

Navigating in the Tutors



Click the Quit button to exit a CoreITUTOR.



Click the Next button to move to the next topic in a CoreITUTOR.



Click the Previous button to move to the previous topic in a CoreITUTOR.



Click the Tips button to view additional information about a CoreITUTOR. This button is grayed out if there is no Tip available.



Click the Notes button to view additional information about a CoreITUTOR. This button is grayed out if there is no Note available.

Using pop-ups, jumps, and automation

When you see **green text** in the Tutors, it indicates that a pop-up is available. Click pop-ups to display additional information in a window that "pops up" on top of the Tutor window.

Blue text indicates a link to another screen in the Tutor. Click this text to jump to the topic specified.

When you see **green underlined text**, it indicates that an automated action is available. Click this text to have a task completed for you.

Using the Tools Reference Area

Clicking a tool that appears in the Tools Reference area, activates that tool as if you had clicked it on the Toolbox.



Click the Next button to move to the next topic in a CorelTUTOR.

The Title Bar contains three icons (found at the right end of the Title Bar). The buttons can be used to reduce the window to its smallest size so that it appears only on the task bar, to maximize the CorelDRAW window to full screen size, or to close the window.



The task bar appears along the bottom of your screen, outside of the CorelDRAW window. It contains a Start button, as well as additional buttons for all applications that are currently open.

Clicking a menu name displays a list of commands for accessing CorelDRAW's functions.

File Edit

The Property Bar is a context sensitive toolbar that displays different information and controls depending upon the currently selected tool or object. You can use the property bar to do almost everything from changing the size of an object, to formatting text and positioning objects on the screen.

By default, the Property Bar appears on the screen as a floating toolbar, with a Title Bar visible. You can move this Property Bar anywhere on the screen. Placing it on any of the four sides of the window docks the toolbar there, containing it within the window borders.





The Landscape button changes the orientation of the page so that the horizontal dimension of the page is greater than the vertical dimension.



The Portrait button sets the Drawing Page so that its short end is horizontal.

The Status Bar gives you constant, up-to-date information about your document. You can customize its position, appearance, and content so that you have easy access to the information you require to work most efficiently.

11:27 AM Monday
Snap to Guideline

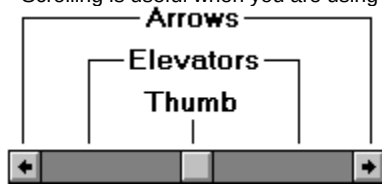


You can move the Toolbox anywhere on the screen by clicking the area that surrounds the tools, and dragging it. Placing it on the screen turns it into a floating toolbox, with a title bar. Placing it on any of the four sides of the window docks the toolbar there, making it part of the window border. To find out the name of a tool, position the mouse over the tool and a pop-up balloon will appear. This pop-up Help is referred to as a ToolTip.

A tool that, when selected, displays two or more additional tools. Tools that have a flyout have a small triangle located in the bottom right corner. To access the flyout click this triangle, or click and hold the mouse button down anywhere on the tool. The example shown below can be accessed by clicking and holding down the Polygon tool.



Use the scroll bars to shift the view in the Drawing Window to see portions of a drawing outside the current viewing area. Scrolling is useful when you are using a zoomed-in view.



To choose a fill color, click the Color Palette with the left mouse button. To choose an outline color, click it with the right mouse button.



Clicking the X that appears at the end of the palette removes the object's fill if you click with the left mouse button, or outline if you click with the right button.

CorelDRAW's movable on-screen rulers provide a visual reference that can help you determine the size and position of objects in your drawing. You can have the rulers display the unit of measurement that best suits your diagram.




A grid is a series of evenly spaced dots that appear on the screen.

Guidelines are non-printing lines that are used to align objects. The guideline starts out black, but turns blue when you release the mouse button.

To scroll through a Color Palette, click the left or right scroll buttons (shown below).



To view all of the colors available for the current Color Palette, click the  button.



The Pick tool lets you select, move, and resize objects using the mouse. After you select an object, you can apply fills to change its appearance. Clicking the tool that appears in the Tools Reference area (found below), activates the Pick tool.



To move an object using the mouse, select the object with the Pick tool, then drag the object to a new place in your drawing.
To learn how to transform objects, complete the "Transforming Objects" Tutor.



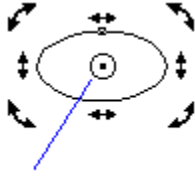
The Text tool lets you enter words directly on the screen as Artistic or Paragraph text. Clicking the tool that appears in the Tools Reference area (found below), activates the Text tool.

Artistic text appears as strings, which are treated as objects. This allows you to fit the text to a path, apply various special effects, and more.

Paragraph text appears as blocks, which is useful for text-intensive applications such as ads and brochures. Formatting features for Paragraph text allow you to flow text in columns, create bulleted lists, and set tabs and indents. You can also link blocks of Paragraph text or wrap text around other objects.

When fitting text to a path automatically, the text cursor changes shape from  to  as you move over the object, to show where the text will be applied.

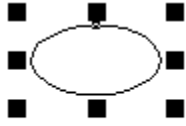
You can also press F1 when a command, tool, or control is highlighted to display What's this? Help.



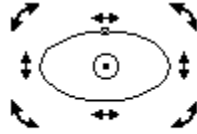
center of rotation

The center of rotation is the point around which an object rotates.

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror an object. Click on a selected object and the handles change to arrows which then permit you to rotate and skew the object.



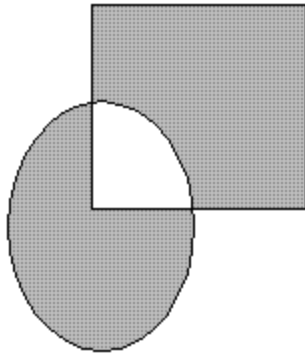
Sizing handles



Rotating & skewing handles

If the original objects overlap, their paths join at points where they intersect, thereby creating a single object. If the objects don't overlap, they still become part of a single object, but maintain their spatial separation.

The example below shows two objects that have been joined using the Combine command. The overlapping area, referred to as a clipping hole, is transparent, allowing you to see what's underneath.





The Break Apart command divides a combined object into its component objects. You can break apart any object you've combined, or objects that have been created using the Combine command. This command is particularly useful for modifying Clipart that has been created by combining several independent objects.

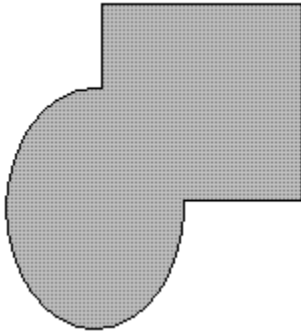


The Weld command joins overlapping objects. The resulting curve object takes on the fill and outline attributes of the target object; the object to which you are welding the selected object(s).

The example below shows two objects that have been joined using the Weld command.

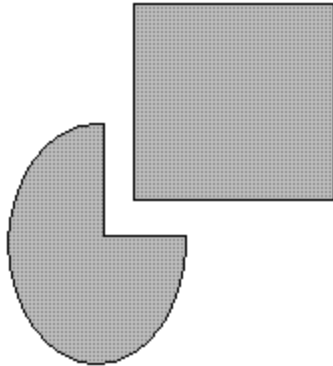
The object you trim (shown on the left), is called the target object. It retains its fill and outline attributes, but has areas that it shares with the other object removed.

If you selected the objects using marquee selection, the welded object uses the fill and outline of the bottom object. If you used multiple select, the object uses the last-selected object's fill and outline.





The Trim command allows you to create irregular shapes by taking one object, and using it to trim off a part of another object. The example below shows two objects that have been modified using the Trim command. The Intersection command creates new objects using the area common to two or more objects. The objects you trim (shown in gray), are used to create a new object (shown in yellow).

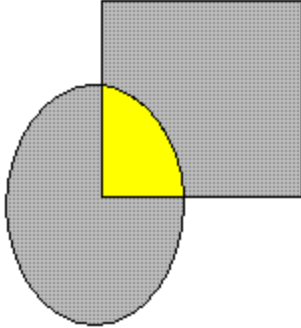




The Intersection command creates new objects using the area common to two or more objects.

The objects you trim (shown in gray), are used to create a new object (shown in yellow).

If you selected the objects using marquee selection, the intersected object uses the fill and outline of the bottom object. If you used multiple select, the object uses the last selected object's fill and outline.



If you selected the objects using marquee selection, the intersected object uses the fill and outline of the bottom object. If you used multiple select, the object uses the last-selected object's fill and outline.

The new drawing uses the default program settings. If you already have a drawing open, the new drawing opens over the current drawing.

A template is a collection of styles that you name and store. Styles are a set of attributes to which you assign a name. You can open a template and apply its styles to any illustration. The styles control the appearance of shapes, lines, and text in any drawing that uses the template.

CorelDRAW's preset templates are stored in the COREL/DRAW70/ DRAW/TEMPLATE directory. You can add a folder to the Template folder to store your custom templates. Any drawing that you save in the TEMPLATE folder acts as a template.

Removes the outline from the current object.

Move the object by selecting it with the Pick tool, and dragging it on the screen. For more information, see the Transforming objects Tutor.



The Interactive Fill tool allows you to apply fills using the mouse. The direction and position of the fills are controlled using fill arrows, which can be dragged across the surface of the selected object. Clicking the tool that appears in the Tools Reference area (found below), activates the Interactive Fill tool.



The New Color Style button opens the New Color Style dialog box, which allows you to create a parent color. Parent colors are used to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.



The New Child Color button opens the Create a New Child Color dialog box, which allows you to create a child color. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness for the child colors.



The Edit Color Style button opens the Edit Color Style dialog box, which allows you to change a parent or child color. When you change a parent color, the child colors that are linked to the parent also change.



The Create Shades button opens the Create Shades dialog box, which allows you to create child colors automatically, based on the hue of the parent color. You can automatically create up to 20 children colors.

Use Fill Colors allows you to create color styles based on the fill colors used in the current drawing.

Use Outline Colors allows you to create color styles based on the outline colors used in the current drawing.

The Do Not Create Duplicate Color Styles check box, when enabled, ensures that only one color style is created for each instance of a color in your drawing. If this check box is disabled, a new color style will be created for each color contained in your drawing; even if the same color is used in more than one location.

Automatically Link Similar Colors Together links similar colors together under their appropriate parent colors based on hue tolerance.

Convert Child Palette Colors To CMYK, when enabled, converts colors from a specific color-matching system to CMYK so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

Colors are only converted to CMYK if their hue is different from the parent color. If the color already has the same hue as the parent, the color is not converted. Once you have converted colors to CMYK, they cannot be converted back to their original format.

The following controls are available in the Automatically Create Color Style dialog box:

- Use Fill Colors allows you to create color styles based on the fill colors used in the current drawing.
- Use Outline Colors allows you to create color styles based on the outline colors used in the current drawing.
- Automatically Link Similar Colors Together links similar colors together under their appropriate parent colors based on hue tolerance.
- Convert Child Palette Colors To CMYK, when enabled, converts colors from a specific color-matching system to CMYK so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

Colors are only converted to CMYK if their hue is different from the parent color. If the color already has the same hue as the parent, the color is not converted. Once you have converted colors to CMYK, they cannot be converted back to their original format.

The Parent Creation Index slider determines the number of parent colors created. Moving the slider to the right creates only a few parent colors; moving the slider to the left creates many parent colors. Try experimenting with different slider values in your drawing until you achieve the desired result.

You can also select a color by entering a name in the Name box, by entering values in the appropriate boxes, or by moving the small square that appears in the Preview box.

You can also adjust the values that appear in the Saturation and Brightness boxes to create a child color.

This step is optional. If you do not enter a name, a default name is assigned (e.g., Child1 of Black).

The Create box indicates the number of child colors that you want to create. You can automatically create up to 20 child colors.

Lighter Shades creates child colors that are lighter than the parent.

Darker Shades creates child colors that are darker than the parent.

Light and Darker Shades creates an equal number of light and dark colors.

The Shade Similarity slider allows you to determine how similar the shade of the child colors will be, relative to the parent color. Higher values (moving the slider to the right), create shades that are very similar; lower values (moving the slider to the left), create shades that are less similar.

When you change the color of a parent, the color of the child also changes automatically, eliminating the need to make each change individually.

For example, if the parent colors is navy blue and you change it to red, the child colors would automatically change to different shades of red. This would be useful if you had a drawing that was made up of many different shades of the color.

You can also edit a parent color by typing values in the appropriate boxes.



The Auto Create Color Styles button opens the Automatically Create Color Styles dialog box, which allows you to create color styles automatically based on the colors used in your current drawing.

You can also apply a color style to a fountain fill, an outline, or to a monochrome bitmap.



A type of fountain fill that shows a progression of colors in a straight line. You can apply custom or built-in linear fills that use a direct progression from one color to another or a cascade of different colors.



A type of fountain fill that shows a progression of colors in a circular path that radiates from the center of the object. You can apply custom or built-in radial fills that use a direct progression from one color to another or a cascade of different colors.



A type of fountain fill that shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. You can apply custom or built-in conical fills that use a direct progression from one color to another or a cascade of different colors.



A type of fountain fill that shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards. You can apply custom or built-in square fills that use a direct progression from one color to another or a cascade of different colors.



Holding down the mouse button on this tool opens the Fill flyout (shown below). The Fill flyout provides preset fills, as well as various tools for setting uniform, fountain, texture, and pattern fills.





Holding down the mouse button on this tool opens the Fill flyout (shown below).



The Fill flyout provides access to the Fountain Fill tool, which is used for specifying fountain fills. You can choose from a Linear, Radial, Conical, or Square path.





Previews your custom fountain fill. You can add, remove, or edit color markers by clicking just above the preview ribbon.



Saves the current custom fountain fill. If you have created the fill from scratch, you must first type a name in the Presets field.



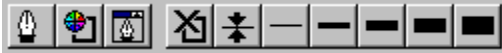
Displays a thumbnail image of the currently selected fountain fill.



The Rectangle tool lets you draw rectangles and squares by dragging the mouse. Clicking the tool that appears in the Tools Reference area (found below), activates the Rectangle tool.



Holding down the mouse button on this tool opens the Outline flyout (shown below).

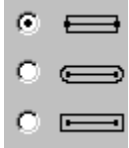


The Outline flyout provides access to the Outline Pen dialog box, which allows you to set and apply Outline Pen attributes such as color, width, style, nib shape, and arrowheads.





Setting the corner shape can greatly affect the appearance of lines and curves, especially if the object has a particularly thick line weight or the object is particularly small.



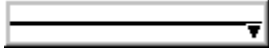
Setting Line Caps determines the shape of the end of the line.



Draws round caps extending beyond the ends of the line.



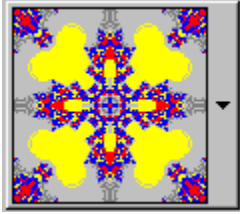
Draws square caps extending beyond the ends of the line.



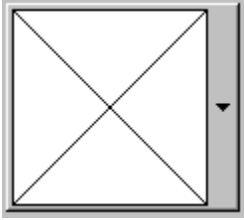
Opens a flyout where you can choose from a variety of line styles. Press the ESC key to exit without making a selection.



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



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



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

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



Holding down the mouse button on this tool opens the Fill flyout (shown below).



The Fill flyout opens the Pattern dialog box, used to apply two-color bitmap pattern fills to your objects.





Used to apply two-color bitmap fills to your objects.







Used to apply bitmap pattern fills to your objects.



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

A closed path is a continuous line that is joined at a point (or node) to form an object to which you can apply different fills and outlines.

When applying a fill color to an object using drag and drop, the mouse pointer changes shape from  to , as you move over the object, to show where the color will be applied.

When applying an outline color to an object using drag and drop, the mouse pointer changes shape from  to , as you move over the object, to show where the color will be applied.



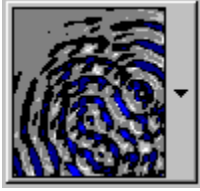
Holding down the mouse button on this tool opens the Fill flyout (shown below).

The Fill flyout opens the Uniform Fill dialog box, which allows you to create and apply a uniform fill color.



PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

Displays a thumbnail image of the currently selected pattern. Click the Pattern picker to display a list of available texture.



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



Opens the Texture Fill dialog box, used to apply texture fills to your objects.



Opens the PostScript Texture Fill dialog box, used to fill the selected object with a special type of pattern fill designed using the PostScript language.

Click View menu, Enhanced to enable Enhanced view mode. Enhanced view uses 2X oversampling to ensure the best possible display quality. This has no effect on a drawing, only on how it's displayed on the computer screen.



The Details button displays additional information about your CorelDRAW files, including the file's size, the type of file, and the date that it was last modified.

Liz's popups

brochure




Zooms to the entire Drawing Page.

Fit Text to Path tutor



The Ellipse tool lets you draw ellipses and circles by dragging the mouse. Clicking the tool that appears in the Tools Reference area (found below), activates the Ellipse tool.

The basic component from which objects are constructed. Paths can be open (for example, a line or curve) or closed (for example, a circle or polygon) and can constitute a single line or curve segment, or many segments joined together.

~~first~~  Centers the text vertically on the path.

The portion of the Drawing Window that will appear on the printed page. This area is enclosed by a rectangle with a shadow effect below it and to its right. Although you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs.

A vertical bar that indicates where text will be inserted when you type. The insertion point appears when you click the Drawing Window with the Text tool, after you draw a frame using the Text tool, or in Dialog boxes that require you to type in information.

Artistic text fit to path Property Bar button. Type a value to specify horizontal position.

Once Artistic Text is fitted to a path, the result is referred to as a text/path group.

Linking Paragraph Text frames

The container that holds Paragraph text. Also called Paragraph text frames.

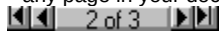


The appearance of a linked text flow tab.

If the linked frame is on a different page, the page number appears beside the blue arrow.

If your document has more than one Paragraph text frame, you can link them together to direct the flow of text. When two frames are linked, text flows from one frame into the other if the amount of text is greater than the size of the originating frame.

The Navigator displays the number of pages in a multi-page document and helps you move through your document quickly. The Navigator shows the total number of pages in your drawing and the number of the currently displayed page. You can move to any page in your document by clicking the middle button at the bottom-left corner of the Drawing Window.



URL TUTOR

HTML (Hypertext Markup Language) is the standard authoring language for the WWW (World Wide Web). HTML uses markup tags to designate certain formats or styles for all types of information in your Web pages, including text, graphics, and image maps.

An inline image appears in the browser window as the HTML file is displayed. Compare to an “image map.” Image maps are only displayed when a reader clicks on a hyperlink that references the graphic.

URL example:

<http://www.corel.com/news/index.htm>

1. http
identifies the protocol to use
2. www.corel.com
indicates the server to connect to
3. news
indicates the path
4. Index.htm
indicates the filename

In Internet publishing, a good way to keep the file size low is to limit the colors and dimensions of your graphic to arrive at a compromise between an image quality and down-loading time that you're happy with.

An image mapped graphic is made up of the following:

- an inline graphic file
- HTML codes that contain all of the information necessary to match the position of a pointer click to a specific URL
- A tag in the HTML file that tells the browser that the graphic is an image mapped graphic

You can open a Corel Image Map file in a text editor or word processor to view these elements.

If the Internet toolbar isn't displayed, right-click any toolbar, and click Internet Objects.

Adding an envelope to Artistic Text



Selects the Single Arc envelope editing mode. Using this editing mode, you can drag an envelope node horizontally or vertically to apply an arc shape to one side of the envelope.

Text type created using the Text tool. Use Artistic text when you want to add single lines of text such as titles or you want to apply graphical effects such as fitting text to a path, creating extrusions and blends, and all other special effects. An Artistic text object can contain up to 32,000 characters.

If the Property Bar isn't displayed, click the View menu, Toolbars. Enable the Property Bar check box.

Saving to GIF Tutor

If you create Internet objects in CorelDRAW and publish to GIF directly, the URL information you assign to objects is lost in the conversion. Save to Corel Image Map or to Corel Barista to retain the URL information for image maps you want to create.

Computer software that interprets HTML tags, displays Web pages, runs Java programs, and more. You use the browser to view Web pages (HTML documents).

Transparency and interlacing are advanced options display options in GIF89A.

In Web pages, all bitmapped graphics are rectangular and obscure the background color of the Web window unless you create a transparent background. Saving a graphic as GIF in CorelDRAW, allows you to specify one color in your inline graphic as a transparency color. Each pixel that has that color value is rendered transparent, allowing the background color of the Web browser to show through. Note that transparency cannot be achieved with HTML tags.

Interlacing is a method of having the image appear on-screen in entirety, but at a low, blocky resolution, as soon as the image appears on-screen. As the image data loads, the image quality improves from unfocused to clear.

The process of compressing and decompressing does not distort the image. It is identical to the image that you originally created.

In the process of compressing the graphic, some of the image quality is lost. If you choose a high quality compression, very little of the image information is lost that is noticeable by the human eye. The lower the quality of compression, the poorer the image quality will be.

The process of filtering a bitmap image to remove jagged edges. Anti-aliasing fills in jagged edges of pixels with intermediate colors or shades of gray, making transitions between colors and shapes smoother.

An 8-bit palette of 256 colors used by the Web browser, Microsoft Internet Explorer. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.

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

On the Web, 96 dpi is the standard resolution at which designers create graphics.

If you choose Normal anti-aliasing, the filter smoothens transitions between colors and lines in your drawing on a per object basis.

When you choose Super-sampling anti-aliasing, the filter first converts the whole vector file into a bitmap 4X the size you specify. The filter then down-samples the bitmap data to the requested size. In this process, pixel averaging softens colors and tones along areas where transitions in colors and tone occur.

Hypertext Markup Language. The World Wide Web authoring standard. HTML is comprised of markup tags that define the structure and components of a document. You use the tags to tag text and integrated resources (such as images, sound, video, and animation) when creating a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages.

Each graphic on a Web page is actually an individual graphic file that exists separately from the HTML document. It is brought into the page by the tag when the document is displayed on screen.

GIF and .JPEG Internet graphics formats. Originally developed by CompuServe, GIF's (pronounced "jiff") designed to take up a minimum of disk space and to be easily read and exchanged between systems. Corel applications can import files from and export files to this format.

Established by the JPEG (Joint Photographic Experts Group), this format is an international standard for compressed photographic images; it offers compression with almost no lossiness at ratios up to 20 to 1. Because of their essentially lossless compression and small file size, JPEG's are widely used in Internet publishing.

Graphics created in programs such as CorelDRAW where shapes are represented as a series of lines and curves. Vector graphics are also referred to as object-based graphics or line art. Compare this description to bitmap graphics. Bitmap images are pixels arranged in patterns. They are generated by paint programs and by scanners.

An image composed of a series of pixels or dots arranged to represent an image. Scanners and paint programs such as Corel PHOTO-PAINT generate bitmap images. By contrast, CorelDRAW creates images using vector objects, which are graphics that represent shapes as a series of lines and curves.

Java is a streamlined programming language that can be used to create platform-independent applications, making it ideal for Internet publishing. Java programs, called "applets" are downloaded from the server on request. All the functions take place on the client side, making Java ideal for creating animation because the server downloads an entire program for the browser to run locally. Since the program is downloaded to the user's machine, the time it takes to download and upload from the network is not a factor.

The World Wide Web allows users to access information via hypertext documents that contain links to other documents with graphics, text, sound, or even digital video.

In an HTML document, you can create hyperlinks that act as pointers to more information on a specific subject. You can create a hyperlink from text or a graphic. Text with a hyperlink appears underlined and in a different color (e.g., bright blue).

Publishing to the Internet tutor

The Internet is the international network of interlinked computers that use particular set of conventions for their communications called TCP/IP (Transmission Control Protocol/Internet Protocol).

The thousands of computer networks which make up the Internet are joined together on a global scale. One computer is able to locate another computer on the Internet by “calling” the unique number that identifies each computer, called the IP address.

A browser is not an editor or a tool for creating HTML documents. The only way to change a document is to replace the old document with a new one on the computer that it is stored on.

Jeremy's tutors

Lens Tutor

A Color Limit lens works like a color filter lens on a camera. This lens allows only black and the color you select for the lens to show through. White and light colors in objects beneath the lens are converted to the lens color. For example, if you place a green Color Limit lens over a bitmap, the lens filters out all colors except green and black.

A Fish Eye lens magnifies (or shrinks) and distorts the shapes of objects placed behind it. The amount of magnification and distortion is based on a percentage value that you set using the Rate box. You can set values between -1000 and 1000. For example, if you set a rate of 50, objects behind the lens are magnified and distorted by 50%.

The viewpoint represents the center point of the area viewed through the selected lens. This point is indicated by an X that appears when you enable the Viewpoint check box and click the Edit button.



Color pickers let you select from a range of colors. Click a color picker to display a series of color swatches, then click the color you want. Color pickers always display the currently selected color.

Rate values near 0 show more colors; values near 100 show fewer colors.

When you change the shortcuts that are assigned to keyboard keys, the changes are saved in an Accelerator Table, a file that contains a set of keyboard customizations. CorelDRAW includes two accelerator tables; Main Table (for graphics objects) and Text Editing (for text objects).

Extrude tutor




The Vanishing Point Page tab provides access to controls for setting the basic properties of an extrusion. You can use the controls on this page to choose a basic extrusion type and set up the vanishing point. If you're working with a perspective extrusion, you can also use this page to set how far you want the extrusion to extend towards the vanishing point.

A parallel extrusion is one in which extruded surfaces remain parallel to one another as they extend forward or backward from the original object. You can set the depth and direction of a parallel extrusion by moving the vanishing point.

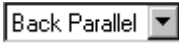
A perspective extrusion is one in which extruded surfaces get closer together as they approach the vanishing point. For perspective extrusions, the vanishing point represents the point at which the extruded surfaces would meet if allowed to extend that far. You can control how far the extruded surfaces extend towards (or away from) the vanishing point by specifying a value in the Depth box.

The vanishing point marker is an interactive control that indicates the position of the position of the selected extrusion's vanishing point. The marker, indicated by an X in the Drawing Window, can be displayed by clicking the Edit button in the Extrude Roll-Up. Once it's displayed, you can move it by dragging it with the mouse. You can also move the vanishing point by setting an exact coordinate in the Vanishing Point Coordinate boxes on the Property Bar.

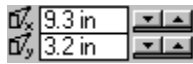
 The Color Wheel tab displays options for filling extruded surfaces.

To select an extrusion, click the Pick tool, then click one of its extruded surfaces. If you want to edit the extrusion using the Extrude Roll-Up, you must be in "edit mode." You activate this mode by clicking the Edit button at the bottom of the Roll-Up. To select the extruded object only, click the Pick tool, then click the extruded object.

Parallel extrusion types include Back Parallel and Front Parallel. Perspective extrusions include Big Front, Big Back, Small Front, and Small Back.



The Extrusion Type list box allows you to change the extrusion type applied to the selected object.



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



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



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



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



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

If you want a single copy of the extruded object's fill to be applied to the whole extrusion, you can enable the Drape Fills check box.



The Solid/Shade From Extrude color picker can serve one of two purposes. If the extrusion uses a solid fill, use this color picker to choose the color you want to apply to the extruded surfaces. If the extrusion uses a shade fill, use this color to choose the color from which you want the extruded surfaces to fade.



The Shade To Extrude color picker (available only if the selected extrusion uses a shade fill) lets you choose the color to which you want the extruded surfaces to fade.

Blend tutor



The Interactive Blend tool lets you blend two objects by dragging the mouse from one object to the other. Clicking the tool that appears in the Tools Reference area (found below), activates the Interactive Blend tool.



The Number of Steps and Offset Between Shapes boxes provide two ways to set the number and spacing of the intermediate objects in a blend. If you want to set an exact number of intermediate objects, you can use the top button to specify how many steps you want between the blend's start and end objects. If you want to use an exact spacing (only available for a blend attached to a path), you can use the bottom box to specify the offset between the intermediate objects in the selected blend. The box that is active is dependent on whether you click the Use Steps or Use Fixed Spacing button.



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



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



The Clockwise Blend button blends the start and end objects' colors by following a clockwise path through the spectrum. This path progresses from the start object's color to the end object's color.



The Direct Blend button blends the start and end objects' colors by following a direct path through the spectrum. This path progresses from the start object's color to the end object's color.



The Counterclockwise Blend button blends the start and end objects' colors by following a counterclockwise path through the spectrum. This path progresses from the start object's color to the end object's color.



The Blend Direction box lets you rotate the intermediate objects in the selected blend as they progress from the start object to the end object. Negative values rotate these objects clockwise.



The To Center button applies concentric shapes inside the selected object. These shapes get progressively smaller until they reach the object's center.



The Inside button applies a finite number of concentric shapes inside the selected object.

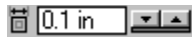


The Outside button applies a finite number of concentric shapes outside the selected object.

CONTOUR TUTOR



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



The Contour Offset box lets you specify the offset you want between contour shapes.

To increase the number of shapes created when you use the To Center option, decrease the offset value.



The Linear Contour Colors button creates a color progression that passes through the color spectrum in a straight line from the original object's colors to the last contour shape's colors.



The Clockwise Contour Colors button creates a color progression that passes through the color spectrum in a clockwise path from the original object's colors to the last contour shape's colors.



The Counterclockwise Contour Colors button creates a color progression that passes through the color spectrum in a counterclockwise path from the original object's colors to the last contour shape's colors.



The Contour Outline color picker lets you assign an outline color to the last contour shape.



The Contour Fill color picker lets you assign a fill color to the last contour shape. If the original object uses a fountain fill, the End Fountain Fill color picker becomes active. In this case, you would use the two color pickers to define the colors used to fill the last contour shape.



of a blend.

Click the Color Wheel tab to display controls that let you set the fill and outline properties



The Linear button creates a color progression that passes through the color spectrum in a straight line from the original object's colors to the last contour shape's colors.



The Clockwise button creates a color progression that passes through the color spectrum in a clockwise path from the original object's colors to the last contour shape's colors.



The Counterclockwise button creates a color progression that passes through the color spectrum in a counterclockwise path from the original object's colors to the last contour shape's colors.



The Fill color picker lets you assign a fill color to the last contour shape. If the original object uses a fountain fill, a second color picker appears. In this case, you would use the color pickers to define the two colors used to fill the last contour shape.



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



Displays a set of controls that allow you to apply fills to extruded and beveled surfaces.

The Use Object Fill option applies a copy of the object's fill to each of its beveled surfaces. Enable the Drape Fills check box to apply one copy of the fill to the entire object.

The Solid Fill option applies a solid fill color of your choice to the object's beveled surfaces.

The Shade option blends two colors along the width of the extruded Surfaces. The effect is similar to that created by a linear fountain fill.



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

The preview box lets you position light sources in three-dimensional space around an extruded or beveled object. Light sources are indicated by numbered circles; the object is represented by the sphere.





Displays controls that let you project simulated light sources towards an beveled or extruded object.



The Paper Size/Type list box provides a list of preset paper sizes that you can apply to the Drawing Page. Choose the Custom option if you want to set your own special page size.



The Paper Width and Height boxes display current width (top box) and height (bottom box) of the Drawing Page. Change these values to set a custom page size.

Before you move on to the next step, you can try applying some of the other extrusion types to the object. This way, you'll be able to compare the effect created by different types.

POWERCLIP TUTOR

For container objects, you can use any closed shape you create using CorelDRAW's drawing and editing tools. This includes groups and combined objects. For contents objects, you can use almost any object you create or import using CorelDRAW.

A contents object is an object placed inside another object (the "container") to create a PowerClip. In the example used in this Tutor, the contents object is the flower image.

A container object is an object inside which another object (the "contents") has been placed to create a PowerClip. In the example used in this Tutor, the container object is the star.



Holding down the mouse button on any of the three tools shown opens the Shape flyout. The flyout gives you access to the Polygon, Spiral, and Graph Paper tools.

Holding down the mouse button on any of the tools shown below opens the Shape flyout.



The Polygon tool lets you draw polygons, stars, and polygons as stars by dragging the mouse. Clicking the tool that appears in the Tools Reference area (found below), activates the Polygon tool.



Short for picture element. Pixels are dots on a computer or television screen that combine to form an image. Computer images are created as an array of such dots, each having a specific color.

Creates the illusion of movement in a bitmap. The direction of motion is selected using the Direction dial. The intensity of the effect is controlled using the Speed slider. The higher the value, the more blurring is applied.

Indicate the direction of movement. Click on a point along the edge of the Direction dial to choose an angle or type the angle directly in the Direction box.

Sets the intensity of the effect. Higher values (moving the slider to the right) increase the speed of the movement.

It can range from subtle changes in the luminescence of colors to wet paint dripping down your bitmap. You set the percentage and degree of wetness. Try applying successive combinations of positive and negative wetness values to the same bitmap to produce some incredible effects. For example, if you apply a negative Wetness value to a bitmap, it will appear to have a drop shadow that smears down the page.

Sets the size of the drips.

Determines which colors drip. Negative values cause the darker colors to drip; positive values cause the light colors to drip. The value selected also determines the range of light and dark pixels which drip. If you choose a lower value (e.g., -5 or 5) fewer colors drip, but if you use a higher value, more colors drip and the effect is more pronounced.

There are two modes in the Perspective dialog box: Perspective and Shear. Perspective applies a three-dimensional look to the bitmap according to the movement of the four nodes in the dialog box. Shear also applies perspective, but the original size and shape of the bitmap is maintained.

Perspective allows you to move two nodes at a time toward or away from each other.

Shear maintains the distance between the nodes, while allowing you to skew the bitmap.

The Brightness slider shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally.

The Contrast slider adjusts the distance between your lightest and darkest pixels.

The Intensity slider brightens the lighter areas of your drawing without washing out the dark areas.

A series of squares containing colors in the Color Palette.

To remove a menu command from a menu, choose the command, then click Remove.

Choose one of the options from the Menu list box to select a different group of commands. Some of these groups are associated with the right mouse button. For example, choosing Graphic Object Selection from the Menu list box allows you to customize the menu that appears when you right-click an object.

You can also drag the menu command from the Commands box to the Menu box. Dragging from the Menu box deletes items.

















Placing the Color Palette inside the Drawing Window turns it into a floating Color Palette with a Title Bar. Placing it on any of the four sides of the window docks the Color Palette there, making it part of the window border.

A toolbar is a group of buttons that provides quick access to a series of related commands. In CorelDRAW, you can use any combination of the preset Toolbars, or create your own containing the buttons and button arrangements you find most efficient. To find out the name of a button on the toolbar, position the mouse pointer over any button in the Toolbar and a pop-up balloon will appear. This pop-up Help is referred to as a ToolTip.

To drag an object to a new location using the mouse.

Artistic text appears as strings, which are treated as objects. This allows you to fit the text to a path, apply various special effects, and more.

Paragraph text appears as blocks, which is useful for text-intensive applications such as ads and brochures. Formatting features for Paragraph text allow you to flow text in columns, create bulleted lists, and set tabs and indents. You can also link blocks of Paragraph text or wrap text around other objects.

When fitting text inside an object, the text cursor changes shape from         to         as you move over the object, to show where the text will be applied.

Effects filters are small programs that execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of pixels in your image and then alter the pixels according to new values defined by the filter.

Not all of the effects found in the Bitmaps menu can be applied to every bitmap. The special effect available depends on the type of bitmap you have selected (e.g., 256-color, 24-bit, monochrome, etc). If a bitmap effect is not available, it will be grayed out in the Bitmaps menu.

Click the Preview button to view how your image would look if you applied the effect using the current settings.

Hue, Saturation, and Brightness are the components of the HSB color model. This model is the closest approximation to how humans perceive color. In the HSB model, color is defined by three components: hue, saturation, and brightness. Hue refers to the name of the color, for example, red or green. Saturation defines the intensity of the color, how deep or vibrant the color is. Brightness defines how much white is added to or removed from the color.

Labels should appear second from the top in the Paper list box. You may have to scroll up to bring it into view.

To install labels, you need to run SETUP.EXE again. For more information, refer to the online Help. You'll find information on installing labels in "Setting up your illustration."

If you do not see this option, you may not have installed this label type.

You can swipe text by clicking at the beginning or end of a word or sentence, and dragging the text cursor across the text until it is selected. Any subsequent formatting changes you make are applied to the swiped text.

CorelDRAW comes with libraries of ready-to-use Clipart images and symbols. Clipart images can be brought into Corel applications and edited or used as is. You may want to browse through the CorelDRAW Clipart manual before importing Clipart into your drawing. When creating artwork in DRAW, you may want to create your own images. But, in some cases, you will want to use Clipart, as it eliminates the need to create complex graphics from scratch.

This option places the current working page in each frame of the printable page.

word processor

Explanation of sample text file

The first line indicates how many pieces of text will be replaced. In the example, there are two pieces of text (in the drawing) that will be replaced by substitute text (from the text file).

On lines 2 and 3 of the text file, type the text exactly as it appears in each text object in your drawing. This includes typing capital letters, spaces, line breaks, blank lines, etc. wherever they occur. The text must end with a character; blank spaces or lines after the text will prevent the merge from working.

Back slashes (\) must appear before and after each piece of text. The text can be entered on separate lines, such as the examples below (where "3" identifies the number of pieces of text). Or, you can type text back-to-back on the same line.

Lines 4 through 9 of the text file represent the text that will appear on the page, once printed. For example, the text on line 4 (Bill Smith), will replace the text that appears on line 2 of the text file (Name). This field should also appear in your CDR file. Then, when you use the Print Merge command, CorelDRAW scans your drawing, looking for two pieces of text (as specified in line 1 of your text file). It then replaces the text "Name" and "Years" with the text that you specify.

When using Print Merge, keep the following in mind:

- CorelDRAW neither saves nor displays the results of the merge. It prints them directly, in sequence. Therefore, check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.
- Each string of text that is being replaced must be a separate Artistic text object.
- Allow enough space for the substitute text. For instance, "Name" doesn't take up much room but when "San Francisco" is substituted, it will require more space.
- The substituted text takes on the same attributes (typeface, point size, spacing, etc.) and alignment (left, right, center) as the original text.
- Any transformations applied to the original text are applied to the substituted text (except Blend, Extrude, and Fit to Path).
- The text in each text object in your drawing must be identical to the corresponding text in your .TXT file. This includes capital letters, spaces, line breaks, blank lines, etc. wherever they occur.

Check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.

Calibration is the process of fine-tuning a device to ensure that it is performing its function accurately.

Corel Color Manager can help you calibrate the devices in your system by adjusting their output to match a standards set by manufacturers, industry conventions, or other devices. Corel Color Manager also supports a number of third-party calibration devices such as densitometers and colorimeters which offer you an even greater level of precision.

Corel Color Manager is an application that works with your Corel software to ensure that color is consistent across the different devices in your system.

You can use Corel Color Manager in one of two ways. You can quickly set up Corel Color Manager to work with your system by choosing your devices from the list boxes provided. You can also use Corel Color Manager's sophisticated calibration tools.

Once it is familiar with your devices, Corel Color Manager is able to perform the following functions within your Corel applications:

- fine-tune scanned input based on your scanner's characteristics
- ensure that on-screen simulation of printer colors is accurate
- enable the gamut alarm
- manage color channels
- handle color printing and separation
- regulate conversion between color modes

Once your device is calibrated to your satisfaction, Corel Color Manager builds a mathematical model of the device called a device profile. A device profile is a file which defines the nature of a device for Corel Color Manager. All the device profiles for your system are then compiled into a system profile.

Any device that detects or produces color is limited to the colors in its color gamut. For example, since the human eye can detect the color purple, it is within our gamut; whereas ultraviolet is outside our gamut. Typically, desktop devices can produce a far narrower range of color than the eye can detect, and since each device uses a different technique, color model, or set of inks, each has its own gamut which might not include colors included by the other devices.

A color space is a geometric representation of gamut, containing all of the colors in a device's color gamut plotted as points on color models like RGB or L*A*B*. When different color spaces are "mapped" to the same model, it becomes easy to see where the capabilities of different devices differ.

Corel Color Manager acts as a mediator between your hardware and all of the Corel graphics applications you use. It uses the CIE standard to map the color spaces of individual devices together to plot a common color space for your system. The result is that all of your devices can speak the same color language, and more importantly, they produce the same colors.

A composite printer produces output that includes all image, line art, and text elements. Color composites are often printed on color PostScript printers in order to check artwork before it is color separated for four-color process printing. Also called a "comprehensive", "proof", or "comp".

A separations printer splits colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original. In the case of a CMYK image, four separations must be made: one for cyan, magenta, yellow, and black

The Auto Color Profile button on the main screen of Corel Color Manager automatically searches for installed color devices. If it is familiar with your devices, Corel Color Manager activates them and select the appropriate device profile for each.

This option allows you to use the custom calibration features in Color Manager to fine-tune profiles for devices in your system.

This process is not recommended for most users as it is quite complex and generally unnecessary if your device is present in the list of profiles.

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

A method of selecting objects (or nodes) using the Pick tool or the Shape tool. To marquee select, you click and drag to enclose objects in a dotted rectangle called the marquee box.

You can also drag and drop fills from the Scrapbook onto individual objects.



Changes the angle of linear, conical, and square fountain fills (top control). Changing the angle of gradation effects the slant of the fountain fill. Positive values rotate the fill counter-clockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

Determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill (bottom control). Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 45%. The edge pad option is not available for conical fills.

Applying a Gaussian Blur to a 24-bit image has the best result.

Refers to gaussian distribution, which applies an effect using bell-shaped (gaussian) distribution curves rather than straight lines.

Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency.

As well, since the transparency is applied on top of any other attributes that are applied to the object, any fill properties that were applied before the transparency will be shown through the transparency.

The direction and position of the transparency is controlled using transparency arrows, which can be dragged across the surface of the selected object. The opacity of the beginning and end of the transparency is controlled using the Property Bar.



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



The Interactive Transparency Tool lets you apply uniform, fountain, pattern, or texture transparencies to objects. Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency. As well, since the transparency is applied on top of any other attributes that are applied to the object, any fill properties that were applied before the transparency will be shown through the transparency.

Many service bureaus will prepare your work for a printing press, but require a print shop to produce the final output. However, service bureaus and print shops are not necessarily separate establishments. Many print shops can perform the same services as a service bureau. Whatever arrangements you make, ensure that the service bureau and print shop are aware of all the circumstances surrounding your particular print job.

Corel lets you exercise full control over prepress settings and save the artwork and color separation instructions in a .PRN file. This print file will be sent directly to an output device by your service bureau.

An imagesetter is a printing device that produces high resolution output on film.

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

PostScript is not the only method for sending a printer instructions, and some printers are not compatible with PostScript; however, there are several functions that are unavailable if you are not using the PostScript printer language. For example, without PostScript, you cannot adjust color separations and halftone screens.

PostScript files created using the Print to File option contain two Control-D (^D) characters that prevent them from printing on any PostScript device controlled by Macintosh computers. Enabling the For Mac option removes the ^D characters from the files.

Virtually all commercial printing presses are unable to print different shades of gray or colors. However, it is possible to create the illusion of shading by breaking up shaded images into many tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to break up shaded bitmaps into little dots.

To ensure that halftoned bitmaps look good, each bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency, measured in lines per inch (lpi). For example, if you are using a 150 lpi screen, each bitmap should have a resolution of at least 300 dpi.

Color separations are necessary because a printing press applies one color of ink to a sheet of paper at a time. A Color separation is created by first isolating each color element in an image. Then, each color element is used to create a sheet of film. Each sheet of film is used to apply one color of ink to the sheet of paper.

There are two types of color: process color and spot color.

Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (known as CMYK). The final colors are produced by mixing percentages of these four inks. Process color only requires four color separations.

Spot color uses a different ink for each color and each color requires its own color separation.

Color trapping is necessary to compensate for poor color registration. Poor color registration occurs when the printing plates used to print each color, called color separations, are not aligned perfectly. Poor registration causes unsightly white slivers between adjoining colors. Trapping is accomplished by intentionally overlapping colors. If colors overlap, then slight problems with alignment will not be noticed.

PostScript Level 2 is a more advanced PostScript language, and using it can reduce printing errors.

This size will be larger than the size of your final work because there must be room on the film for special information about your print job (called printers' marks).



Starts recording of your script. CorelDRAW records all actions until you click the Stop button.



Stops recording of your script and opens the Save Recording dialog box. Use this dialog box to assign a filename to the script you've just recorded.



Plays back the selected script. You can also play back a script by double-clicking it or by dragging and dropping it onto the Drawing Window. If the script is to be applied to an object, make sure you select the object before playing back the script. If you're using drag and drop to apply the script to an object, make sure you drag and drop it onto the object.



Holding down the mouse button on this tool opens the Outline flyout (shown below).



You can apply a 16-point outline by clicking the 16-Point Outline button, which is the second button from the right.

Property Bar : No Selection

Letter	<input type="checkbox"/>	8.5 in
	<input type="checkbox"/>	11.0 in

The Use Steps/Use Fixed Spacing control allows you to choose how set the number and distance between shapes.



Click the control's top button if you want to set the appearance of a blend by defining the number of intermediate shapes or "steps" between the start and end objects. This is the only option available for blends that don't use a specific path.



Click the control's bottom button (only available for a blend attached to a path) if you want to specify an exact spacing between the intermediate objects.

The Options dialog box controls settings that affect how CorelDRAW displays objects on the screen and how it performs certain operations. The dialog box is divided into eight pages: General, Display, Toolbox, Advanced, Text, Font, Spelling, and Type Assist. You can display any page by clicking its tab.

The Duplicate command copies the selected object directly on screen, placing the duplicate slightly offset from the original object. The duplicate takes on all of the original object's attributes but has no lasting connection to the original object. Duplicating is the quickest way to make copies of objects.

The Clone command also copies the selected objects directly on screen. Unlike duplicating, however, cloning creates a connection between the original object (the "master") and the new object (the "clone"). This connection means that changes made to the master object are also applied to the clone. For example, if you change the master's fill, the clone's fill also changes. However, if you select a clone and change one of its attributes, the attribute you change ceases to be dependent upon the master object.

Moves objects in increments using the arrow keys on the keyboard. You can adjust the nudge increment — the distance the object moves each time you press an arrow key — using the Property Bar or the Options Dialog box.

Super Nudge is calculated as a multiple of the value in the Nudge box.



The Freehand tool lets you draw freehand lines and shapes using a click-and-drag style of drawing similar to the way you move a pencil on paper.



The Bezier tool lets you create curves using a connect-the-dots style of drawing where you specify the start and end points of the line or curve you want to draw. CorelDRAW then connects these points.

The Tools list box appears along the left-hand side of the Options dialog box.

Freehand tracking	Determines how closely a freehand curve will match the movement of the mouse. The lower the number, the more accurate the match.
Autotrace tracking	Sets the accuracy of the Bezier tool's bitmap autotrace function. The lower the value, the more accurate the trace.
Corner threshold	Sets the limit at which a corner node is cusped (as opposed to smooth). A node is more likely to be cusped if the value is lower.
Straight line threshold	Sets the amount a line can vary from a straight path and still be treated as straight. The higher the value, the less accurate the line needs to be.
Auto-join	Determines how close two end nodes must be to join automatically.

By default, the number of undo levels for most actions is set to 99, but you can increase this number to suit your needs. Just be aware that the higher the number, the higher the demands on your system resources will be.

The number of undo levels available when working with bitmaps is set to 1 by default because CorelDRAW stores the bitmap in its temporary memory.

Enable the Always Back Up To button to specify the folder location where you want to store your backup files.

Enable the Save Back-Up To Same Folder As CDR File button to store your backup files in the same folder as the file you are working on.

You can set the time interval at which saving occurs, and choose a folder where the backup files are stored.

The backup file will be named "Autobackup_of_filename", but will be deleted once you close the file, and replaced with a backup file called "Backup_of_filename".

Positive values result in right and upward offsets; negative values result in left and downward offsets.

If you can't undo an action, or if there are no actions to be undone, the Undo command appears as Can't Undo or is grayed out.

If you want to edit a beveled or extruded object using the Extrude Roll-Up, you must be in "edit mode." To activate this mode, select the object with the Pick tool, then click the Edit button at the bottom of the Extrude Roll-Up.



Click this button to move up one level in the directory structure.



Click this tab to display the folders that contain favorite fills and outlines.



Click this tab to display the contents of the CorelDRAW's Photos CD. To see the contents of the Photos CD, you must have the Photos CD in your computer's CD-ROM drive. If the CD is not in the drive, the Scrapbook shows the icons on your desktop.



Click this tab to browse your computer's folder and file hierarchy. By default, this tab displays the contents of CorelDRAW's Samples directory.

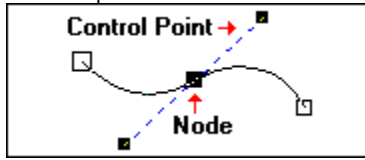
Nodes are points on a curve or line that determine its path. In a connect-the-dots picture, a node would be the equivalent of one of the dots.

Segments are the lines in between nodes.



The Shape tool lets you change the shape of many types of object.

Control points are movable handles that extend from nodes and determine the shape of a curve.



The nodes of a curve object can be edited with fewer restrictions than the nodes of other types of objects. You can create a curve object from scratch using the Freehand tool, Bezier tool, Natural Pen tool, and Spiral tool, or you can convert a rectangle, ellipse, polygon, or artistic text object to a curve object.



The Convert To Curves button lets you change rectangles, ellipses, polygons, and text into curve objects. Changing an object into a curve object lets you change its shape with the Shape tool.

To Curve

The Convert Line To Curve button lets you change straight segments to curve segments. The segment will not change appearance but you will be able to bend it using control points.

There are three types of node: cusp, smooth, and symmetrical.

The control points of a symmetrical node are always directly opposite each other. Also, the control points are always equal lengths. Symmetrical nodes produce the same curvature on both sides of the node.

Symmet

The Make Node Symmetrical button lets you change a node into a symmetrical node.

The control points of a smooth node are always directly opposite each other. When you move one, the other moves also. Smooth nodes produce a smooth transition between line segments.

Smooth

The Make Node Smooth button lets you change a node into a smooth node.

The control points of a cusp node move independently from one another. This means that a curve that passes through a cusp node can bend at a sharp angle.

Cusp

The Make Node A Cusp button lets you change a node into a cusp node.

Vector graphics are graphics created in programs such as CorelDRAW where shapes are represented as a series of lines and curves. Vector graphics are also referred to as object-based graphics or line art. This contrasts with bitmap graphics which are created pixel by pixel in paint programs and by scanners.

Square points located at the end of each line and curve segment that make up a path. There are three types of nodes: smooth, symmetrical, and cusp.

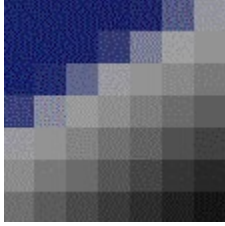
An object is the basic building block of a vector graphic.

Each CorelDRAW illustration is composed of simple shapes — such as circles, rectangles, and lines — each of which is considered an object. Each object is a discrete unit that can be positioned independently of other objects, and each object has its own fill and outline.

HALIFAX



NOVA SCOTIA



In bitmap editing, bits and pixels refer to one unit of an image.

A pixel (from "Picture Element"), is a single digital square which is arranged with other pixels on grids that combine to form an image. Computer images are created as an array of pixels, each having a specific color.

Bit depth refers to the number of binary bits used to define the shade or color of each pixel in an image. For example, a black and white image has a pixel depth of 1 bit (1 or 0 in binary terms). To determine the number of color values a given bit depth can produce: 2 to the power of the bit depth.

Common bit depths:

4-bit:	16 colors (e.g. standard VGA)
8-bit grayscale:	256 shades of gray.
8-bit color:	256 colors.
24-bit:	16 million colors.
32-bit:	4.3 billion colors.

When you work with bitmaps, the quality of your output is dependent on the decisions you make about resolution early in the process. Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output, or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

Working with bitmaps requires some planning, because the resolution you choose for your image will usually move with your file. Whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, the file will print at the resolution you set when you created the image unless the printer resolution is lower than the image resolution.



OCR-Trace is a program in the CorelDRAW 7 suite that traces bitmap images. The result is a vector graphic that you can import into CorelDRAW for editing.

Among its many features, OCR-Trace also performs OCR (optical character recognition) on text files, allowing you to scan a text document and convert the bitmap into readable text. See the online help in OCR-Trace for a full list of features.

None disables anti-aliasing.

Normal slightly blurs the edges and curves of your image giving it a more smooth appearance.

Super-Sampling increases then decreases the resolution of your image to smooth jagged edges. As a result, it is more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides better results.

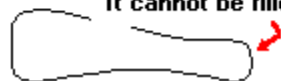


When enabled, the Auto-Close On Cut button sets the Knife tool to automatically close open objects when it cuts them. Otherwise, objects remain open.

This is a closed shape.
It can be filled
with a color
or a pattern.



This is an open curve.
It cannot be filled.





The Eraser tool lets you erase portions of objects.



The Knife tool lets you break paths.

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 cut, a wide range of different textures can be produced. For example, by slicing a block of wood from different angles, you can create surface textures showing growth rings, straight grain, or a veneer effect. With Corel TEXTURE, you can create patterns from rock, marble, wood, a cloudy atmosphere, 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 a texture's appearance by adding colors and lighting effects.

Each texture is built by combining a series of layers, each layer providing a different quality, texture, or surface. By looking down through all the layers, a final, composite texture is created.

Often, textures can only be created by making a photo-scan of 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, is a much more powerful tool for texture production as it re-creates textures algorithmically, giving you freedom to design and edit them at any time. It can recreate the natural textures of wood, clouds, stone, ripples, bumpy surfaces, and much more. It can make orderly, man-made patterns of checkers, dots, and lines, and can combine natural textures with man-made patterns to create unique images and effects.

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

Seamless tiling describes a smooth transition between bitmaps when a number of duplicates of the same image are "tiled" beside each other. With a textured background, this gives the impression that there is a single texture making up the background rather than a number of small blocks.

The emulsion is the light-sensitive coating of material on a piece of film. When you print with the emulsion down, your image is flipped horizontally.

