Gradient bar by removing color pins. You can view the changes to the layer as you drag color pins from the Color Gradient Bar.

To remove a color pin from the Color Gradient Bar

1. Click the color pin you want to remove.
2. Drag the pin off the Color Gradient Bar and out of the Work Area.
The pin disappears when you release the mouse button.

{button ,AL("PRC Applying colors using the Color Gradient Bar";'0,"Defaultoverview",,)} Related Topics



Changing the color of a color pin

You can add different colors to the Color Gradient Bar by changing the color of the color pins. This is effective if you want to change the colors of the texture but maintain the original color pattern.

To change the color of a color pin

1. Click the color pin you want to edit.
2. Drag the new color from the Color Swatches Bar to the color pin.

`{button ,AL('PRC Applying colors using the Color Gradient Bar;',0,"Defaultoverview",)} Related Topics`



Saving a color set contained in the Color Gradient Bar

You can save the color settings of your texture for use at a later date. You may want to do this if you are creating multiple textures with the same color pattern.

To save a color set

1. Click the Down Arrow button beside the Color Swatches Bar, and choose Save Color Set from the list box.
2. Type a filename for the color set in the Save Color Set dialog box.

`{button ,AL('PRC Applying colors using the Color Gradient Bar;',0,"Defaultoverview",)} Related Topics`



Loading a preset color set into the Color Gradient Bar

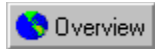
You can load color sets to create textures with a previously defined look and color. You may want to do this if you are creating multiple textures with the same color pattern.

To load a preset color set

- Click the down arrow button beside the Color Swatches Bar and choose the color set you want to import from the list box.

`{button ,AL("PRC Applying colors using the Color Gradient Bar";0,"Defaultoverview",)} Related Topics`

Shader layer algorithm settings



Shader layer algorithm settings (page 1 of 2)

The algorithm settings determine the type of graphic effect that is contained in the Shader layer. There are sixteen different settings you can choose from. Once you've selected an algorithm, you can adjust its parameters and its cut (the section of the three-dimensional space, defined by the layer orientation, that you are viewing) to create different effects. You can also apply any color or combination of colors to an algorithm. The parameter settings for each algorithm appear in the Work Area after you've made your selection. The cut, which determines how the simulated material is sliced to create a textured surface, is adjusted by clicking the Layer Orientation button on the toolbar.

Each algorithm contains parameters that can be edited to control the look of each texture pattern. Some parameters, such as magnification and rotation, are available for multiple algorithms, while other parameters, such as contrast and bias, may only be available for some algorithms. Though the parameter controls are the same, they create different effects based on the pattern of the algorithm.

The following parameters can be edited to adjust the pattern of the algorithm.

Magnification

Controls surface detail. A high level of magnification creates a small number of large patterns; while a low level of magnification creates many small patterns.

Rotation

Rotates the pattern on the z-axis. Since not all algorithms create uniform patterns, rotation affects each pattern differently.

Turbulence

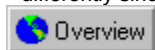
Controls the smoothness of each pattern. In the Clouds algorithm, the turbulence setting determines how the edges of each cloud appear. Low turbulence gives each cloud smooth, rounded edges. High turbulence gives each cloud a jagged, indistinct appearance. You can use the turbulence settings to create a wispy effect.

Variance

Controls how uniformly the turbulence setting is applied. Low variance means that most elements in the pattern have the same turbulence setting. High variance means that turbulence settings are applied randomly, so that most elements in a pattern receive a different setting.

Cut

The section of the three-dimensional space, defined by the layer orientation, that you are viewing. It affects each pattern differently since some patterns are random. You will need to experiment to find the best combination.



[Click here to see the next page.](#)



Shader layer algorithm settings (page 2 of 2)

Contrast

Determines how the color of each individual pattern is taken from the Color Gradient Bar. For example

Contrast = 0%: Colors are taken from randomly chosen positions along the Color Gradient Bar.

Contrast = 50%: More colors are selected from the ends of the Color Gradient Bar than from the middle.

Contrast = 100% : Two colors are taken, one from either end of the Color Gradient Bar. Colors in the middle are ignored.

Complexity

A higher level of complexity creates more complex patterns. The individual patterns become more detailed, especially when viewed using a higher magnification.

Inversion

Switches the order and position of the colors in the pattern. For example, red fractal shapes surrounded by blue become blue fractal shapes surrounded by red.

Bias

Uses the Color Gradient Bar to determine the colors used in the pattern. A low bias setting uses the colors on the left side of the Color Gradient Bar. A high bias setting uses the colors on the right side of the Color Gradient Bar.

Gain

Uses the Color Gradient Bar to determine the colors used in the pattern. A low gain setting uses colors from the center of the Color Gradient Bar. A high gain uses colors from the edges of the Color Gradient Bar.

Type

Determines the pattern the shapes will make. For example, the single-weave pattern creates a uniform weave pattern with single unconnected shapes. The double-weave pattern creates a uniform weave pattern with interconnected shapes.

Sharpness

Controls the amount by which the color blends in the background. A low level of sharpness creates a smaller pattern, using colors found on the left most side of the Color Gradient Bar. A high level of sharpness creates a larger pattern, using colors found on the right most side of the color gradient.

`{button ,AL("OVR Understanding Shader layers",'0',"Defaultoverview"),}` [Related Topics](#)



Applying a preset algorithm to a Shader layer

You can load previously defined algorithms to give your texture a custom pattern. You may want to do this if you are creating multiple textures with the same pattern.

To apply a preset algorithm to a Shader layer

1. Select the Shader layer you want to change.
2. Click the Down Arrow button in the Work Area Title Bar, and choose an algorithm preset from the list box.
The preset changes the values of both the algorithm and blend settings and loads a preset gradient into the Color Gradient Bar.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Colored algorithm to a Shader Layer

The Colored algorithm assigns a solid color to a Shader layer. You can use the Colored algorithm to add a tint to a texture or to create different shades by combining different colored layers. The amount of color added by each layer to the overall texture is controlled by the blend setting.

When you assign the Colored algorithm to a Shader layer, you must choose a gradient for the color. Gradients are used to create surface designs by applying the color as either a solid color or a wash that flows from light to dark, in various directions.

Apply the colored algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Colored from the Algorithm list box.
3. Choose a gradient option from the Gradient list box.
These options adjust the direction of the gradient.
4. Choose a blend option from the Blend list box.
5. Click the Layer Orientation button.
6. Type values for the three-dimensional transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Adding colors to the Color Gradient Bar

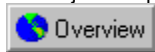
The Color Gradient Bar defines the color of the texture. You can add colors to the Color Gradient Bar by dragging pins from the Color Swatches Bar to the Color Gradient Bar.

To add a color to the Color Gradient Bar

1. Drag a color swatch from the Color Swatches Bar to the Color Gradient Bar.

A color pin appears on the Color Gradient Bar.

2. Add colors to create the gradient effect you want.
3. Adjust the position of the color pins to edit the gradient effect.



Tip

- You can also create a custom color by double-clicking a color pin and using the Color Wheel dialog box to create a custom color.

{button ,AL('PRC Shader layer algorithm settings','0,"Defaultoverview",)} [Related Topics](#)



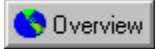
Applying the Clouds algorithm to a Shader layer

The Clouds algorithm creates the effect of a cloudy sky. This algorithm is derived from the Spots algorithm with settings for turbulence added. If you want a cloud pattern without any turbulence, try modifying the Spots algorithm until you get the results you want.

To apply the Clouds algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Clouds from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification creates a small number of large clouds. A low level of magnification creates many small clouds.
4. Move the Rotation slider to adjust the rotation angle of the layer.
5. Move the Turbulence slider to adjust the amount of turbulence applied to the layer.
A low level of turbulence produces smooth, rounded edges for each cloud. High turbulence gives each cloud a jagged, indistinct appearance.
6. Move the Variance slider to adjust the variance setting.
With low variance most elements in the pattern have the same turbulence setting. With high variance, turbulence settings are applied randomly, so that most elements in a pattern receive a different setting.
7. Choose a blend option from the Blend list box.
8. Click the Layer Orientation button.
9. Type values for the three-dimensional transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Applying the Marble algorithm to a Shader layer

Marble patterns are created by slicing a simulated block of marble in different directions. The direction of the cut determines whether the surface contains streaks, bands, or splotches.

To apply the Marble algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Marble from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A low level of magnification creates a large number of small splotches or veins in the marble surface. A high level of magnification results in a few large splotches or veins.
4. Move the Rotation slider to adjust the rotation angle of the layer.
Rotation determines the direction, of the veins or streaks horizontal, vertical, or diagonal.
5. Move the Turbulence slider to adjust the amount of turbulence applied to the layer.
A low level of turbulence produces a flat surface marked with a few irregularities. As the turbulence is increased, more irregularities appear in the marble's surface.
6. Move the Variance slider to adjust the layer's variance setting.
With low variance most elements in the pattern have the same turbulence setting. With high variance, turbulence settings are applied randomly.
7. Choose a blend option from the Blend list box.
8. Click the Layer Orientation button in the toolbar.
9. Type values in the Rotation, Stretch/Scale and Position boxes.
The three-dimensional transformation parameters are used to determine the cut of the shader layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Applying the Wood algorithm to a Shader layer

The Wood algorithm simulates the growth rings found in a block of wood. By altering the cut or rotation, you can simulate textures such as grain or veneer.

To apply the Wood algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Wood from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.

At a high magnification level, you see less grain but more detail in each grain. A low magnification level can be used to show many tightly spaced growth rings or a very fine grain.
4. Move the Rotation slider to adjust the rotation angle of the layer.

Rotation is used to alter the orientation of a simulated grain or veneer.
5. Move the Turbulence slider to adjust the amount of turbulence applied to the layer.

A low level of turbulence simulates a straight-grained wood. A high level of turbulence creates a burred wood effect, and very high settings hides the grain.
6. Move the Variance slider to adjust the layer's variance setting.

With no variance, the turbulence setting is applied to the grain evenly. With 100% variance, some of the grain is given no turbulence while some is given full turbulence.
7. Choose a blend option from the Blend list box.
8. Click the Layer Orientation button in the toolbar.
9. Type values in the Rotation, Stretch/Scale, and Position boxes.

The three-dimensional transformation parameters are used to determine the cut of the Shader layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Applying the Checkers algorithm to a Shader layer

The Checkers algorithm applies a geometric pattern created by slicing a cube made of small, rectangular blocks. Each small block is one solid color that changes from block to block. With magnification set to 1.00, the texture has eight blocks on each side. Checkers are ideal for making tablecloths. With some imagination you can use other layers and properties to make the tablecloth shine, or you can even create the effect of spilled ketchup.

To apply the Checkers algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Checkers from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification produces a small number of large blocks. A lower level of magnification creates a larger number of small blocks.
4. Move the Rotation slider to adjust the rotation angle of the layer.
By adjusting the rotation, you can create diamond, or diagonal, patterns.
5. Move the Contrast slider to adjust the contrast level of the layer.
The contrast setting determines the shades of colors that are taken from the [Color Gradient Bar](#).
6. Move the Turbulence slider to adjust the amount of turbulence applied to the layer.
As turbulence increases, the edges of each block become more and more ragged until a "salt and pepper" pattern is produced.
7. Move the Variance slider to adjust the layer's variance setting.
As the variance is increased, more and more blocks have wider turbulence settings.
8. Choose a blend option from the Blend list box.
9. Click the [Layer Orientation](#) button and type values for three-dimensional transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Spots algorithm to a Shader layer

The effect of the spots algorithm is created by looking down on a surface rather than by slicing an object. The model for the spots algorithm is an irregular mountain range. Peaks and valleys are assigned colors from opposite ends of the color range that is shown in the Color Gradient Bar. Colors of intermediate elevations are taken from colors that are located in the middle of the Color Gradient Bar.

To apply the Spots algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Spots from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification produces a small number of large spots. A low level of magnification produces a large number of small spots.
4. Move the Rotation slider to adjust the rotation angle of the layer.
Rotation moves the texture around the axis. The effect varies with each spot texture.
5. Choose a blend option from the Blend list box.
6. Click the [Layer Orientation](#) button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Agate algorithm to a Shader layer

The Agate algorithm simulates a cut from a block of agate, a translucent quartz that is commonly pale blue or gray, with a wax-like luster.

To apply the Agate algorithm to a Shader layer

1. Select a [Shader layer](#).
2. Choose Agate from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
Magnification increases the grain of the stone.
4. Move the Rotation slider to adjust the rotation angle of the layer.
The texture of agate is almost random and will show only small changes when rotated.
5. Choose a blend option from the Blend list box.
6. Click the [Layer Orientation](#) button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Granite algorithm to a Shader layer

The Granite algorithm creates uniform, sandpaper-like textures. In many respects, the texture looks like the mottled grain of a real block of granite. Like the Spots algorithm, the Granite algorithm is a flat surface, not a sliced solid. Random irregularities can be applied right down to the pixel level.

To apply the Granite algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Granite from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
The higher the magnification, the more the detail that will appear in the grain shapes.
4. Move the Rotation slider to adjust the rotation angle of the layer.
The texture of granite is almost random and will show only small changes when rotated.
5. Choose a blend option from the Blend list box.
6. Click the [Layer Orientation](#) button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Polka Dots algorithm to a Shader layer

The Polka Dots algorithm creates a uniform pattern of polka dots on the image.

To apply the Polka Dots algorithm to a Shader layer

1. Select the Shader layer.
2. Choose Polka Dots from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification produces a small number of large polka dots. A low level of magnification produces a large number of small polka dots.
4. Move the Rotation slider to adjust the rotation angle of the layer.
Rotation moves the texture around the axis. The effect varies with each polka dot texture.
5. Choose a blend option from the Blend list box.
6. Click the Layer Orientation button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



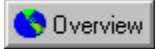
Applying the Wrapped algorithm to a Shader layer

The Wrapped algorithm creates a spiral pattern of circles on the image by "wrapping" the color pattern. At a high magnification the image becomes spiraled like a bull's-eye, while at a lower magnification the bull's-eye pattern becomes distorted.

To apply the Wrapped algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Wrapped from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification produces a small number of large circles. A low level of magnification produces a large number of smaller circles and a less uniform pattern.
4. Move the Rotation slider to adjust the rotation angle of the layer.
Rotation moves the texture around the axis.
5. Choose a blend option from the Blend list box.
6. Click the Layer Orientation button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Applying the Fractal algorithm to a Shader layer

The Fractal algorithm creates a design of circular streaks on the image in the form of a fractal. The pattern has no observable uniformity and looks almost like oil spots on water.

To apply the Fractal algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Fractal from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level applied to the layer.
A high level of magnification produces a small number of large fractal shapes. A low level of magnification produces a large number of smaller shapes..
4. Move the Rotation slider to adjust the rotation angle of the layer.
Rotation moves the texture around the axis.
5. Move the Complexity slider to adjust the complexity of the pattern.
A higher level of complexity creates more complex fractal patterns.
6. Move the Inversion slider to invert the colors of the fractal.
Inversion switches the order and position of the colors in the fractal pattern
7. Choose a blend option from the Blend list box.
8. Click the Layer Orientation button and type values for 3D transformation parameters in the Layer Orientation dialog box if you want to adjust the cut of the layer.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



Applying the Weave algorithm to a Shader layer

The Weave algorithm creates a basket-like weave of individual shapes that interlock together in a uniform pattern.

To apply the Weave algorithm to a Shader layer

1. Select a Shader layer
2. Choose Weave from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few weaves. At a low magnification level, you can see a large number of small, clearly defined weave interactions.
4. Move the Rotation slider to adjust the rotation of the weave pattern.
Rotation determines the direction of the weaves, ie. horizontal, vertical or diagonal.
5. Move the Bias slider to adjust the bias of the pattern.
A low bias setting uses the colors found on the left side of the Color Gradient Bar. A high bias setting uses the colors found on the right side of the Color Gradient Bar.
6. Move the Gain slider to adjust the amount of space between the individual weave patterns.
A low gain setting uses colors from the center of the Color Gradient Bar. A high gain setting uses colors from the edges of the gradient.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)



Applying the Wisp algorithm to a Shader layer

The Wisp algorithm creates a wispy, cloud-like appearance similar to a fractal pattern. The wisps are ragged and have no uniformity or pattern.

To apply the Wisp algorithm to a Shader layer

1. Select a Shader layer.
2. Choose Wisp from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few wisps. At a low magnification level, you can see a large number of small wisps.
4. Move the Rotation slider to adjust the rotation of the weave pattern.
Rotation moves the texture around the axis.
5. Move the Turbulence slider to adjust the amount of irregularity of the pattern.
A high level of turbulence creates a large number of ragged, shapeless wisps. A low level of turbulence creates a smaller number of less ragged wisps.
6. Move the Sharpness slider to adjust the shape and look of the wisps.
A low level of sharpness creates a smaller wisp, using colors found on the left most side of the Color Gradient Bar. A high level of sharpness creates a larger wisp using colors found on the right most side of the Color Gradient Bar.

{button ,AL("PRC Shader layer algorithm settings";0,"Defaultoverview"),} [Related Topics](#)



Applying the Noise algorithm to a Shader layer

The Noise algorithm creates a static-like pattern similar to television static or signal loss. It has no uniformity or cohesion.

To apply the Noise algorithm to a Shader Layer

1. Select a Shader layer.
2. Choose Noise from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see less noise. At a low magnification level, you can see more noise.
4. Move the Rotation slider to adjust the rotation of the noise pattern.
Rotation moves the texture around the axis.
5. Move the Variance slider to adjust the amount of irregularity of the pattern.
A low level of variance creates an evenly distributed amount of noise. A high level of variance creates a unevenly distributed amount of noise.
6. Move the Contrast slider to adjust the appearance of the noise.
A low contrast setting uses colors found in the middle of the Color Gradient Bar. A high contrast setting uses colors found in the entire color spectrum.

{button ,AL("PRC Shader layer algorithm settings";0,"Defaultoverview"),} [Related Topics](#)



Applying the Cellular algorithm to a Shader layer

The Cellular algorithm creates a honeycomb-like network of bumps or cells on the surface of the image.

To apply the Cellular algorithm to a Shader layer

1. Select the Shader layer.
2. Choose Cellular from the Algorithm list box.
3. Select a pattern type from the Type list box.
4. Move the Magnification slider to adjust the magnification level of the layer.

At a high magnification level, you can see a few bumps. At a low magnification level, you can see a large number of small, clearly defined bumps.

5. Move the Rotation slider to adjust the rotation of the cellular pattern.

Rotation determines the direction or flow of the network of bumps and cells

6. Move the Turbulence slider to adjust the amount of turbulence in the image.

Turbulence determines the raggedness of the edges of the individuals cells. At a low turbulence level, you can see well-formed, individual cells. At a higher turbulence level, individual cells become ragged and blurry.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} Related Topics



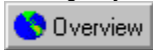
Importing a picture into a Shader layer

A layer can be used to hold a picture imported from another application. By filtering the picture through other [Shader layers](#) and applying a contour, you can achieve dramatic effects. If you use a picture, it is usually loaded into the texture's bottom Shader layer.

When you load a picture into a Shader layer, Corel TEXTURE doesn't just copy the picture into the texture, it attaches the picture file to the texture file. This ensures that your texture design always contains the most up-to-date version of the picture file. For this reason, it's important to keep track of the location of the picture files you've attached to any [unrendered](#) textures



especially if you're sending the design to another user or computer. (Since rendered textures are texture designs converted to bitmaps, any imported pictures included in the design will become part of the bitmap. If the original picture is changed, you'll need to render the texture again to update the picture.)



Tip

- If you are rendering textures that you've received from another user, you should always preview them to ensure no picture files are missing.

To import a picture into a Shader layer

1. Select a [Shader layer](#).
2. Choose Picture from the Algorithm list box.
3. Click the [import](#) button in the Work Area.
4. Choose the folder and filename of the picture that you want to import.
5. Click OK.
6. Once you have imported the image, choose one of the following display options:
 - Click the [Stretch](#) button to automatically adjusts the picture to fit over the entire texture surface.
 - Click the [Center](#) button to place the image in the middle of the layer, surrounded by a gray border.
 - Click the [Tile](#) button to create a tiled pattern from the imported image.

{button ,AL('PRC Shader layer algorithm settings';0,"Defaultoverview",)} [Related Topics](#)

Specifying blend settings



Specifying blend settings

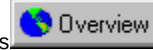
Blend settings define how a layer combines with the layers underneath it to create a composite texture. There are 11 blend settings you can use to create distinct effects. By combining opaque Shader layers with layers of varying transparency, you can create very different effects from the same texture. The best way to see the effect of a blend setting is to apply it to a layer and see how it affects the preview of the completed texture.

{button ,AL("OVR Understanding Shader layers;",0,"Defaultoverview",,)} [Related Topics](#)



Applying a transparent color to a Shader layer

A fully opaque blend blocks all light coming from below. However, if you assign a transparent color to an opaque layer, portions of lower Shader layers will show through. Transparent colors are those colors marked with an "X" on the Color Swatches Bar.



Using transparent colors is similar to placing a colored filter over a camera lens. Light can shine through, but it is subtly altered or colored. By combining different opacity settings with transparent colors, you can control exactly how much each layer contributes to the final, composite texture. A layer that contains a solid color and has a fully opaque setting will blot out all layers beneath it.

Since the bottom layer has nothing underneath, it is automatically assigned an opaque blend setting.

To apply a transparent color to a Shader layer

1. Select a Shader layer.
2. Drag a transparent color swatch from the Color Swatches Bar to the Color Gradient Bar.
Transparent colors are those colors marked with an "X" on the Color Swatches bar.
3. Adjust the position of the color pin until you're satisfied with the color effect.

{button ,AL('PRC Specifying blend settings';,0,"Defaultoverview",)} [Related Topics](#)



Applying the Additive blend setting to a Shader layer

In an additive blend, the color values of the additive layer are added to the color values of those from lower layers. Since the resultant color components can only stay the same or become larger, an additive blend never causes darkening. The resultant color is a combination of the additive layer and all other layers.

White in the additive layer swamps any color from the lower layers, resulting in a white texture. Black in the additive layer has no effect on color from the lower layers.

To apply the Additive blend setting to a Shader layer

1. Select a Shader Layer.
2. Choose Additive from the Blend list box.

{button ,AL('PRC Specifying blend settings';,0,"Defaultoverview",)} Related Topics



Applying the Subtractive blend setting to a Shader layer

In a subtractive blend, the color values of the subtractive layer are subtracted from the color values of those in lower layers. Since light is always removed, subtractive layers have the effect of darkening the texture. The lighter areas in a subtractive layer create a darkening effect.

White areas are converted to black in a subtractive blend, while black areas don't change the underlying colors, since black has no light to subtract.

To apply the Subtractive blend setting

1. Select a Shader layer.
2. Choose Subtractive from the Blend list box.

`{button ,AL('PRC Specifying blend settings';,0,"Defaultoverview",)} Related Topics`



Applying the Lighten blend setting to a Shader layer

The Lighten blend setting lightens all the colors in the Color Gradient Bar. While an additive layer lightens only those colors filtered through it (i.e, all the layers below it), a lightened layer will affect all the colors in a texture.

To apply the Lighten blend setting

1. Select a [Shader layer](#).
2. Choose Lighten from the Blend list box.

`{button ,AL("PRC Specifying blend settings";0,"Defaultoverview",)} Related Topics`



Applying the Darken blend setting to a Shader layer

The Darken blend setting darkens all the colors in the Color Gradient Bar. While a Subtractive layer darkens only those colors filtered through it (i.e. all the layers below it), a darkened layer affects all colors in the texture.

To apply the Darken blend setting to a Shader layer

1. Select a [Shader layer](#).
2. Choose Darken from the Blend list box.

`{button ,AL("PRC Specifying blend settings";0,"Defaultoverview",)} Related Topics`



Applying the Shade blend setting to a Shader layer

The Shade blend setting is an additive blend in which white brightens a color and black darkens it. By applying a shaded layer, you can turn a solid color layer into a layer in which colors gradually shift from light to dark

To apply the Shade blend setting to a Shader layer

1. Select a [Shader layer](#).
2. Choose Shade from the Blend list box.

`{button ,AL("PRC Specifying blend settings";0,"Defaultoverview",)}` [Related Topics](#)



Applying the Hue Shift blend setting to a Shader layer

When you apply the Hue Shift blend setting, all the combined color pins in the layers below the hue-shifted layers are inverted.

To apply the Hue Shift blend setting

1. Select a [Shader layer](#).
2. Choose Hue Shift from the Blend list box.

{button ,AL("PRC Specifying blend settings";0,"Defaultoverview",)} [Related Topics](#)



Applying the Multiply blend setting to a Shader layer

The Multiply blend setting acts like a color filter, allowing some color to show through while blocking others. In a multiplied layer, white allows all colors to show through, a color with a medium brightness allows some of the color to show though, and black blocks all colors.

To apply a Shader layer

1. Select a [Shader layer](#).
2. Choose Multiply from the Blend list box.

{button ,AL('PRC Specifying blend settings';,0,"Defaultoverview",)} [Related Topics](#)

Defining form and geometry

Defining Form and Geometry

Form and Geometry settings are used to apply a contour, or topography, and an edge to the surface of a texture. These properties give the texture a three-dimensional appearance that can be either subtle or dramatic, depending on their settings.

Topographic elements

Topographic elements create a contour for the surface of your texture. You can simulate bumps, dents, ripples, waves, or simply opt for a flat surface. You can also import bump maps, in which an image (such as .BMP or .TIF) is transformed into a bumpy pattern. Once you select a topographic algorithm, you can fine tune its properties to achieve the best effect. You can adjust magnification, height, and frequency parameters to create either a subtle or dramatic pattern.

Edge properties

The Edge property of a texture specifies the type and size of the texture's border. You can select None (for no border), Bevel, Round, Extruded, or Picture Frame

`{button ,AL(^OVR Defining form and geometry;',0,"Defaultoverview",)} More Detailed Information`
`{button ,AL(^OVR Corel TEXTURE;',0,"Defaultoverview",)} Related Topics`

Form and Geometry algorithm settings



Form and Geometry algorithm settings

The Form and Geometry algorithm settings determine the type of topographic effect applied to a texture's surface. Each algorithm can be adjusted to change the effect it produces.

Some parameters, such as magnification and rotation, are available for multiple algorithms, while other parameters, such as contrast and bias, may only be available for some algorithms. Though the parameter controls are the same, they create different effects based on the pattern of the algorithm.

The following parameters can be edited to adjust the pattern of the algorithm.

Magnification

Controls the surface detail and determines the number and size of the patterns you see. At a high magnification level, you can only see a few patterns. At a low magnification level, you can see a large number of small, clearly defined patterns.

Height

Determines the amount of detail shown by each texture pattern. If you want to create a subtle effect, decrease the height setting. If you want a more dramatic effect, increase the height setting.

Frequency

Determines the number of patterns visible in the texture. Increasing the frequency creates a large number of small, tightly packed patterns. Decreasing the frequency results in a smaller number of larger patterns.

Type

Determines the pattern of the algorithm. For example, in the Fractal algorithm, Lumps creates a bubble-like pattern, Stonework creates a cobblestone pattern, and Crinkled creates a wrinkled-paper effect. Fractal Lump, Fractal Stonework and Fractal Crinkle create a similar effect, however, with a more detailed patterned surface.

Turbulence

Produces a randomly uneven surface. With no turbulence, the pattern will be flat and uniform in color. A low turbulence setting produces a flat surface marked with a few irregularities. As the turbulence is increased, more irregularities appear.

`{button ,AL("OVR Defining form and geometry";0,"Defaultoverview",)}` [Related Topics](#)



Applying the Waves algorithm

The Waves algorithm creates concentric waves radiating from the center of the texture.

To apply the waves algorithm

1. Select the Form And Geometry layer.
2. Choose Waves from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few waves. At a low magnification level, you can see a large number of small, clearly defined waves.
4. Move the Height slider to adjust the height of topographic elements.
If you want a more dramatic effect, increase the height setting.
5. Move the Frequency slider to adjust the number of visible topographic elements.
Decreasing the frequency results in a smaller number of larger waves.

{button ,AL('PRC Form and Geometry algorithm settings','0',"Defaultoverview",)} [Related Topics](#)



Applying the Ripples algorithm

Ripples are similar to waves, but they have a higher frequency and, therefore, produce a greater number of individual ripples.

To apply the ripples algorithm

1. Select the Form And Geometry layer.
2. Choose Ripples from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few ripples. At a low magnification level, you can see a large number of small, clearly defined ripples.
4. Move the Height slider to adjust the height of topographic elements.
If you want a more dramatic effect, increase the height setting.
5. Move the Frequency slider to adjust the number of visible topographic elements.
Decreasing the frequency results in a smaller number of larger ripples.

{button ,AL('PRC Form and Geometry algorithm settings','0',"Defaultoverview",,)} [Related Topics](#)



Applying the Wrinkles algorithm

Wrinkles create an effect resembling a crumpled piece of paper that has been flattened.

To apply the wrinkles algorithm

1. Select the Form And Geometry layer.
2. Choose Wrinkles from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.

At a high magnification level, you can see a few wrinkles. At a low magnification level, you can see a large number of small, clearly defined wrinkles.

4. Move the Height slider to adjust the height of topographic elements.

If you want a more dramatic effect, increase the height setting.

{button ,AL("PRC Form and Geometry algorithm settings";0,"Defaultoverview",)} [Related Topics](#)



Applying the Bumps algorithm

Bumps appear as raised lumps on a texture's surface. They are randomly distributed with a frequency determined by the following settings

To apply the bumps algorithm

1. Select the Form And Geometry layer.
2. Choose Bumps from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.

At a high magnification level, you can see a few bumps. At a low magnification level, you can see a large number of small, clearly defined bumps.

4. Move the Height slider to adjust the height of topographic elements.

If you want a more dramatic effect, increase the height setting.

{button ,AL("PRC Form and Geometry algorithm settings";,0,"Defaultoverview",,)} Related Topics



Applying the Dents algorithm

Dents resemble indentations or pits in a texture's surface. Like bumps, their location is random and depends on the following settings.

To apply the dents algorithm

1. Select the Form And Geometry layer.
2. Choose Dents from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.

At a high magnification level, you can see a few dents. At a low magnification level, you can see a large number of small, clearly defined dents.

4. Move the Height slider to adjust the height of topographic elements.

If you want a more dramatic effect, increase the height setting.

{button ,AL("PRC Form and Geometry algorithm settings";0,"Defaultoverview",)} Related Topics



Creating Bump Maps

Bump maps are used to carve text or pictures into wood or chisel them into granite or other stone. The contrasting colors in the picture are used to determine the relative height of the bumps. Corel TEXTURE uses the following scale to determine how elements are placed in relation to the surface of the texture:

- Black elements are placed below the surface.
- Elements that are 50% gray are placed level with the texture's surface.
- White elements are placed above the surface.

Black-and-white pictures make high-contrast images. Grayscale pictures create softer images. Corel TEXTURE automatically translates color images into grayscale images before creating the bump map.

To apply the bump maps algorithm

1. Select the Form And Geometry layer.
2. Choose Bump Map from the Algorithm list boxes.
3. Click the import box located in the center-left of the Work Area.
4. Locate the folder containing the picture you want to import.
5. Choose the filename and click OK.
6. Click one of the following buttons:
 - Stretch to automatically adjusts the picture to fit over the entire texture surface
 - Center to place the image in the middle of the layer, surrounded by a gray border
 - Tile to create a tiled bump map from the imported image

{button ,AL("PRC Form and Geometry algorithm settings";,0,"Defaultoverview",,)} [Related Topics](#)



Creating a cellular effect

The cellular algorithm creates a honeycomb like network of bumps or cells on the surface of the image. The following settings determine the characteristics of the cells.

To apply the cellular algorithm

1. Click the Form And Geometry layer.
2. Choose Cellular from the Algorithm list box.
3. Choose a pattern type from the Type list box.
4. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few bumps. At a low magnification level, you can see a large number of small, clearly defined bumps.
5. Move the Rotation slider to adjust the rotation of the cellular pattern.
Rotation determines the direction, or flow, of the network of bumps and cells
6. Move the Turbulence slider to adjust the amount of turbulence in the image.
Turbulence determines the raggedness of the edges of the individuals cells. At a low turbulence level, you can see well-formed, individual cells while at a higher turbulence level individual cells become ragged and blurry.
7. Move the Height slider to adjust the height of topographic elements.
If you want a more dramatic effect, increase the height setting.

{button ,AL('PRC Form and Geometry algorithm settings';0,"Defaultoverview",,)} [Related Topics](#)



Creating a weave pattern

The Weave algorithm consists of a basket-like weave of individual shapes that interlock together in a uniform pattern.

To apply the weave algorithm

1. Select the Form And Geometry layer.
2. Choose Weave from the Algorithm list box.
3. Move the Magnification slider to adjust the magnification level of the layer.
At a high magnification level, you can see a few weaves. At a low magnification level, you can see a large number of small, clearly defined weave patterns.
4. Move the Rotation slider to adjust the rotation of the weave pattern.
Rotation determines the direction of the weaves which can be horizontal, vertical or diagonal.
5. Move the Height slider to adjust the depth of the patterns.
If you want a more dramatic effect, increase the height setting.

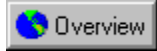
{button ,AL('PRC Form and Geometry algorithm settings','0',"Defaultoverview",)} [Related Topics](#)

Creating three-dimensional effects with edges



Creating three-dimensional effects with edges

Edges are used to enhance the three-dimensional effect of a texture. When you create a new texture, it is generated as a flat slab. Edge properties can simulate height by carving the outline of the texture into various shapes. The Bevel slider lets you set the overall size of the edge.



Note

- You must have at least one of the spot lights turned on to see the effect of any of the Edge property settings.

{button ,AL('OVR Defining form and geometry','0,"Defaultoverview",,)} [Related Topics](#)



Defining Edge Properties

The Edge properties define the border of your texture. There are many edges to choose from including Bevel, Round, and Picture frame.

To define edges

1. Select the Form And Geometry layer.
2. Choose a border effect from the Edge list box.
When you choose a border, its effect on the texture is displayed in the Preview window.
3. Move the Bevel slider to change the border effect's properties.

Rendering textures



Rendering textures

Rendering transforms a texture design into a bitmap that can be used in other applications. A rendered texture cannot be edited in Corel TEXTURE.

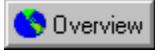
You can render your texture in one of two ways: you can render the image to a window, where you can review its final, rendered appearance, or you can render the image to a file. When you render an image to a file, a bitmap is created from the texture design. Rendering to a window is considerably faster than rendering to a file and ensures that the rendered texture matches your design. This feature is particularly useful with large, complex textures that may require a considerable amount of memory to convert to a bitmap.



Note

- Before you render an image to either a window or a file, you should verify that the size and resolution settings are correct.

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



Rendering a texture to a window

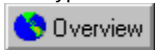
Rendering a texture to a window allows you to immediately view the texture you have created. This is an effective way to ensure that the settings you have chosen are correct and that the texture suits your needs.

To render a texture to a window

1. Click Texture, Render To Window.

When you perform this step, a window appears that is gradually filled by the texture in its final dimensions. The Status Bar under the Title Bar shows the speed at which the image is being rendered and the portion of the image that remains to be rendered.

2. Click File, Save As if you're satisfied with the rendered image.
3. Locate the folder where you want to save the texture.
4. Type a filename in the File name box.



Note

- To pause the rendering process, click the Stop button. You can resume the process by clicking the same button, now labeled Refresh.

{button ,AL('PRC Rendering textures;',0,"Defaultoverview",)} Related Topics



Saving a texture to a file

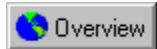
Rendering a texture to a file allows you to create a bitmap of the texture. This process is slower than rendering to a window and does not let you preview the texture before you save it.

To save a texture file

- Click Texture, Render To File.

If you haven't saved the texture design, you will be prompted to save it now.

You can monitor the process of rendering by observing the Status Bar. To pause the rendering process, click the Cancel button.



Note

- Rendering is a background operation. During the process, you can run other programs; however, you may find the other programs a little slower than usual.

{button ,AL("PRC Rendering textures";0,"Defaultoverview",)} [Related Topics](#)



Creating a tile pattern from a texture design

Tiling the image is a way to create a larger texture pattern using a smaller portion of texture. The tiling process places the smaller portions of texture side by side to create a larger texture made up of smaller textures.

To create a tile pattern

1. Open or create the pattern you want to tile.
2. Click Texture, Generate Tiling Image or click the [Generate Tiling Image](#) button on the toolbar.
This step prepares the image for tiling.
3. Click Preview, Test Tiling to view the image before rendering it. Click anywhere on the screen to remove the pattern window that appears.
4. Render the tiled texture.

`{button ,AL('PRC Rendering textures';,0,"Defaultoverview",)}` [Related Topics](#)



Saving the rendered texture

Once you are satisfied with the rendered texture, you can save it to a file.

To save a rendered texture

1. Click File, Save As.
2. Type a name for the rendered texture in the File name field.
3. Choose a folder from the Save in list box to save the texture.
4. Click Save.

The file is saved in .BMP format.

`{button ,AL("PRC Rendering textures";0,"Defaultoverview",)} Related Topics`



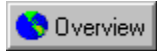
Saving texture designs in an unrendered format

If you have not completed editing a texture and you do not want to render the texture at this time, you can save the texture in an unrendered format.

To save a texture in an unrendered format

Do one of the following

- Click File, Save to save any changes you've made to the current texture.
- Click File, Save As to save the file under a different name and location. This leaves the original texture unmodified.



Tip

- If you have selected one of the preset textures you should save it with a different file name before performing any edits.

`{button ,AL("PRC Rendering textures";0,"Defaultoverview",)}` [Related Topics](#)



Lets you delete a Shader layer from the stack. Deleting the layer from the stack causes the texture to lose all properties associated with the texture.



Lets you Preview the Shader layer which is currently selected.



Stretches the image to cover the entire surface of the Shader layer. The more the image is stretched, the greater the image quality is degraded.



Centers the image on the Shader layer.



Lets you import an image to the Shader layer.



Lets you preview all Shader layers in the stack. This is useful if you want to see what the texture will look like with all layers attached.



Lets you add a Shader layer to the stack. By adding more shader layers to the stack, you can further customize the texture.



Lets you edit the cut of the layer that you are currently viewing. The cut is the section of the three-dimensional space, defined by the layer orientation, that you are viewing.



Lets you create a tiled texture. By tiling a small piece of texture you can create a larger, uniform texture pattern.



Lets you tile the imported image on the Shader layer. This is useful if the image is a small uniform, texture and you want to texture the entire layer.

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Unrendered texture

Algorithm settings

Determine the type of graphic element contained in the Shader layer.

Blend settings

Define how a layer combines with the layers underneath it to create a composite texture.

Color Set

A group of predefined colors saved together as a file.

Color Palette

The Color palette allows you to adjust the colors assigned to each element in a texture. You can alter the brightness and opacity of each color and use the Color Wheel to adjust the color's shade. By default, the Color palette is hidden.

Color Swatches bar

The Color Swatches bar allows you to choose colors for the layers, and lights that make up the texture. At the right end of the bar is the Color Menu button. Click the button to display a pop-up menu that allows you to save, or reset the colors displayed in the Color Swatches bar.

Shader layers

Shader layers are used to apply patterns such as solid colors, marble, wood, and granite to a texture. Each Shader layer represents a slice or cut of the material you've selected. Shader layers can also be used to hold a picture (such as a bitmap) that you can filter through several other layers. By blending different Shader layers together, you can achieve a wide range of unique effects.

Color pin

Indicates the highest intensity of a specific color on the Color Gradient bar. On either side of the color pin, the color gradually fades and blends into the color defined by the closest color pin.

Edge properties

Specify the type and size of a texture's border.

Topographic element

Create a contour for the surface of the texture.

Color Gradient bar

The Color Gradient bar is used to create a color pattern which is applied to a shader layer. Once you've created a color pattern , you can save it for use in other textures or layers.

Transparent colors

Colors marked with a X are transparent colors
elements from lower layers to show through.



solid colors with transparent bands which allow colors and other

Rendering

The process of transforming a texture design into a bitmap that can be used in other applications. Rendered textures cannot be edited in Corel TEXTURE.

Unrendered texture

A texture that has not yet been converted into a bitmap. Unrendered textures can be saved and edited in Corel TEXTURE.

