



Click and hold the mouse on any of the tools to display the **Mask tools flyout**. The flyout is accessed from the second icon in the Toolbox.



Click and hold any of the tools to display the **Shape tools flyout**. This flyout gives you access to the **Rectangle**, **Ellipse**, **Polygon**, and **Line** tools. The flyout is accessed from the eighth icon in the Toolbox.



Click and hold any of the tools to display the **Fill tools flyout**. This flyout gives you access to the **Fill** and **Interactive fill** tools. The flyout is accessed from the tenth icon in the Toolbox.



Click and hold any of the tools to display the **Brush** tools. This flyout gives you access to the **Paint**, **Effect**, **Clone**, and **Image sprayer** tools. The flyout is the last icon in the Toolbox.



Click and hold any of the tools to display the **Zoom tools flyout**. This flyout gives you access to the **Fill** and **Hand** tools. The flyout is accessed from the fourth icon in the Toolbox.



Click and hold any of the tools to display the **Object tools flyout**. This flyout gives you access to the **Object picker** and **Mask transform** tools. The flyout is accessed from the first icon in the Toolbox.



Click and hold any of the tools to display the **Undo tools flyout**. This flyout gives you access to the **Eraser**, **Local undo**, and **Color replacer** tools. The flyout is accessed from the seventh icon in the Toolbox.



Click and hold any of the tools to display the **Object transparency tools** flyout. This flyout gives you access to the **Object transparency** tool, the **Color transparency** tool, and the **Brush transparency** tool.

Tools



Use to select, move, and transform an object. Click the object to cycle through the transform options (resize, rotate/skew, distort, perspective).



Lets you make the colors of an object fade gradually towards the image background color. Drag to determine the direction, the start and end points, or the object transparency.



Lets you brush areas on an object to make them more transparent.



Lets you define rectangular selections. Drag to draw the mask marquee.



Lets you define elliptical selections. Drag to draw the mask marquee.



Lets you define irregularly shaped or polygonal selections. Drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. To close the shape of the selection, move close to the first point created and double-click.



Lets you define selections that are irregular in shape and surrounded by pixels of similar colors. Drag to define an area. Double-click to create the selection. The resulting selection includes all pixels inside the area you enclosed that do not fall within the color range of the point you first clicked when defining the area.



Lets you detect edges of elements in your image, that is, the outline of areas that are in contrasting color to their surroundings, and place the mask marquee along that edge. It also can be used to combine freehand segments with segments created by auto-sensing the edge of colored areas.



Lets you define irregularly shaped selections that include all adjacent pixels that are similar in color to the pixel you first clicked. Use this tool when you want to apply an effect to an area that is irregular in shape but that includes many shades of the same color.



Lets you define a selection by brushing an area as if you were painting. You set the size of the brush in the property bar and drag in the image window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.



Lets you transform a mask marquee by moving the handles that appear when this tool is selected. You can size, scale, move, skew, rotate, distort, and apply perspective to a mask marquee.



Lets you create and edit paths in your image. Paths can be used to create masks, apply brush strokes of specific shapes, and create nonrectangular bitmaps for use in other applications.



Lets you define a cropping area on an open image. Drag to create a rectangular bounding box. Move, rotate, or resize it by dragging the edges or corners. When you are satisfied with the cropping area, double-click inside the cropping area to complete the operation.



Lets you magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or drag around the area you wish to zoom in on.



Lets you drag areas of an image into view when the image is larger than its window.



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



Lets you select sample colors from the shadow areas in an image.



Lets you select sample colors from the midtone areas in an image.



Lets you select sample colors from the highlight areas in an image.



Lets you select the color you want to replace.



Lets you select the new, replacement color.



Lets you restore image areas to how they looked before your last brush stroke.



Lets you make object pixels transparent to reveal the object or image background underneath.



Lets you replace the paint color in your image with the paper color. Double-click the tool to replace all the paint in your image with the paper color.



Lets you draw square or rectangular shapes.



Lets you draw circular or elliptical shapes.



Lets you draw hollow or filled polygons. The **Render to object** option on the property bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.



Lets you draw single or joined straight line segments using the paint color. The **Render to object** option on the property bar creates new lines as objects that can be moved and transformed without affecting the underlying image.



Lets you add text to your image. By default text is an object that floats above the image background. Use the property bar to change the font, style, size, and effects. You can manipulate, edit, format, and transform the text object while it is still an object.



Lets you fill areas with one of four fill types: uniform, fountain, bitmap, and texture fills.



Lets you apply a gradient fill to the entire image, object, or selection. A gradient fill is a type of fountain fill that rather than progressing from one color to another, progresses from a color and transparency value to a different color and transparency value.



Lets you load one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.



Lets you create objects that look like shadows of other objects.



Lets you paint on an image using the paint color. The property bar contains many preset paint tools, such as the art brush, airbrush, pencil, and ball point pen.



Lets you perform local color and tonal corrections on the image. The property bar contains many preset effect tools, such as smear, smudge, tint, burn, and blend.



Lets you duplicate part of an image and apply it to another part of the image or to another image. The property bar provides specialized cloning brushes that create a duplicate in the pointillist (dots) style and impressionist (lines) style.



Lets you restore the image to how it looked when it was last saved.



Lets you paint with the current fill in the same way you apply paint using a brush tool.



Lets you clone the colors in an image using an Impressionist brush style. The cloned colors are determined by the color of the pixel at the source point and the color variations that you specify.



Lets you clone the colors in an image using a Pointillist brush style. The cloned colors are determined by the color of the pixel at the source point.



Lets you display the type and width of feathering on the edges of an object before you apply them to the object.



Lets you smear colors in an image by brushing over them.



Lets you decrease the definition between colors or hard edges in an image by brushing over them.



Lets you brighten or darken areas in an image by brushing over them.



Lets you soften the definition between colors or hard edges in an image by brushing over them.



Lets you shift the hues in an image by brushing over them.



Lets you replace the hues in an image by brushing over them. This effect is based on the paint color.



Lets you saturate or desaturate areas of an image by brushing over them.



Lets you increase the definition of soft edges by sharpening them.



Lets you tint areas of an image with the paint color by brushing over them.



Lets you soften the definition between colors or hard edges in an image by brushing over them.



Lets you create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels.



Lets you lighten and darken areas of an image.



Lets you preview the transformations you make to an image before applying them permanently.



Determines the intermediate colors of the fill by traveling in a straight line across the color wheel between the To and From colors.



Determines the intermediate colors of the fill by traveling clockwise around the color wheel between the To and From colors.



Determines the intermediate colors of the fill by traveling counterclockwise around the color wheel between the To and From colors.



Selects fountain fill as the current fill type.



Selects uniform fill as the current fill type.



Selects a full-color bitmap pattern as the current fill type.



Lets you edit the current fill.



Selects texture fill as the current fill type.



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



Disables the fill to draw shapes with no fill.



Mirrors the selected object or a selection along its vertical axis.



Mirrors the selected object or a selection along its horizontal axis.



Invokes the Distort mode for the **Object picker** tool and the **Mask transform** tool. It is used to stretch and bend the selected object or a selection.



Invokes the Perspective mode for the **Object picker** tool and the **Mask transform** tool. It is used to add a three-dimensional appearance to the selected object or a selection.



Lets you to view transformations to a duplicate of an object while the original object remains unchanged. You can then apply the changes to the duplicate object and discard the original, or discard the duplicate object and keep the original.



Displays the controls used to change the location of the selected object or a selection.



Moves the selected object or mask marquee by the specified horizontal and vertical distance relative to its current location.



Displays the controls used to change the dimensions of the selected object or a selection.



Displays the controls used to rotate the selected object or a selection around its center.



Moves the center of rotation of the object or mask marquee relative to its current location, by the distance specified in the horizontal and vertical boxes.



Displays the controls used to change the size of the selected object or a selection by choosing a percentage of its original dimensions. Can also be used to mirror or flip the selected object or a selection.



Maintains the current height-to-width ratio of the object or mask marquee.



Displays controls used to slant the selected object or a selection.



Opens the **Objects** Docker window.



Opens the **Align and distribute** dialog box, which lets you set alignment and distribution settings for the selected object.



Activates the Normal mask mode (default), which lets you create a single selection in the image window.



Activates the Additive mask mode, which lets you select multiple areas in an image.



Activates the Subtractive mask mode, which lets you remove areas from a selection.



Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.



Sets the width, in pixels, of the feathered edge of a selection or object.



Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.



Determines the color tolerance based on color similarity.



Applies anti-aliasing when creating a selection, a shape, or applying transformations to mask marquees and objects.



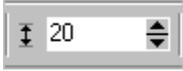
Automatically renders as a selection the text you type in the image window. This results in a text-shaped selection to which you can apply effects, image commands, and so on.



Applies a brush stroke or an effect along the mask marquee.



Specifies the fixed width, in pixels, of a selection. When the **Fixed size** style is selected, every selection is created as a rectangle with the dimensions specified in the width and height boxes.



Specifies the fixed height of a selection in pixels. When the **Fixed size** style is selected, every selection is created as a rectangle with the dimensions specified in the width and height boxes.



Sets the radius, in pixels, of the automatic edge detection for the **Scissors mask** tool. This mask tool detects edges of specified colors in your image and places the mask marquee along that edge.



Removes the mask from the image window.



Displays a grayscale version of the mask and selection in an image so that you can edit them.



Creates a selection that is the size and shape of the selected object.



Superimposes a red semitransparent sheet over all the masked areas on the image.



Shows or hides the mask marquee.



Reverses the mask, changing protected areas to editable areas and vice versa.



Selects areas outside the active object in addition to areas within the active object.



Separates the selection and the pixels enclosed by its marquee from the background so that you can move the selection without affecting the underlying image.



Changes the position of the mask marquee.



Opens the **Channels** Docker window.



Adds new transparency values to the existing values or replace the existing values with new values. New values are added to the existing values when the button appears pressed.



Makes pixels with a specific color value in an object transparent. You can keep selecting other pixels to make more of the object transparent.



Justifies lines of text in a text object so that they lie flush with each other on the left. The justification is based on the left edge of the first letter in the text.



Justifies lines of text in a text object so that they lie flush with each other on the right. The justification is based on the left edge of the first letter in the text.



Centers lines of text in a text object. Centering is based on the left edge of the first letter in the text.

B

Bolds text character(s).



Italicizes text character(s).



Underlines text character(s).



Opens the **Edit underline** dialog box, which lets you adjust the properties of an underline, strike through, or overscore applied to text.



Opens the **Format text** dialog box, from which you can adjust font properties, text object alignment, and character shifting.



Applies anti-aliasing to small fonts to make text easier to read.



Places text on the opposite side of a path.



Lets you edit the shape of the path displayed in the image window, such as moving path segments, nodes, and control points. It is also used to select nodes and segments you want to convert to a different type.



Creates path segments. This button is automatically enabled the first time you click the **Path** tool.



Removes the path currently displayed in the image window and lets you delete the saved version of the path, if one exists.



Creates a new path. This button clears the existing paths from the image window. You can save the existing paths before clearing them.



Saves the current path.



Opens paths that have been saved.



Adds a node at the selected location on the path. If you select a segment, the new node is placed in the middle of the selected path segment.



Deletes selected nodes from the path. The shape of the path may change when you delete nodes.



Joins the two end nodes selected. The nodes merge into one node halfway between their current location.



Breaks up the path at the selected node. Two end nodes are created but remain superimposed. Drag one of the nodes to another location.



Removes superfluous nodes on a path. The shape of the path remains intact.



Converts the selected curve segment on a path to a line.



Converts the selected line segment on a path to a curve. The change may not be apparent on the segment. Select the segment's nodes to see the control points that lets you shape the curve.



Use to move several nodes on a path. The segments located between selected nodes distort like a rubber band, stretching and shrinking.



Converts the selected nodes to cusp nodes, that are used to make sharp changes in the direction of the path.



Converts the selected nodes to a symmetrical segment, which produces a curve that has the same angle on both sides of the node.



Converts the selected nodes to a smooth segment, which produces a curve with the node and the associated control points on a straight line.



Creates a selection using the selected path as its shape. Use the Mask Transform tool to move the selection to see the path it was created from.



Creates a path from the mask marquee displayed in the image window. The selection remains after this operation has been performed.



Applies a brush stroke or an effect along the path outline.



Displays or hides the path on the image.



Imports vector images, such as CorelDRAW (.CDR) files, as paths.



Displays controls that let you rotate and skew nodes on a path.



Displays controls that let you stretch and scale nodes on a path.



Lets you create paths or add segments to a path.



Lets you draw a path by dragging the cursor like a pencil on paper.



Indicates that the path is a clipping path.



Lets you repeat a brush stroke along a path.



Toggles the display of the associated object or channel on and off. An invisible object is automatically locked, i.e. protected from editing changes made to the image.



Copies the pixels of the current selection to create an object. The color of the marquee changes to reflect the transformation.



Creates a new object with a shape or paint tool. If this command is not activated, the new object is created as a part of the last selected object.



Previews the object alignment or distribution before applying it to the image.



Opens the **New lens** dialog box, which lets you create a new lens on your image.



Enable to maintain the current shape and transparency of an object when you edit it.



Enable to apply a perspective shadow. Disable to apply a flat shadow.



Lets you specify the shadow size as a percentage of the object size.



Lets you copy the dropshadow properties from one object to another.

Color channels buttons



Creates a channel from the mask currently displayed in the image window.



Applies to the image the mask saved in the selected alpha channel.



Deletes the selected alpha channel. Color channels are an inherent part of the image and cannot be deleted.



Applies the changes made to the current mask in its associated alpha channel.



Opens the **Channel properties** dialog box, which lets you choose properties for the new alpha channel.



Begins recording the actions you apply to an image. Each command, keystroke, and tool used is listed chronologically in the Recorder.



Ends or pauses the recording of actions in the Recorder.



Plays the recording currently listed in the Recorder. The actions included in the command list are performed on the current image.



Plays the command that is listed in the Recorder to which the position indicator points. The position indicator then moves to the next command in the list but does not play it. Use this button to play only one command in a script.



Moves the position indicator to the first command in the script.



Moves the position indicator to the last command in the script.



Starts a new recording in the Command Recorder, and all previously recorded commands are lost.



Opens the **Save recording** dialog box, which let you save the recorded commands as a script.



Enables or disables the selected command in the Command Recorder.



Removes the selected command from the command list in the **Recorder** Docker window, the selected object from the **Objects** Docker window, or the selected channel from the **Channels** Docker window.



Opens the **Load script** dialog box, which lets you open an existing script file in the **Recorder** Docker window.



Points to the command that is played next in the script.



Lets you add commands at any point in a recording or script. If this button is disabled in the **Recorder** Docker window, the current script is overwritten by the new actions you perform.



Create shapes as objects that you can edit.



Click the arrow to open the **Nib shape** picker. To select a nib, click its icon.



Displays a color model as your color selector.



Displays a fixed palette as your color selector.



Displays a color blender as your color selector.



Displays a mixing area as your color selector.



Determines the center of a radial effect.



Sets the direction in which a special effect is applied.



Positions the angle or declination of an image property.



Indicates which light source in the **Lighting effects** dialog box you want to edit.



Click the **Add light source** button to add a light source to your image; click the **Remove light source** button to remove the active light source.



Reveals or hides the light source in the preview window.



Lets you select the red eye area to be removed.



Specifies which corner of the image you want to curl.



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



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



Enable to maintain aspect ratio.



Inverts the tone curve graph.



Lets you specify export options for the selected Web-compatible file format.



Opens the **Create a new image** dialog box, from which you can create a new image.



Opens the **Open an image** dialog box, from which you can choose an image.



Enable to hide the title bar and menu bar while continuing to edit your image using keystrokes. For best results, maximize the image window within the application before maximizing the entire work area.



Lets you undo the last action.



Lets you bring an image from in a non-native file format into the current image.



Lets you save an image in a different file format.



Lets you redo the last action.



Shows or hides the Object marquee.



Pastes Clipboard contents into a drawing.



Lets you print the document.



Click and place the cursor over the item you want help on. Click the item to open the help topic.



Click and place the cursor over the dialog box item you want help on. Click the item to open the help topic.



Displays the **Color model options** dialog box, which lets you choose the primary and secondary color model information that is displayed in the **Info** Docker window.



Opens the **Scrapbook** Docker window.



Displays Scrapbook Docker search result files as large icons



Displays Scrapbook Docker search result files as small icons



Displays Scrapbook Docker search result as listed files



Displays Scrapbook Docker search result in a detail list



Lets you view document properties.



Starts another Corel application.



Links to the Corel website.



Saves an image.



Removes an object or editable area from the image and places it on the Clipboard.



Copies an object or editable area to the Clipboard.

UI Elements



Opens a flyout menu.



Lets you view portions of your image that fall outside the image window.



Lets you drag to set any customizable value.

Crop buttons



Opens the **Crop border color** dialog box, which lets you crop the border color that surrounds an image.



Crops the image around the mask marquee.



Shades the image area that is not defined as part of the cropping area.

Image Stitch buttons



Stitches images vertically.



Stitches images horizontally.



Changes the order of the stitched images.

Tone Curve dialog box buttons



Inverts the tone curve vertically.



Inverts the tone curve horizontally.



Shapes the tone curve by dragging it, which smoothes the distribution of values.



Draws the tone curve by dragging it, but retains straight line segments between nodes.



Draws the tone curve by dragging it.



Lets you weigh corrections toward the midtones.

Movie Docker window buttons



Plays a movie.



Stops a currently playing movie.



Rewinds to the first frame of a movie.



Fast forwards to the last frame of a movie.



Steps forward one frame in a movie.



Steps back one frame in a movie.



Superimposes the current frame and an adjacent frame.



Inserts new frames into a movie before or after the current frame.



Inserts a file at a specific frame number.



Deletes a single frame or a range of frames.

Brush tool property bar buttons



Repeats the last stroke applied by the current brush.



Loads an image sprayer list.



Saves the objects in your image in the spraylist.



Enables or disables orbits.



Opens the preset list of orbits.



Lets you choose the color for the shape's outline.



Moves the image one step up in the spraylist.



Moves the image one step down in the spraylist.



Reverses the order of the images in the spraylist.



Displays the point around which the orbits rotate.



Reverses the direction of the stroke when the **Stroke path** or **Stroke mask** commands are applied.



Creates a spraylist.



Resets the **Image sprayer** tool to its default settings.



Reapplies the brush stroke or effect along the mask marquee.

Scrapbook buttons



Moves up one folder.



Allows you to search other Corel applications installed on your computer for images, clip art, and photos.



Displays the next page of search results.



Allows you to search the Content on the Web site for images, clip art, and photos.



Allows you to edit the search criteria or start a new search.

Symmetry toolbar buttons



Enables symmetrical painting in the horizontal mirror mode (to the right or left of the original brush stroke).



Enables symmetrical painting in the vertical mirror mode (above or below the original brush stroke).



Disables painting with symmetry.



Enables painting with symmetry in radial mode, which adds satellite points along the radius of the brush nib.



Enables painting with symmetry in mirror mode, which produces identical brush strokes on the horizontal and vertical plane of the image.



Positions the symmetry center of the brush stroke.

Brush Settings Docker window buttons



Enable this button to clone the entire image; disable it to clone the active object only.



Enable this button to apply your brush strokes cumulatively, i.e., to successively increase the effect of each stroke.



Opens the custom pen settings list.



Lets you set options to customize the current nib.

Undo Docker window buttons



Saves the current undo list.



Returns your image to its last saved state.



Saves your image at a particular stage in its development.



Returns your image to the stage in its development at which it was checkpointed.



Creates a copy of your image.

Options dialog box buttons



Displays the grid as a series of solid horizontal and vertical lines.



Displays the grid as a series of dashed horizontal and vertical lines.



Displays the grid as a series of dotted horizontal and vertical lines.

Changing image size and orientation

You can change the dimensions, resolution, and orientation of an image.

In this section, you'll learn about

- [changing image dimensions and resolution](#)
- [changing image orientation](#)

Changing image dimensions and resolution

Corel PHOTO-PAINT lets you change the physical dimensions and the resolution of an image.

Changing image dimensions

You can change the dimensions of an image by increasing or decreasing its height and width. Changing the paper size lets you modify the dimensions of the printable area, which contains both the image and the paper. When you resize the paper, you increase or decrease the paper-colored border, but not the dimensions of the image.

Changing image resolution

You can change the resolution of an image to increase or decrease its file size. Upsampling increases resolution of an image by adding more pixels per unit of measure; however, it reduces the quality of the image. Downsampling decreases the resolution of an image by removing a specific number of pixels per unit of measure. This produces better results than upsampling.

{button ,AL('AChanging image dimensions and resolution;',0,"Defaultoverview",)} How to

To change the dimensions of an image

- 1 Click **Image ▶ Resample**.
- 2 Enable any of the following check boxes:
 - **Anti-alias**—smoothes the edges in the image
 - **Maintain aspect ratio**—maintains the width-to-height ratio of the image
- 3 Type values in one of the following pairs of boxes:
 - **Width and Height**—lets you specify the image dimensions
 - **Width % and Height %**—lets you resize the image to a percentage of its original size

{button ,AL("Changing image dimensions and resolution";,0,"Defaultoverview",)} [Related topics](#)

To change the paper size



- 1 Click **Image** **Paper Size**.
- 2 Choose a unit of measure from the list box beside the **Width** box.
- 3 Type values in the following boxes:

- **Width**
- **Height**



Tip

- You can also lock the paper size ratio by clicking the **Lock** button.

{button ,AL('AChanging image dimensions and resolution;',0,"Defaultoverview",)} **Related topics**

To change the resolution of an image

- 1 Click **Image**  **Resample**.
- 2 Enable any of the following check boxes:
 - **Identical values**  sets the same value in the **Horizontal** and **Vertical** boxes
 - **Anti-alias**  smoothes the edges in the image
 - **Maintain original size**  maintains the size of the file on your hard drive when you change the resolution of the image
- 3 Type values in the following boxes:
 - **Horizontal**
 - **Vertical**

Notes

- If you resample an image using pixels as the unit of measure, the size of the image also changes.
- The **Identical values** check box is not available if the **Maintain aspect ratio** check box is enabled.

{button ,AL("Changing image dimensions and resolution";,0,"Defaultoverview",)} [Related topics](#)

Changing image orientation

You can change the orientation of images by flipping or rotating them in the image window. You can flip an image horizontally or vertically to reposition scanned images or to create unique effects.

When you rotate an image, you can specify the angle and direction of rotation, as well as the paper color that is visible after the image is rotated.

{button ,AL(^AChanging image orientation;',0,"Defaultoverview",)} How to

To flip an image



- Click **Image** **Flip**, and click one of the following:
 - **Flip horizontally**
 - **Flip vertically**

{button ,AL('AChanging image orientation;',0,"Defaultoverview",)} [Related topics](#)

To rotate an image

1 Click **Image**



Rotate



Custom.

2 Type a value in the **Angle** box.

3 Enable one of the following options:

- **Clockwise**
- **Counter-clockwise**

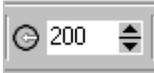
4 Enable any of the following check boxes:

- **Maintain original image size**  maintains the size of the original image

- **Anti-aliasing**  smoothes the edges in the image

5 Open the **Paper color** picker, and click a color for the background.

 **Tip**

- You can rotate an image by clicking **Image**  **Rotate**, and clicking **90° Clockwise**, **90° Counterclockwise**, or **180°**.

{button ,AL("AChanging image orientation;";0,"Defaultoverview",)} [Related topics](#)

Bringing images into Corel PHOTO-PAINT

You can bring images you want to edit or use to create original artwork into Corel PHOTO-PAINT in a variety of ways.

In this section, you'll learn about

- [opening images](#)
- [importing files](#)
- [scanning images](#)
- [loading photos from a digital camera](#)
- [starting new images](#)

Opening images

You can open most [bitmapped images](#) in Corel PHOTO-PAINT. You can also use clipart and photos that are stored on your computer, on the Corel PHOTO-PAINT CD, or that are available on the Content on the Web site, to enhance your images. You can access these files by browsing or by searching. If you are opening a [vector graphic](#), you will need to import it. For more information on importing vector graphics, see "[Importing files.](#)"

{button ,AL('AOpening images;',0,"Defaultoverview",)} [How to](#)

To open an image



- 1 Click **File** **Open**.
- 2 Choose the drive and folder where the file is stored.
If you want to view a thumbnail of the image, enable the **Preview** check box.
- 3 Double-click the filename.

Tips

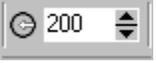
- You can decrease the dimensions of an image as you open it by choosing **Resample** from the list box to the right of the **Files of type** list box.
- You can also open an image by clicking the **Open button** on the toolbar.

{button ,AL('AOpening images';,0,"Defaultoverview",)} [Related topics](#)

To browse for images

1 Click **Window**  **Dockers**

 **Scrapbook**

 **Browse.**

2 Navigate to a file stored on your computer or on the CD installed in your CD drive.

You can also

Open a file as a new image

Add clipart or a photograph to the active image

Display the folder tree

Drag the file into the application window.

Drag the clipart object or photograph onto the image window.

Click the flyout button at the top of the **Scrapbook** Docker window, and select **Show tree**.

Note

- If you are opening a vector graphic, you will need to import it. For more information on importing vector graphics, see "Importing files."

Tip

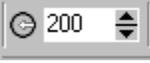
- You can also search the Content on the Web site for images by clicking the **Content on the Web** button.

{button ,AL(^AOpening images; ;0,"Defaultoverview",)} Related topics

To search for images

1 Click **Window**  **Dockers**

 **Scrapbook**

 **Search.**

- 2 Choose the search criteria from the **Search for** box.
- 3 In the **Using indexes for** area, click the check box of each application you want to search.
- 4 In the **Search in** area, click the check box of each category you want to search.
- 5 Click **Search**.

You can also

Search using a different keyword

Click the **New Search** button and type a new keyword.

Display the next page of search results

Click the **Forward** button.



Tip

- You can specify how you want the search results displayed by clicking one of the following buttons: **Large icons**, **Small icons**, **List icons**, **Detail view**.

{button ,AL('AOpening images;',0,"Defaultoverview",)} **Related topics**

Scanning images

You can scan photos into Corel PHOTO-PAINT using a TWAIN-compatible [scanner](#). For information about installing your scanner's [TWAIN](#) driver and interface, see the manufacturer's documentation.

{button ,AL('AScanning images ;',0,"Defaultoverview",)} [How to](#)

To scan images

1 Click **File**  **Acquire image**



Select source.

2 Choose your scanner from the **Sources** box.
3 Click **Select**.

4 Click **File**  **Acquire image**



Acquire.

 **Tip**

- To scan additional images during the same session, click **File**  **Acquire image**



Acquire.

{button ,AL('AScanning images ;',0,"Defaultoverview",)} [Related topics](#)

Loading photos from a digital camera

You can load photos from a digital camera source into Corel PHOTO-PAINT using a TWAIN-compatible digital camera. For information about installing your digital camera's TWAIN driver, see the manufacturer's documentation.

You can also name photos and add notes to them.

{button ,AL('ALoading photos from a digital camera;',0,"Defaultoverview",)} How to

To load photos into Corel PHOTO-PAINT

- 1 Click **File**  **Acquire image**
 - 2 **Select source.**
Choose a digital camera from the **Camera** list box.
 - 3 Click **File**  **Acquire image**
-  **Acquire.**

You can also

Open photos in the image window

Save photos

Name a photo

Add a note to a photo

Click the thumbnail of each photo you want to select and click **Open**.

Click the thumbnail of each photo you want to select and click **Save to disk**. Choose the drive and folder where you want to save the photos and click **Save**.

Double-click a thumbnail and type a name.

Click a thumbnail and type a note in the **Photo note for image** box.

Tips

- To load additional photos during the same session, click **File**  **Acquire image**
-  **Acquire.**
- You can click **Move forward** to view photos not displayed in the image window.

{button ,AL("ALoading photos from a digital camera;',0,"Defaultoverview",)} [Related topics](#)

Starting new images

You can produce original artwork by starting an image from scratch, by using data copied from another image window or another application to the Clipboard, or by duplicating an existing image.

When you start an image from scratch, you can specify the size of the image, its background color, and the color mode you want to use. You can also specify the image's resolution, or the number of pixels per unit of measure. The higher the resolution you specify, the larger the file size of the image.

{button ,AL('AStarting new images;'0,"Defaultoverview",)} How to

To start an image from scratch



- 1 Click **File** **New**.
- 2 Choose a **color mode** from the **Color mode** list box.
- 3 Choose a size from the **Size** list box.
- 4 Enable one of the following options:
 - **Portrait**
 - **Landscape**
- 5 Choose a value from the **Resolution** list box.
- 6 Open the **Paper color** picker, and click a color for the background.



Tips

- You can specify a custom page size by choosing **Custom** from the **Size** list box and typing values in the **Width** and **Height** boxes.
- You can also create an image by clicking the **New** button on the standard toolbar.

{button ,AL('AStarting new images;',0,"Defaultoverview",)} [Related topics](#)

To create an image using the Clipboard contents

- Click File  New from Clipboard.

{button ,AL("AStarting new images;',0,"Defaultoverview",,)} [Related topics](#)

To start an image from a duplicate



- 1 Click **Image Duplicate**.
- 2 Type a filename in the **As** box.

If you want to combine the objects and background in the new image, enable the **Merge objects with background** check box.

{button ,AL("AStarting new images";0,"Defaultoverview",)} [Related topics](#)

Working with lenses

Lenses let you view special effects, corrections, or adjustments that you want to make to your image before you apply them to the image pixels.

In this section, you'll learn about

- [creating lenses](#)
- [editing lenses](#)
- [combining lenses with the image background](#)

Creating lenses

Lenses let you preview adjustments and special effects that you want to apply to an image. When you create a lens, the changes you make are not applied to the image pixels; instead they are displayed on screen through the lens. The changes are applied to the image pixels when you combine the lens with the image background. Combining the lens with the background makes the effect a part of the background layer that cannot be edited individually.

You can create a new lens to cover the entire image, or you can create a lens from the [editable area](#) of a [mask](#). You can create as many lenses as you want in an image and assign a unique name to each. You can also use multiple lenses to apply successive changes to specific area in images.

When you create a lens, you must choose a lens type based on the change that you want to apply. However, the types of lenses that you can create are determined by the image's [color mode](#). For example, you cannot use a color lens on a [grayscale image](#) because there are no colors to modify. If you want to correct or adjust image color and tone, choose a lens type that corresponds to the adjustment and transform [filters](#). For more information about using filters, see "[Correcting the color and tone of images](#)." If you want to apply a special effect to improve image quality or dramatically transform an image, choose a special effects filter. For more information about special effects, see "[Applying special effects to images](#)."

{button ,AL('ACreating lenses;',0,"Defaultoverview",)} [How to](#)

To create a lens

1 Click **Object**



Create



New lens.

- 2 Choose a lens from the **Lens type** list box.
- 3 Type a name in the **Lens name** box.
- 4 Click **OK**.
- 5 In the dialog box, specify the lens properties you want.



Tip

- You can also create a lens by clicking **Window**



Dockers



Objects and clicking the **New lens** in the **Objects** Docker window.

{button ,AL('ACreating lenses;',0,"Defaultoverview",)} [Related topics](#)

To create a lens from a mask

1 Define an editable area in your image.



3 Click **Object**



New lens.

- 4 Enable the **Create lens from mask** check box.
- 5 Choose a lens from the **Lens type** list box.
- 6 Type a name in the **Lens name** box.
- 7 Click **OK**.
- 8 In the dialog box, specify the lens properties you want.

{button ,AL('ACreating lenses;',0,"Defaultoverview",)} [Related topics](#)

Editing lenses

After you create a lens, you can edit it. For example, you can add areas to it and remove areas from it. You can change the lens properties to fine-tune the changes you want to apply to the image.

Lenses can be selected and transformed in the same way that you select and transform [objects](#). For information about selecting and transforming objects, see "[Working with objects](#)." You can also change the shape of a lens using a special effects [filter](#). For more information on special effects, see "[Applying special effects to images](#)."

{button ,AL('AEditing lenses;',0,"Defaultoverview",)} [How to](#)

To add an area to a lens

- 1 Open the **Object tools** flyout, and click the **Object picker tool**.
- 2 Select a lens.
- 3 Open one of the following flyouts and click a tool
 - **Brush tools** flyout
 - **Shape tools** flyout
- 4 Specify the tool's attributes on the property bar.
- 5 Drag across the areas that you want to add to the lens.



Note

- When adding areas to a lens using the **Paint tool**, the grayscale value of the paint color will affect the lens opacity. White will add an opaque area and black will add a transparent area. For more information, see "[Working with object transparency](#)."

{button ,AL(^AEditing lenses;'0,"Defaultoverview",)} Related topics

To remove an area from a lens

- 1 Open the [Object tools flyout](#), and click the [Object picker tool](#).
- 2 Select a lens.
- 3 Open the [Undo tools flyout](#), and click the [Eraser tool](#).
- 4 Specify the **Eraser** tool's attributes on the property bar.
- 5 Drag across the areas that you want to remove from the lens.

{button ,AL('AEditing lenses;',0,"Defaultoverview",)} [Related topics](#)

To change the properties of a lens

1 Open the **Object tools flyout**, and click the **Object picker tool**.

2 Select a lens.



3 Click **Object** **Edit lens.**

4 Edit the lens properties.



Note

- You cannot change the properties of a **Desaturate** lens or an **Invert** lens.

{button ,AL('Editing lenses;',0,"Defaultoverview",)} [Related topics](#)

To change the transparency of a lens

- 1 Open the [Object tools flyout](#), and click the [Object picker tool](#).
- 2 Select a lens.

3 Click **Window**  **Dockers**

 **Objects.**

- 4 In the **Objects** docker window, type a value in the **Opacity** box.

 **Note**

- The **Opacity** box is not available for 1-bit black-and-white images.

{button ,AL('AEditing lenses;',0,"Defaultoverview",)} [Related topics](#)

To change the shape of a lens using a special effects filter

- 1 Open the **Object tools** [flyout](#), and click the **Object picker tool**.
- 2 Select a lens.
- 3 Click **Effects**, and click a special effect.
- 4 Specify the settings of the special effects filter.

{button ,AL("AEediting lenses;',0,"Defaultoverview",)} [Related topics](#)

Combining lenses with the image background

You can combine a lens with the image background to apply the adjustment and effect it displays. Combining a lens with the image background reduces the file size of the image and lets you save the image to a non native file format. If you save an image as a Corel PHOTO-PAINT file, lenses are saved with the image and do not have to be combined. Once a lens is combined with the image background, it cannot be selected or modified.

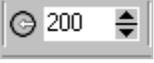
When you combine a lens with the image background, you can use a [merge mode](#) to enhance the results. For information about merge modes, see "[Merge modes.](#)"

{button ,AL(^ACombining lenses with the image background;',0,"Defaultoverview",)} [How to](#)

To combine a lens with the image background

- 1 Open the **Object tools** flyout, and click the **Object Picker** tool.
- 2 Select a lens.

3 Click **Window**  **Dockers**

 **Objects.**

- 4 In the **Objects** Docker window, choose a merge mode from **Merge mode** list box.

5 Click **Object**  **Combine**, and click one of the following:

- **Combine objects with background**  combines active objects with the image background
- **Combine all objects with background**  combines all objects with the image background

{button ,AL('ACombining lenses with the image background;',0,"Defaultoverview",)} **Related topics**

Masking images

You can isolate areas in an image that you want to edit while protecting the remaining areas from change using masks. Masks, with their combination of editable and protected areas, let you modify images with precision.

In this section you'll learn about

- [distinguishing protected and editable areas](#)
- [defining editable areas](#)
- [defining editable areas using color information](#)
- [moving and aligning editable areas](#)
- [transforming editable areas](#)
- [expanding and reducing editable areas](#)
- [adjusting the edges of an editable area](#)
- [adjusting the transparency of masks](#)

Distinguishing protected and editable areas

You can use [masks](#) to do advanced image editing. Masks function like a stencil placed over an image: [protected areas](#) prevent paint and effects from affecting the underlying image; whereas [editable areas](#) let paint and effects reach the image. When you define an editable area for an image, you also define a corresponding mask for the same image.

Mask marquee

The border separating an editable area and its corresponding protected area is indicated by a dashed outline, called the [mask marquee](#). By default, the mask marquee is visible on an image and is black. You can hide the mask marquee to complete an editing task. You can also change the color of the mask marquee color so that it can be seen clearly against an image's colors.

Mask overlay

To make it easier to differentiate between protected and editable areas, you can display the [mask overlay](#). A mask overlay is a red-tinted, transparent sheet that displays only over masked areas. If you adjust the [transparency](#) of a mask in certain areas, the degree of red displayed by the mask overlay in those areas will vary accordingly. You can also change the color of the mask overlay so that it can be seen clearly against the colors of the image in the editable areas.

Inverting and removing a mask

You can invert a mask along its mask marquee so that the protected area becomes editable and the editable area becomes protected. Inverting a mask is useful when defining the image area that you want to protect is easier than defining the area that you want to edit. For example, if you want to edit an intricate shape in an image that is set against a plain background, it is easier to select the background, and then invert the mask.

You can remove a mask from an image when you no longer need it.

`{button ,AL('ADistinguishing protected and editable areas;',0,"Defaultoverview",)} How to`

To hide the mask marquee



- Click Mask  Marquee visible.

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} [Related topics](#)

To change the color of the mask marquee



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Open the **Mask marquee** color picker, and click a color.



Note

- The mask marquee does not display when you use a mask overlay or when you are adjusting the transparency of a mask.

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} Related topics

To display the mask overlay



- Click Mask **Mask overlay.**

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} [Related topics](#)

To change the color of the mask overlay



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, click **Workspace**, and click **Display**.
- 3 Open the **Mask tint** color picker, and click a color.

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} [Related topics](#)

To invert a mask



- Click Mask  Invert.

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} [Related topics](#)

To remove a mask

- Click  Mask Remove.



Note

- If the editable area on your image was floating before you removed the mask, it is automatically merged with the background.

{button ,AL("ADistinguishing protected and editable areas;',0,"Defaultoverview",)} Related topics

Defining editable areas

There are a number of ways to define an editable area in an image without using color information from the image.

Defining a rectangular or elliptical editable area

You can define rectangular or elliptical editable areas in an image. When you create circular or elliptical editable areas, anti-aliasing is enabled by default to produce smooth-looking edges.

Defining an editable area using an object, text, or the Clipboard contents

You can define an editable area using objects. When you create an editable area that has the shape of one or more objects, the mask marquee and the edges of the object coincide; therefore, you must move the object to another location to edit the area inside the mask marquee.

You can define editable area using text. The editable area created when you type has the font and style characteristics you specify. You can also create an editable area created from existing text. For information, see "To define an editable area using text, objects, or the Clipboard contents."

You can define an editable area using the Clipboard contents by pasting the information into the image window as an editable area. When you paste the Clipboard contents in to the image window, you create a floating editable area, which you can edit and move without changing the underlying image pixels.

Defining an editable area by freehand

You can define an editable area by outlining the image area as you would using a pencil and paper, or by clicking at different points on the image to anchor straight line segments.

You can also define an editable area by brushing over that area as if you were painting over it.

{button ,AL('ADefining editable areas;',0,"Defaultoverview",)} How to

To define a rectangular or elliptical editable area

1 Open the **Mask tools flyout**, and click one of the following:

- **Rectangle mask tool**
- **Circle mask tool**

2 Click the **Normal button** on the property bar.

3 On the property bar, choose one of the following from the **Mask style** list box:

- **Normal**  lets you manually define a rectangular or elliptical editable area

- **Fixed size**  lets you specify the width and height of the rectangular or elliptical editable area you want to define

- **Row(s)**  lets you define a rectangular editable area across the width of the image. You can specify the height of the row and the roundness of the rectangle

- **Column(s)**  lets you define a rectangular editable area along the height of the image. You can specify the width of the column and the roundness of the rectangle

4 Drag in the image window to manually define the editable area, or click to position the editable area whose size or orientation you've specified.



Tips

- Using the **Normal** mask style, you can define a square or circular editable area by holding down **CTRL** after you begin to drag in the image window.
- Using the **Normal** mask style, you can define a square or circular editable area from its center by holding down **SHIFT** after you begin to drag in the image window.

{button ,AL('ADefining editable areas;',0,"Defaultoverview",)} **Related topics**

To define an editable area using text, objects, or the Clipboard contents

To define an area using

Text

Do the following

Click the **Text** tool, and specify the text attributes on the property bar. Click the **Render text to mask** button on the property bar, type the text, and click a different tool in the toolbox.

One or more objects

Select one or more objects, and click **Mask**



Create from object(s).

The Clipboard contents



Click **Edit**

Paste



As new selection.



Tip

- You can also define an editable area using one or more selected objects by clicking the **Create mask** button on the Mask toolbar.

{button ,AL(^Adefining editable areas;',0,"Defaultoverview",)} [Related topics](#)

To define an editable area by freehand

To define an editable area by

Outlining

Do the following

Open the **Mask tools flyout**, and click the **Freehand mask tool**. Click the **Normal button** on the property bar, and click where you want to start and end each line segment in the image window. Double-click to complete the outline.

Brushing

Open the **Mask tools flyout**, click the **Mask brush tool**, and specify the tool's attributes on the property bar. Click the **Normal button** on the property bar, and drag in the image window.



Tips

- You can also define an editable area by dragging the **Freehand mask tool** in the image window, and double-clicking to complete the outline.
- You can apply a straight, horizontal brush stroke using the **Mask brush tool**, by holding down **CTRL** after you begin to drag in the image window. While still holding down **CTRL**, you can press **SHIFT** to switch between a straight, horizontal and straight, vertical brush strokes.
- You can change the size of the brush nib of the **Mask brush tool**, by holding down **ALT** and dragging in the image window. Release **ALT** when the nib is the size you want.

{button ,AL('ADefining editable areas;',0,"Defaultoverview",)} Related topics

Defining editable areas using color information

You can define the editable and protected areas of a mask using the color information in an image. When you use color information, you must specify seed colors and a color tolerance value. A seed color is a base color to which you want to add either protected or editable areas. The color tolerance value specifies the percentage of variation that is allowed between a seed color and other colors in the image; a greater tolerance value adds more pixels to the protected or editable areas. Color tolerance can be specified based on color similarity or on the similarity of hue, saturation, and brightness levels.

Defining editable areas using consistent colors

You can define an editable area of uniform color in an image. The color of the first pixel that you click establishes the seed color; all adjacent pixels with colors within the specified color tolerance range are included in the editable area. The editable area expands until it reaches pixels with colors that exceed the specified color tolerance.

You can define an editable area surrounded by uniform colors in an image area by clicking straight line segments around the area that you want to edit. When you outline the image area that you want to make editable, you can choose whether only the color of the first pixel or the color of every pixel you click establishes the seed color.

When the first pixel that you click establishes the seed color, the protected area expands until the specified color tolerance is reached, contracting the completed outline. When every pixel that you click establishes the seed color, each time you click the protected area expands until the specified color tolerance is exceeded. The expansion of the protected area is constrained within the bounding box surrounding the pointer.

Defining editable areas in a specific color channel

You can define an editable area in specific color channels. Every color image has a number of color channels, each representing one component of the image's color model. For example, an **RGB** image is composed of a red channel, a green channel, and a blue channel. When an image is displayed in its individual color channels, only part of its color information is displayed. Displaying only certain color channels lets you define an editable area with greater precision.

Defining editable areas throughout an image

You can define editable areas throughout an image using a color mask. A color mask lets you select seed colors throughout the image instead of in a specific area.

The color threshold lets you further refine the range of colors that are included in the editable area. The threshold value evaluates the brightness of each seed color. Pixels with a specific brightness value can be added to either the protected or editable areas. Adjusting the color threshold lets you soften or sharpen the pixels at the edge of the editable area. To adjust the threshold levels of a color mask, it is recommended you use a grayscale preview of your image, which displays masked areas in black and editable areas in white.

{button ,AL('Adefining editable areas using color information;',0,"Defaultoverview",)} How to

To define an editable area of uniform color

- 1 Open the **Mask tools** flyout, and click the **Magic wand mask tool**.
- 2 Click the **Normal** button on the property bar.
- 3 On the property bar, click one of the following tolerance mode buttons:

- **Normal**  determines the color tolerance based on color similarity

- **HSB**  determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

- 4 Type a tolerance value in the box or boxes beside the tolerance mode buttons.
- 5 Click a color in the image.



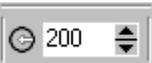
Tip

- If there are objects in your image only areas on the active object are selected. You can select areas on all visible objects by enabling the **Mask visible** button on the property bar.

{button ,AL('Adefining editable areas using color information;',0,"Defaultoverview",)} [Related topics](#)

To define an editable area surrounded by uniform color

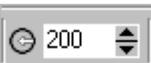
1 Open the **Mask tools** flyout, and choose one of the following:

- **Lasso mask tool**  lets you roughly outline an image area and then contract the mask marquee around that area. Uses an initial seed color.

- **Scissors mask tool**  lets you establish a mask marquee along a boundary between colors in an image. Uses multiple seed colors.

2 Click the **Normal** button on the property bar.

3 On the property bar, click one of the following tolerance mode buttons:

- **Normal**  determines the color tolerance based on color similarity between adjacent pixels

- **HSB**  determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4 Type a tolerance value in the box or boxes beside the tolerance mode buttons.

5 In the image window, click a color you want to protect from changes and click at different points to outline the editable area.

6 Double-click to complete the outline.



Tips

- If there are objects in your image, by default only areas on the active object are masked. You can mask areas on all visible objects by enabling the **Mask visible** button on the property bar.
- You can also drag in the image window to outline by freehand. It is recommended, however, when using the **Scissors mask** tool, that you click frequently to set multiple seed colors and to establish multiple anchor points.
- You can define the range of effect for the **Scissors mask** tool by specifying a radius value on the property bar. The radius value specified is doubled to establish a square area (in pixels) beyond which edges are not detected.

{button ,AL('Adefining editable areas using color information;',0,"Defaultoverview",)} [Related topics](#)

To define editable areas in specific color channels

1 Click **Window**  **Dockers**

 **Channels.**

- 2 In the **Channels** Docker window, click the **Eye icon** beside a color channel.
If you want to preview more than one color channel, enable the **Eye icon** beside each color channel you want to preview.
- 3 Open the **Mask tools** flyout, and click one of the following:
 - **Lasso mask tool**
 - **Magic wand mask tool**
- 4 Define an area in the image.

{button ,AL('ADefining editable areas using color information;',0,"Defaultoverview",,)} [Related topics](#)

To define editable areas throughout an image

- 1 Click **Mask**  **Color mask**.
- 2 In the **Color mask** dialog box, click the **Normal** button.
- 3 Choose **Sampled colors** from the top list box.
- 4 Click the **Eyedropper tool**, and click each **seed color** in the image window.
- 5 Click the **Preview** button.
- 6 From the list box beside the **Preview** button, choose one of the following:

- **Overlay**  displays protected areas covered by a red-tinted transparent sheet
 - **Grayscale**  displays protected areas in black and the editable areas in white
 - **Black matte**  displays protected areas covered by a black-tinted transparent sheet
 - **White matte**  displays protected areas covered by a white-tinted transparent sheet
 - **Marquee**  displays a dotted line around the editable area
- 7 Click **More**, and enable one of the following options:
- **Normal**  determines the color tolerance on color similarity between pixels
 - **HSB mode**  determines the color tolerance on similarity between hue, saturation, and brightness levels between pixels

8 In the box beside each seed color, specify the percentage of color variation permitted between pixels of that color and the remaining pixels.

- 9 In the **Threshold** section, enable one of the following options:

- **To black**  all pixels with a brightness value above the threshold value are added to the protected area
- **To white**  all pixels with a brightness value above the threshold value are added to the editable area

- 10 Adjust the **Threshold** slider.



- If colors from a previous session display in the **Color mask** dialog box, click **Reset** before you create a new color mask.
- The **Marquee** display style is unavailable if you disable the **Marquee visible** command on the property bar.



- You can set a default color tolerance for a color mask by clicking the **flyout button**, and clicking **Set tolerance default**.
- You can also specify predetermined seed colors by choosing a color preset, such as **Greens**, from the list box beside the **Eyedropper tool**.

{button ,AL('Adefining editable areas using color information;',0,"Defaultoverview",,)} **Related topics**

Moving and aligning editable areas

You can move an editable area anywhere in an image with or without the image pixels it encloses. When an editable area and the image pixels it encloses are moved together, the pixels can be cut from the image and filled with paper color, or the pixels can be copied by floating the editable area.

You can align an editable area to one or more selected objects. You can also align an editable area to the center or the edges of an image. Depending on where you want an editable area to display, you can experiment with horizontal and vertical alignment options.

An editable area can also be aligned to guidelines and to the grid. For more information, see "Using the guidelines, grid, and rulers."

{button ,AL('AMoving and aligning editable areas;',0,"Defaultoverview",)} How to

To move an editable area

- 1 Open the **Object tools** flyout, and click the **Mask transform** tool.
- 2 Drag the **editable area** to a new location in the image window.



Tip

- You can also move an editable are by **nudging** it.

{button ,AL('AMoving and aligning editable areas;',0,"Defaultoverview",)} **Related topics**

To move an editable area and the image pixels it encloses

1 Open the [Mask tools flyout](#), and click one of the following tools:

- [Rectangle mask tool](#)
- [Circle mask tool](#)
- [Freehand mask tool](#)
- [Lasso mask tool](#)
- [Scissors mask tool](#)
- [Magic wand mask tool](#)

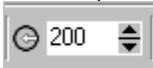
2 Click the [Normal button](#) on the property bar.

3 Drag the [editable area](#) to a new location.



Note

- After an editable area is moved once, the [Float/defloat mask button](#) is automatically enabled, so that the underlying image is not replaced with paper color while the editable area is being repositioned.



Tips

- You can leave a copy of an editable area you move by holding down **ALT** as you drag.
- You can also move an editable area by [nudging](#) it.

{button ,AL("Moving and aligning editable areas";0,"Defaultoverview",)} [Related topics](#)

To align an editable area

1 Select the objects to which you want to align the editable area.



2 Click **Mask** **Align**.

3 In the **Mask align** dialog box, enable one of the following options:

- **Active object**
- **Selected object(s)**

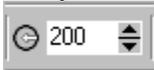
4 Enable one of the following vertical alignment check boxes:

- **Top**
- **Center**
- **Bottom**

5 Enable one of the following horizontal alignment check boxes:

- **Left**
- **Center**
- **Right**

If you want to align the editable area to the grid lines nearest to the specified objects, enable the **Align to grid** check box.



Tip

- You can align an editable area to selected object by clicking the **Align mask button** on the property bar.

{button ,AL('AMoving and aligning editable areas;',0,"Defaultoverview",)} Related topics

To align an editable area to the edges or center of an image

1 Open the [Mask tools flyout](#), and click a mask tool.



2 Click **Mask** **Align**.

3 Enable the **Document** option.

4 Enable one of the following vertical alignment check boxes:

- **Top**
- **Center**
- **Bottom**

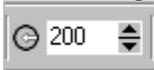
5 Enable one of the following horizontal alignment check boxes:

- **Left**
- **Center**
- **Right**



Note

- When you align an [editable area](#) to the edges or center of an image with the **Align to grid** check box enabled, the editable area is aligned to the grid lines nearest to the specified edges or center of the image.



Tip

- You can align an editable area to selected object by clicking the [Align mask button](#) on the property bar.

{button ,AL('AMoving and aligning editable areas;',0,"Defaultoverview",)} [Related topics](#)

Transforming editable areas

You can change the form of an editable area of a mask by rotating, scaling, sizing, flipping, skewing, distorting, or applying perspective to it. If an editable area is floating above the image, it is automatically merged with the underlying image it is transformed.

An editable area's edges can appear jagged after you transform it; therefore, the anti-aliasing option on the property bar is enabled by default.

<u>Transformation</u>	<u>Description</u>
Rotating	Lets you rotate an editable area
Scaling	Lets you size an editable area to a percentage of its original size
Sizing	Lets you change the width and height of an editable area
Flipping	Lets you create a mirror image of an editable area by flipping the object vertically or horizontally
Skewing	Lets you slant an editable area to one direction. One side remains stationary, while the other sides move in the specified direction. All opposite sides maintain a parallel relation to one another
Distorting	Lets you stretch or shrink an editable area disproportionately
Applying perspective	Lets you give a three-dimensional appearance to the shape of an editable area

{button ,AL('ATransforming editable areas;',0,"Defaultoverview",)} How to

To rotate an editable area

- 1 Open the [Object tools flyout](#), and click the [Mask transform tool](#).
- 2 Open the **Transform** picker on the property bar, and click the **Rotate mode** button.
- 3 Drag a corner handle of the mask [marquee](#).
- 4 Double-click in the [editable area](#).



Tips

- You can rotate an editable area by a specific angle by typing a value in the **Rotation angle** box on the property bar.
- You can move the center of rotation relative to its current location by enabling the [Relative center button](#) and typing new values in the **Horizontal** and **Vertical** transformation boxes on the property bar.

{button ,AL('ATransforming editable areas;',0,"Defaultoverview",)} [Related topics](#)

To scale an editable area

- 1 Open the [Object tools flyout](#), and click the [Mask transform tool](#).
- 2 Open the **Transform** picker on the property bar, and click the **Scale mode** button.
- 3 Drag a corner handle of the mask [marquee](#).
- 4 Double-click in the [editable area](#).



Tips

- You can size the editable area non-proportionately by holding down **ALT** as you drag.
- You can scale an editable area from the center by holding down **SHIFT** as you drag a corner. The change in scale occurs in all four directions as you drag.
- You can also set the [Mask transform tool](#) to the Scale mode by clicking in the editable area until the handles you can use to scale the editable area display.

{button ,AL('ATransforming editable areas;',0,"Defaultoverview",)} [Related topics](#)

To size an editable area

- 1 Open the **Object tools** flyout, and click the **Mask transform tool**.
- 2 Open the **Transform** picker on the property bar, and click the **Size mode** button.
- 3 Drag a center handle of the mask **marquee**.
If you want to size the **editable area** proportionally, drag a corner handle of the mask marquee.
- 4 Double-click in the editable area.



Tips

- You can size an editable area from the center by holding down **SHIFT** as you drag a center transformation handle. The change in size occurs in two opposite directions.
- You can size an editable area in 100-percent increments by holding down **CTRL** as you drag a transformation handle.

{button ,AL("Transforming editable areas";0,"Defaultoverview",)} [Related topics](#)

To flip an editable area

- 1 Open the [Object tools flyout](#), and click the [Mask transform tool](#).
- 2 Open the **Transform** picker on the property bar, and click the [Scale mode](#) button.
- 3 Drag a center handle of the mask [marquee](#) across the editable area past the opposite center handle.
- 4 Double-click in the [editable area](#).



Tips

- You can flip an editable area proportionately by holding down **CTRL** and dragging a center handle across the editable area past the opposite center handle.
- You can also set the [Mask transform tool](#) to the Scale mode by clicking in the editable area until the handles you can use to scale the editable area display.

{button ,AL('Transforming editable areas';,0,"Defaultoverview",)} [Related topics](#)

To skew an editable area

- 1 Open the [Object tools flyout](#), and click the [Mask transform tool](#).
- 2 Open the **Transform** picker on the property bar, and click the **Skew mode** button.
- 3 Drag a transformation handle of the mask [marquee](#).
- 4 Double-click in the [editable area](#).



Tips

- Before applying the transformation, you can return an editable area to its original size by pressing **ESC**.
- You can also set the [Mask transform tool](#) to the Skew mode by clicking in the editable area until the handles you can use to skew the editable area display.

{button ,AL("Transforming editable areas";,0,"Defaultoverview",)} [Related topics](#)

To distort an editable area

- 1 Open the **Object tools** flyout, and click the **Mask transform tool**.
- 2 Open the **Transform** picker on the property bar, and click the **Distort mode** button.
- 3 Drag a transformation handle of the mask **marquee**.
- 4 Double-click in the **editable area**.



Tips

- You can also set the **Mask transform tool** to the Distort mode by clicking in the editable area until the handles you can use to distort the editable area display.
- Before applying the transformation, you can return the editable area to its original size by double-clicking outside an editable area.

{button ,AL('Transforming editable areas;',0,"Defaultoverview",)} **Related topics**

To apply perspective to an editable area

- 1 Open the **Object tools flyout**, and click the **Mask transform tool**.
- 2 Open the **Transform** picker on the property bar, and click the **Perspective mode** button.
- 3 Drag a transformation handle of the mask **marquee**.
- 4 Double-click in the **editable area**.



Tips

- You can also set the **Mask transform tool** to the Perspective mode by clicking in the editable area until the handles you can use to apply perspective display.
- Before applying the transformation, you can return an editable area to its original size by pressing **ESC**.

{button ,AL("Transforming editable areas";,0,"Defaultoverview",)} **Related topics**

Expanding and reducing editable areas

You can modify an [editable area](#) by expanding it over the entire image, adding areas to it, or removing areas from it.

Adding areas to and subtracting areas from an editable area

By default, each editable area that you define replaces the last one defined. However, you can use the following [mask modes](#) if you want to retain the current editable area but modify its shape:

<u>Mode</u>	<u>Description</u>
Additive	Lets you add areas to an editable area. Areas you add to the editable area are removed from the protected area
Subtractive	Lets you subtract areas from an editable area. Areas you subtract from the editable area are added to the protected area.
XOR	Lets you add areas to an editable area while excluding overlapping regions. If the mask marquee overlaps with the editable area, the overlapping regions are excluded from the editable area and added to the protected area. In addition to expanding or reducing an existing editable area, this mask mode lets you define an editable area when there is no active mask.

A mask mode remains active until you change modes. The **Mask mode** indicator at the bottom right corner of the status bar displays the active mask mode.

Removing protected areas from within an editable area

You can remove protected areas from within an editable area. This feature is useful for modifying color masks that have large editable areas.

Expanding and contracting an editable area

You can expand and contract an editable area by a specific number of pixels. The pixels are added to or removed from the edge of the editable area.

Adding pixels of similar color to an editable area

You can add adjacent pixels of a similar color to an editable area. The editable area expands until it reaches pixels whose color are too dissimilar from the colors in the original editable area. The [color tolerance](#) value you specify sets the percentage of variation that is allowed between the color of pixels in the original editable areas and those pixels in the adjacent protected areas.

You can also add all pixels of similar color to an editable area regardless of whether they are adjacent to those in the current editable area. The color tolerance value you specify sets the percentage of variation that is allowed between the color of pixels in the original editable areas and those colors in pixels in protected areas.

{button ,AL('Expanding and reducing editable areas;',0,"Defaultoverview",)} [How to](#)

To expand an editable area over the entire image



- Click Mask **Select all.**

{button ,AL('AExpanding and reducing editable areas;',0,"Defaultoverview",)} [Related topics](#)

To add to or subtract from an editable area

1 Open the [Mask tools flyout](#), and click a mask tool.

2 On the property bar, click one of the following buttons:

- [Additive](#)
- [Subtractive](#)
- [XOR](#)

3 Drag in the image to define the area that you want to add to or subtract from an [editable area](#).



- After you begin to drag, you can use **CTRL** and **SHIFT** to constrain the shape of the area you add or subtract to an editable area.

{button ,AL('Expanding and reducing editable areas;',0,"Defaultoverview",,)} [Related topics](#)

To remove protected areas from within an editable area



{button ,AL('AExpanding and reducing editable areas;',0,"Defaultoverview",)} [Related topics](#)

To expand or contract an editable area

To

Expand an editable area by a specific number of pixels

Do the following



Click **Mask** **Shape**



Expand, and type a value in the **Width** box.

Contract an editable area by a specific number of pixels



Click **Mask** **Shape**



Reduce and type a value in the **Width** box.

{button ,AL('AExpanding and reducing editable areas;',0,"Defaultoverview",)} [Related topics](#)

To add adjacent pixels of similar color to an editable area

- 1 Open the **Mask tools** flyout, and click the **Magic wand mask tool**.
- 2 On the property bar, click one of the following **color tolerance** mode buttons:

- **Normal**  determines the color tolerance based on color similarity between adjacent pixels

- **HSB**  determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

- 3 Type a tolerance value in the box or boxes beside the tolerance mode buttons.

- 4 On the property bar, click on of the following buttons:

- **Grow**  expands an editable area to include all similarly-colored adjacent pixels

- **Similar**  expands an editable area to include all similarly-colored pixels in the entire image



- If there are objects in your image, only adjacent pixels from the active object are added to the editable area. You can add adjacent pixels from all visible objects by enabling the **Mask visible** button on the property bar.

{button ,AL('Expanding and reducing editable areas;',0,"Defaultoverview",)} **Related topics**

Adjusting the edges of an editable area

You can adjust the edges of the [editable area](#) to customize the transition between a [protected area](#) and an editable area.

Removing jagged edges from an editable area

You can remove the appearance of jagged edges from editable areas with curved and diagonal lines by applying [anti-aliasing](#). Anti-aliasing makes some of the pixels located on the inside edge of an editable area semitransparent, creating a smoother outline.

Feathering the edges of an editable area

[Feathering](#) gradually increases the [transparency](#) of the pixels along the edge of an editable area softening the edge between the protected and editable areas. You can specify the width of the feathered area and the feathering direction, which determines where the feathering is located relative to the mask [marquee](#). From the mask marquee, the feathering direction can go into the protected areas, into the editable areas, or an equal distance into both areas.

Applying a sharp edge to a feathered editable area

You can remove the feathering from the edges of an editable area and create a new, sharper edge by setting a threshold value. All the pixels in the feathered editable area have a [grayscale](#) value from 0 (black and fully protected) to 255 (white and fully editable). The [threshold](#) value you specify determines where along the feathered edge you want the new, unfeathered edge to be created. For example, if you set a threshold value of 110, all pixels within the editable area with a grayscale value less than 110 are protected, and all pixels with a value more than 110 are editable.

Positioning the mask marquees on the edge of an editable area

If your editable area has a feathered edge the mask marquee is placed by default along the outermost edge of the feathered section. However, you can specify a threshold value to position the mask marquee anywhere along the feathered edge of the section. For example, you may want the mask marquee to enclose only the pixels that are 100-percent editable and exclude those that begin to blend with the protected area.

Adjusting the position of the mask marquee does not modify the size of the editable area; the mask marquee merely starts when a certain level of transparency is reached.

Smoothing the edges of an editable area

You can smooth the edges of an editable area to remove sharp angles. Smoothing averages the grayscale values of a specified number of pixels at the edge of an editable area. For example, if you specify a radius value of 10, 10 pixels to the left and the right of the editable area's edge are checked. If there are more editable pixels than protected pixels, the editable area is expanded; if the protected pixels outnumber the editable pixels, the protected area is expanded.

Smoothing is useful when you work with complex color masks. For example, when you smooth the edges of an editable area, protected areas that are isolated within the editable areas are often removed.

Applying color or a paint effect along the edges of an editable area

You can apply color or a paint effect along the edges of an editable area to emphasize or blend the boundary between the editable and protected areas. You can also reapply color or a paint effect along the edges of an editable area. Repeating a brush stroke lets you enhance the effect.

Defining a border-shaped editable area

You can define a border-shaped editable area from the edges of an existing editable area to frame parts of an image with a color, a texture, or a special effect. A new mask [marquee](#) is placed a specified number of pixels on either side of an existing mask marquee to define a border-shaped editable area.

{button ,AL('AAdjusting the edges of an editable area;',0,"Defaultoverview",)} [How to](#)

To remove jagged edges from an editable area

- 1 Open the [Mask tools flyout](#), and click a mask tool.
- 2 Click the [Anti-aliasing](#) button on the property bar.



Note

- [Anti-aliasing](#) is enabled by default when you use the **Circle**, **Lasso**, and **Magic wand** tools to define an [editable area](#).

{button ,AL('AAdjusting the edges of an editable area;',0,"Defaultoverview",)} [Related topics](#)

To feather the edges of an editable area

1 Click  **Mask** **Shape**

 **Feather.**

2 Type a value in the **Width** box.

3 From the **Direction** list box, choose one of the following:

-  **Inside** feathers in from the editable area's edge and appears to blend the protected area into the editable area

-  **Outside** feathers out from the editable area's edge and blends the editable area so that it appears to overlap the protected area

-  **Middle** places an equal number of feathered pixels on the inside and outside of the editable area's edge

-  **Average** samples all the pixels in the area you specified in the **Width** box and assigns an average color value to each

4 Choose an edge type from the **Edges** list box.

If you want to preview the results, click the **Preview** button.

{button ,AL('Adjusting the edges of an editable area;',0,"Defaultoverview",)} [Related topics](#)

To apply a sharp edge to a feathered editable area

- 1 Click **Mask**  **Shape**
 **Threshold.**

- 2 Type a value between in the **Width** box.

{button ,AL(^AAdjusting the edges of an editable area;',0,"Defaultoverview",,)} [Related topics](#)

To position a mask marquee along the edge of an editable area



- 1 Click **Tools**  **Options**.
- 2 Click **Workspace**, and click **Display** in the list of categories.
- 3 Type a grayscale value from in the **Mask threshold** box.



Note

- The threshold value you specify is used for all other masks you create until you change the value.

{button ,AL('AAdjusting the edges of an editable area;',0,"Defaultoverview",,)} Related topics

To smooth the edges of an editable area

1 Click **Mask**  **Shape**

 **Smooth.**

2 Type a value in the **Radius** box.

{button ,AL(^AAdjusting the edges of an editable area;',0,"Defaultoverview",,)} [Related topics](#)

To apply color or an effect along the edges of an editable area

1 Click one of the following:

- [Paint tool](#)
- [Effect tool](#)
- [Image Sprayer tool](#)
- [Eraser tool](#)
- [Color replacer tool](#)

2 Set the tool's attributes on the property bar.

3 On the property bar, click the **Stroke mask** button.

4 Choose one of the following positions for the border of color:

- **Middle of mask border**  centers the stroke on the edge of the [editable area](#)
- **Inside of mask**  places the stroke inside the edge of the editable area
- **Outside of mask**  places the stroke outside the edge of the editable area

{button ,AL("Adjusting the edges of an editable area";0,"Defaultoverview",)} [Related topics](#)

To reapply color or an effect along the edges of an editable area

1 Click one of the following tools:

- [Paint tool](#)
- [Effect tool](#)
- [Image Sprayer tool](#)
- [Eraser tool](#)
- [Color replacer tool](#)

2 Set the tool's attributes on the property bar.

3 Click the [Repeat stroke button](#) on the property bar.

4 In the **Repeat stroke** dialog box, choose a brush stroke from the **Stroke** list box and specify the attributes you want.

5 Click the [Repeat stroke on mask button](#).



Tip

- You can reverse the direction of the stroke by clicking the [Reverse stroke button](#) on the property bar.

{button ,AL('AAdjusting the edges of an editable area;',0,"Defaultoverview",)} [Related topics](#)

To define a border-shaped editable area

1 Click   **Shape**

  **Border.**

2 Type a value in the **Width** box.

3 Choose an edge type from the **Edges** list box.

  **Note**

- A soft edge produces a more gradual blend with the background image than does a hard edge.

{button ,AL('Adjusting the edges of an editable area;',0,"Defaultoverview",)} [Related topics](#)

Adjusting the transparency of masks

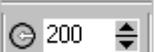
You can adjust the transparency of a mask to control the extent to which pixels in the image are protected from changes. When you adjust the transparency of a mask, you use a grayscale representation of the mask. Any color that you apply to the image displays in its corresponding shade of gray; therefore, the darker the shade that is applied to the mask, the less the color and effects can change the image. For example, if you use a brush to apply a color with a grayscale value of 127 to an image area, this area receives only 50 percent of any effect that is later applied to it.

Since you are editing a grayscale representation of the mask, you can use a color, object, effect, or another mask to modify the transparency of the mask. You can also change the transparency of the mask by pasting images from the Clipboard; the grayscale values of the pasted images are applied to the mask.

After you adjust the transparency of a mask, you can display the changes using a mask overlay. For information about applying a mask overlay to an image, see "Distinguishing protected and editable areas."

{button ,AL("Adjusting the transparency of masks";0,"Defaultoverview",)} How to

To adjust the transparency of a mask

- 1 Click  **Mask**  **Paint on mask.**
- 2 Apply a color, **mask**, **object**, or effect to the areas in which you want to change the transparency of the mask.

- 3 Click  **Mask**  **Paint on mask** to return to the image.



- The darker the shade of gray applied, the less editable the underlying pixels become.

{button ,AL(^AAdjusting the transparency of masks;',0,"Defaultoverview",)} [Related topics](#)

Using the guidelines, grid, and rulers

The guidelines, grid, and rulers let you position and size images, objects, and editable areas.

In this section, you'll learn about

- [setting up guidelines](#)
- [setting up the grid](#)
- [setting up the rulers](#)

Setting up guidelines

Guidelines are vertical or horizontal lines that you can add anywhere in the image window to help you measure, align, and position image components. The guidelines use the same units of measure as the rulers. When you save an image in Corel PHOTO-PAINT, the guidelines are saved too.

You can display or hide the guidelines. You can also add, remove, and move guidelines in the image window.

You can have objects and editable area snap to guidelines so that when you move an object or editable area to a guideline, the object or editable area automatically aligns to that guideline. You can set the sensitivity of this feature so that the object or editable area snaps when you move within a specific number of pixels of a guideline.

You can change the color of the guidelines to make them stand out against the image background. By default, when you select a guideline, it turns red. When you deselect a guideline, it turns blue.

{button ,AL(^ASetting up guidelines;',0,"Defaultoverview",)} How to

To display or hide the guidelines

- Click **View**  **Guidelines**.

{button ,AL("ASetting up guidelines;',0,"Defaultoverview",)} [Related topics](#)

To add a guideline



- 1 Click **View**.
- 2 In the list of categories, choose one of the following:
 - **Horizontal**
 - **Vertical**
- 3 Choose a unit of measure from the list box.
- 4 Type a value that corresponds to a location in the image window.
- 5 Click **Add**.

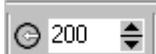


Tip

- You can also add a guideline by dragging from the horizontal or vertical ruler to the image window.

{button ,AL(^ASetting up guidelines;',0,"Defaultoverview",)} [Related topics](#)

To remove a guideline



- 1 Click **View** **Guidelines setup**.
- 2 In the list of categories, choose one of the following:
 - **Horizontal**
 - **Vertical**
- 3 Choose a guideline from the list.
- 4 Click **Delete**.



Tip

- You can also remove all horizontal or vertical guidelines in the list by clicking **Clear**.

{button ,AL("Setting up guidelines;",0,"Defaultoverview",)} [Related topics](#)

To move a guideline

1. Open the **Object tools** flyout and click the **Object picker** tool.
2. Drag a guideline to a new position in the image window.



Tip

- You can also move a guideline by nudging it.

{button ,AL('ASetting up guidelines;',0,"Defaultoverview",)} Related topics

To have objects and selections snap to the guidelines



- Click **View**  **Snap to guidelines.**

{button ,AL("ASetting up guidelines;',0,"Defaultoverview",)} [Related topics](#)

To set the snap sensitivity of the guidelines



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Type a value in the **Guideline snap tolerance (pixels)** box.

{button ,AL("ASetting up guidelines;",0,"Defaultoverview",)} [Related topics](#)

To change the color of the guidelines



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Open the **Guideline** picker and click a color.

{button ,AL("ASetting up guidelines;",0,"Defaultoverview",)} [Related topics](#)

Setting up the grid

The grid is a series of intersecting lines that are superimposed on an image to help you align and position objects accurately. You can display or hide the grid at any time.

You can set up the grid by specifying values for the frequency, which is the number of grid lines per unit of horizontal and vertical distance, or the spacing, which is the distance between the grid lines. You can have objects and editable areas align automatically with the grid lines and set the color and style of the grid. For more precise pixel editing, you display the grid so that it displays around each pixel.

{button ,AL(^ASetting up the grid;',0,"Defaultoverview",,)} How to

To display or hide the grid

- Click **View**  **Grid**.

{button ,AL("ASetting up the grid";0,"Defaultoverview" ,)} [Related topics](#)

To display the grid at the maximum zoom level



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Enable the **Show grid at maximum zoom** check box.

{button ,AL("ASetting up the grid";0,"Defaultoverview" ,)} [Related topics](#)

To have objects and selections snap to the grid

- Click   Snap to grid.

{button ,AL("ASetting up the grid";0,"Defaultoverview" ,)} [Related topics](#)

To set the frequency and spacing of the grid lines



- 1 Click **View** **Grid and ruler setup**.
- 2 Enable one of the following options:

- **Frequency**
- **Spacing**

- 3 Type values in the following boxes:

- **Horizontal**
- **Vertical**

{button ,AL('ASetting up the grid;',0,"Defaultoverview",)} [Related topics](#)

To change the color and style of the grid



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Open the **Grid color** picker, and click a color.
- 4 Click one of the following **Grid style** buttons:

- **Solid line**
- **Dashed line**
- **Dots**



Tip

- You can also create a custom grid color by clicking **Other** in the **Grid color** picker.

{button ,AL('ASetting up the grid;',0,"Defaultoverview",,)} [Related topics](#)

Setting up the rulers

The on-screen rulers provide a visual reference to help you size and position images, [objects](#), and [editable areas](#). You can display or hide the rulers at any time. As you move the pointer in the image window, marks on the rulers indicate its position. You can also customize the rulers to set their position and specify a unit of measure for the current document only.

You can move the rulers anywhere in the image window; however, by default they display along the top and left sides of the image window. Calibrating the rulers ensures the distances on screen match real-world distances.

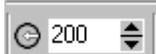
`{button ,AL('ASetting up the rulers;',0,"Defaultoverview",)} How to`

To display or hide the rulers

- Click **View**  **Rulers**.

{button ,AL("ASetting up the rulers";0,"Defaultoverview",)} [Related topics](#)

To customize the rulers



- 1 Click **View** **Grid and ruler setup**.
- 2 Click **Rulers** in the list of categories.
- 3 In the **Units** area, choose a unit of measure from the following list boxes:

- **Horizontal**
- **Vertical**

If you want to use the same unit of measure for both the horizontal and vertical rulers, enable the **Same units for horizontal and vertical rulers** check box.

- 4 In the origin area, type values in the following boxes:

- **Horizontal origin**
- **Vertical origin**

- 5 Type a value in the **Tick divisions** box.

If you want to display fractions on the rulers, enable the **Show fractions** check box.

{button ,AL("Setting up the rulers;',0,"Defaultoverview",)} [Related topics](#)

To move a ruler

- Hold down **SHIFT**, and drag a ruler to a new position.

You can also

Return the ruler to its original position

Hold down **SHIFT**, and double-click a ruler.

Move both rulers at the same time

Hold down **SHIFT**, and drag the intersection point of the two rulers.

{button ,AL(^ASetting up the rulers;',0,"Defaultoverview",)} [Related topics](#)

To calibrate the rulers



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Click **Calibrate rulers**.
- 4 Hold a clear plastic ruler next to the horizontal and vertical rulers displayed on your screen.
- 5 Type values in the following boxes so that one inch on each ruler corresponds exactly to one inch on the plastic ruler:
 - **Horizontal**
 - **Vertical**

{button ,AL('ASetting up the rulers;',0,"Defaultoverview",)} [Related topics](#)

Working with text

You can add text to images and create interesting text effects. You can also move, edit and format text. Fitting text to a path lets you place text along an uneven line.

In this section, you'll learn about

- [adding and editing text](#)
- [formatting text](#)
- [fitting text to a path](#)

Adding and editing text

You can add text to enhance images. As you add text, you can specify its font, size, and alignment, as well as the character spacing and line spacing. Text is created as an object by default; therefore, you can move, size, scale, rotate, flip, skew, distort, and apply perspective as you would to an object; however, you will lose distortion or perspective effects if you add, remove or edit text characters. For more information about working with objects, see "[Working with objects](#)." Text can also be rendered as an editable area of a mask. For more information about creating editable areas, see "[Masking images](#)."

After you create text, you can edit by changing the color of text, painting text, or filling it with patterns and textures.

{button ,AL(^AAdding and editing text;',0,"Defaultoverview",,)} [How to](#)

To add text

- 1 Click the **Text** tool.
- 2 Choose a font from the **Font name** list box on the property bar.
- 3 Choose a font size from the **Font size** list box.
- 4 Type values in the following boxes:
 - **Character spacing**
 - **Line spacing**
- 5 Choose a setting from the **Alignment** list box.
- 6 Click in the image window, and type the text.
- 7 Click outside the text box.



Tips

- You render the text as an editable area, by clicking the **Render text to mask** button on the property bar. This produces a text-shaped editable area to which you can apply effects.
- You can improve the appearance of text in a font size smaller than 12 pts. by clicking the **Top hinted** button.

{button ,AL('AAdding and editing text;',0,"Defaultoverview",)} Related topics

To change the color of text

- 1 Select the text using the [Text tool](#).
- 2 Click a color on the [color palette](#).

{button ,AL('AAdding and editing text';0,"Defaultoverview",)} [Related topics](#)

To paint text

- 1 Open the **Object tools** flyout, and click the **Object picker** tool.
- 2 Select the text.



- 3 Click **Windows** **Dockers**



Objects.

- 4 Enable the **Lock object transparency** button in the **Objects** Docker window.
- 5 Open the **Brush tools** flyout, and click the **Paint** tool.
- 6 Specify any tool settings on the property bar.
- 7 Click a color on the **color palette**.
- 8 Drag across the text.



Note

- Ensure text is correct before painting, as you will lose paint effects if you add, remove or edit text characters.

{button ,AL('AAdding and editing text;',0,"Defaultoverview",,)} **Related topics**

To fill text

- 1 Open the [Object tools flyout](#), and click the [Object picker tool](#).
- 2 Select the text.
- 3 Open the [Fill tools flyout](#), and click the [Fill tool](#).
- 4 Specify any tool settings on the property bar.
- 5 Click each text character that you want to fill.



Note

- Ensure text is correct before filling, as you will lose fill effects if you add, remove or edit text characters.

{button ,AL('Adding and editing text';0,"Defaultoverview",)} [Related topics](#)

Formatting text

Corel PHOTO-PAINT lets you format text to enhance its appearance. For example, you can change the font attributes, such as style and size, and you can underline, strike through, and overscore text. You can also add superscript or subscript text, which is useful if an image requires footnotes or mathematical symbols.

Kerning text changes the space between characters. You can also shift text characters vertically and horizontally.

{button ,AL(^AFormatting text;',0,"Defaultoverview",)} How to

To change font attributes

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Specify the font attributes you want.



Tip

- You can also change the font style of selected text by clicking the [Bold button](#) and/or the [Italic button](#) on the property bar.

{button ,AL('AFormatting text;',0,"Defaultoverview",)} [Related topics](#)

To underline, strike through, and overscore text

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Choose a line style from one of the following list boxes:

- **Underline**  underlines the text
- **Strikethru**  adds a line through the text
- **Overscore**  adds a line above the text

You can also

Customize the thickness of a line

Click the [Edit line button](#) beside a line style list box and type a value in the **Thickness** box.

Customize the distance between text and line

Click [Edit line button](#) beside a line style list box and type a value in the **Baseline shift** box.



Tip

- You can add a single underline to selected text by clicking the [Underline button](#) on the property bar.

{button ,AL('AFormatting text;',0,"Defaultoverview",)} [Related topics](#)

To add superscript or subscript text

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 From the **Position** list box, choose one of the following:
 - **Superscript**
 - **Subscript**

{button ,AL('AFormatting text;',0,"Defaultoverview",)} [Related topics](#)

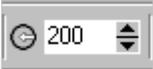
To kern text

- 1 Click the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Type a value in the **Range kerning** box.

{button ,AL("AFormatting text";0,"Defaultoverview",)} [Related topics](#)

To shift characters

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Type a value in any of the following boxes:

- **Horizontal**  shifts text characters to the left or right

- **Vertical**  shifts text characters up or down

 **Note**

- Positive horizontal values move the characters to the right; negative horizontal values move them to the left. Positive vertical values move the characters up; negative vertical values move them down.

{button ,AL('AFormatting text;',0,"Defaultoverview",)} [Related topics](#)

Fitting text to a path

You can fit text to a path to place text along a line or shape. After you fit text to a path, you can adjust the text's position relative to that path. For example, you can place the text on the inside or outside of the path, or you can adjust the distance between the text and the path.

You can render the text as an object to separate it from a path. The text retains the shape of the path to which it was fitted. You can also straighten the text to separate it from the path without retaining the path shape.

`{button ,AL('AFitting text to a path;',0,"Defaultoverview",)} How to`

To fit text to a path

1 Open the [Object tools flyout](#), and click the [Object picker tool](#).

2 Select the text.



3 Click **Object** **Text**



Fit text to path.

4 Click a path where you would like the text to begin.



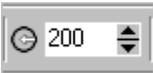
Tip

- You can also fit text to a path by clicking the [Text tool](#), moving the mouse over a path and clicking where you want the text to begin.

{button ,AL("AFitting text to a path;',0,"Defaultoverview",)} [Related topics](#)

To adjust the position of text fitted to a path

1. Select the text using the [Text tool](#).
2. On the property bar, choose a setting from any of the following list boxes:

- **Text orientation**  lets you specify the orientation of text
- **Vertical placement**  lets you specify the vertical position of text
- **Text placement**  lets you specify the placement of text
- **Distance from path**  lets you specify the distance between the text and the path
- **Horizontal offset**  lets you specify the horizontal position of text

If you want to move text to the opposite side of the path, click the [Place on other side](#) button.



Tips

- You can adjust the orientation of the text by holding down **CTRL**, selecting the text using the [Object picker tool](#), and dragging the selections [handles](#).
- You can change the horizontal position of text along a path by dragging character nodes using the [Path tool](#).

{button ,AL('AFitting text to a path;',0,"Defaultoverview",)} [Related topics](#)

To render text as an object

1. Open the Object tools flyout, and click the Object picker tool.

2. Select the text.



3. Click **Object**



Render as object.

{button ,AL('AFitting text to a path;',0,"Defaultoverview",)} Related topics

To straighten text

1 Open the Object tools flyout, and click the Object picker tool.

2 Select the text.



3 Click **Object** **Text**



Straighten text.

{button ,AL('AFitting text to a path;',0,"Defaultoverview",)} Related topics

Undoing, redoing, repeating, and fading

Corel PHOTO-PAINT lets you undo, redo, repeat, and fade actions. You can also restore an image, or part of an image, to a previously saved version.

In this section, you'll learn about

- [undoing, redoing, repeating, and fading actions](#)
- [reverting to an earlier image state](#)

Undoing, redoing, repeating, and fading actions

Corel PHOTO-PAINT lets you undo actions you apply to an image, starting with the most recent action. If you don't like the result of undoing actions, you can redo them.

The undo settings can be customized, allowing you to increase or decrease the number of actions you can undo and redo.

You can also repeat or fade actions. When you repeat an action, it is reapplied to the image, producing a stronger visual effect. When you fade an action, it is gradually removed. You can also use a [merge mode](#) to modify the fade effects. For more information about merge modes, see "[Merge modes](#)."

{button ,AL('AUndoing redoing repeating and fading actions;',0,"Defaultoverview",)} [How to](#)

To undo, redo, repeat, or fade actions

To

Undo the last action

Do the following



Click **Edit**  **Undo**.

Redo the last action



Click **Edit**  **Redo**.

Undo or redo a series of actions



Click **Window**  **Dockers**



Undo. Choose an action from the list in the **Undo** Docker window. Apply a new action to the image.

Repeat the last action

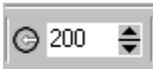


Click **Edit**  **Repeat**.

Fade the last action



Click **Edit**  **Fade last command**. Move the **Percent** slider to set the fade level. If you want to modify the fade effect, choose a merge mode from the **Merge** list box.



Notes

- When you undo a series of actions, the action you choose and all actions listed below it are undone.
- When you redo a series of actions, the action you choose and all actions listed between it and the last undone action are redone.

{button ,AL('AUndoing redoing repeating and fading actions;',0,"Defaultoverview",)} [Related topics](#)

To customize undo settings



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Memory**.
- 3 Type a value in the **Undo levels** box.
- 4 Restart Corel PHOTO-PAINT.



Notes

- You can specify up to 99 undo levels; however, the number of undo levels affects the size of the swap disk. Reduce the number of undo levels if you find that your computer is not operating at the speed you want.
- If you disable the **Enable undo list** check box, you will only be able to undo the number of levels specified in the **Undo levels** box.

{button ,AL('AUndoing redoing repeating and fading actions;',0,"Defaultoverview",)} [Related topics](#)

Reverting to an earlier image state

As you create or edit an image, you can revert to its last-saved version to remove all the changes you made since you saved the image. If you want to remove only some changes, you can restore image areas to the way they look in the last-saved version of the image.

You can also create a checkpoint to temporarily save an image in its current state, so that you can return the image to that state if necessary.

You can also create a workspace that lets you save automatically using a checkpoint. For more information, see "[To specify autosave settings.](#)"

{button ,AL('AReverting to an earlier image state;',0,"Defaultoverview",)} [How to](#)

To revert to the last-saved version of an image

- Click  **File**  **Revert**.



- You can also revert to the last saved image by clicking **Revert to last saved** on the **Undo** Docker window.

{button ,AL("Reverting to an earlier image state;",0,"Defaultoverview",,)} [Related topics](#)

To restore image areas

- 1 Open the **Brush tools** flyout, and click the **Clone** tool.
- 2 On the property bar, open the **Clone tool** picker and click the **Clone from saved** tool.
- 3 Choose a brush from the **Brush type** list box.
- 4 Drag in the image window.



Note

- If you are creating an image from scratch, you must save it before using the **Clone from saved** tool.

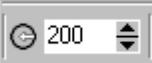
{button ,AL("Reverting to an earlier image state;",0,"Defaultoverview",)} [Related topics](#)

To create or return to a checkpoint

To

Create a checkpoint

Do the following

Click **Edit**  **Checkpoint.**

Return to a checkpoint

Click **Edit**  **Restore to checkpoint.**

{button ,AL('AReverting to an earlier image state;',0,"Defaultoverview",)} [Related topics](#)

Viewing images and obtaining image information

You can customize the appearance of the windows and the magnification level of an image. Changing the magnification level allows you to view specific image areas to make image editing easier. You can also obtain relevant image information, such as color model information, as you edit an image.

In this section, you'll learn about

- viewing images
- zooming
- obtaining image information

Viewing images

Images can be viewed in a number of different ways. You can hide windows to display only the menus and the image window. Maximizing the work area or viewing a full-screen preview of an image lets you view a large representation of an image. The image is editable when the windows are hidden or when the work area is maximized, but you cannot change the image while using the full-screen preview.

You can view image areas that fall outside the image window. For example, when you are working at a high magnification level or with large images, you can pan or jump to a different image area without having to adjust the magnification level.

{button ,AL(^AViewing images;',0,"Defaultoverview",,)} How to

To hide image windows

- Click **Window**  **Show/hide windows.**

{button ,AL('AViewing images;',0,"Defaultoverview",,)} [Related topics](#)

To maximize or minimize the work area



- Click **Window** **Maximize work area**.

If you want to return to normal view, click **Maximize work area** on the standard toolbar.

{button ,AL('AViewing images;',0,"Defaultoverview",,)} Related topics

To view a full-screen preview of an image



- Click **View** **Full-screen preview.**

If you want to return to normal view, press any key or click the screen.

{button ,AL('AViewing images;',0,"Defaultoverview",,)} [Related topics](#)

To view an image area that falls outside the image window

To

Pan to another area of the image

Jump to another area of the image

Do the following

Open the **Zoom tools** flyout, and click the **Hand tool**. Drag the image until the area you want to view displays in the image window.

Click the **Navigator popup** at the lower-right corner of the image window. Drag the rectangle to the area of the image you want to view.

{button ,AL('AViewing images;',0,"Defaultoverview",)} [Related topics](#)

Zooming

By default, images are displayed at 100% magnification; however, you can zoom in to get a closer look at image detail or zoom out to view a larger portion of the image. You can also specify the magnification level at which images open.

`{button ,AL('AZooming;',0,"Defaultoverview",)} How to`

To zoom

To

Zoom in

Zoom out

Zoom in or out by a preset level

Do the following

Open the [Zoom tools flyout](#), and click the [Zoom tool](#). Click or drag across the area that you want to magnify.

Open the [Zoom tools flyout](#), and click the [Zoom tool](#). Right-click in the image window.

Open the [Zoom tools flyout](#), and click the [Zoom tool](#). Choose a magnification level from the [Zoom level](#) list box on the property bar.



Tip

- You can also zoom out by holding down **SHIFT** and clicking in the image window using the [Zoom tool](#).

{button ,AL('AZooming;',0,"Defaultoverview",)} [Related topics](#)

To set the magnification level at which images are opened



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Choose a magnification level from the **Opening zoom** list box.



Note

- The magnification level that you choose is used the next time you open an image.

{button ,AL('AZooming;',0,"Defaultoverview",)} [Related topics](#)

Obtaining image information

You can view image information, such as name, file format, and file size.

You can also view information about image areas, such as cursor coordinates as you work. You can view the changes in the x-coordinate (X) or the y-coordinate (Y) as you move the cursor in the image window. You can also make note of the angle (A) and distance (D) that the cursor moves in the image window. In addition, you can obtain statistics related to the x- and y-coordinates of the center position (C) and the radius (R) when you create a circular [editable area](#) or shape. You can also view corresponding color information of image areas. For example, you can specify primary and secondary [color models](#) to view corresponding color values. For information about color models, see "[Working with color.](#)"

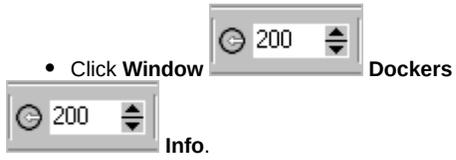
`{button ,AL('AObtaining image information;',0,"Defaultoverview",)} How to`

To view image information

- Click  **Document info.**

{button ,AL('AObtaining image information;',0,"Defaultoverview",)} [Related topics](#)

To view information about image areas



You can also

Choose a new color model

Click the top **flyout** button, choose a color level, and click a color model.

Change the units of measure used to display image information

Click the bottom **flyout** button and click a unit of measure.

{button ,AL('AObtaining image information;',0,"Defaultoverview",)} Related topics

Creating images for the Web

Corel PHOTO-PAINT gives you the tools you need to create images that can be published to the Internet or e-mailed.

In this section, you'll learn about

- [publishing images to the Internet](#)
- [creating image maps](#)
- [emailing images](#)

This section also contains a reference topic that contains information about Web-compatible file formats.

Publishing images to the Internet

Before you publish an image to the Internet, you need to save it to a Web-compatible file format. For Internet use, you should save images to the Graphics Interchange Format (GIF), the Joint Photographic Experts Group (JPG) format, or the Portable Network Graphics (PNG) format. You can also save an image with a transparent background.

{button ,AL('APublishing images to the Internet;',0,"Defaultoverview",)} How to

To save an image to a Web-compatible format



1 Click **File** **Publish to the Web**



Web image optimizer.

- 2 In the **Web image optimizer** dialog box, select the number of file formats to preview.
- 3 In each preview pane, select a file format from the **File type** list box.
- 4 Choose a filter type from the **Presets** list box.
- 5 Click the **Edit filter** button to customize the filter options.
- 6 Click the preview pane of the file format you want to export to and click **OK**.

You can also

Preview the file download time for a particular modem speed

Save a custom filter

Delete a custom filter

Pan to another section of the image

Zoom in the preview pane

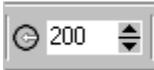
Choose a speed from the **Modem speed** list box.

Click **Add**.

Click **Delete**.

Drag in the preview pane that contains the original image.

Choose a magnification from the **Zoom level** list box.



Note

- For more information about the filter options for GIF, JPG, and PNG file formats, see "[Saving, exporting and closing images.](#)"

{button ,AL('Publishing images to the Internet';0,"Defaultoverview",)} [Related topics](#)

To save an image with a transparent background

1 Click **File**  **Publish to the Web**



Web Image optimizer.

- 2 In the **Web image optimizer** dialog box, choose the **GIF** file format from the **File type** list box.
- 3 Choose a filter type from the **Presets** list box.
- 4 Click the **Edit filter** button.

If you want to display the image in the Web browser gradually to see portions of the image before it finishes loading, enable the **Interlace** check box.

5 Enable one of the following options:

- **Image color**  makes the color you click in the [color palette](#) transparent

- **Masked area**  makes the protected area of your image transparent

If you want to make the editable area of an image transparent, click the **Invert mask** checkbox.



Note

- If you are saving an image that contains more than 256 colors, you must convert it to [Paletted color mode](#) to decrease the number of colors in the image. For more information see "[Changing the color mode of images.](#)"



Tip

- You can also select a color to make transparent by clicking the [Eyedropper tool](#) and clicking a color in the image window.

{button ,AL('APublishing images to the Internet;',0,"Defaultoverview",,)} [Related topics](#)

Creating image maps

You can create [image maps](#) in Corel PHOTO-PAINTs. An image map is a graphic containing clickable areas that link to Internet addresses, or [URLs](#), on the World Wide Web. If your image contains [objects](#), you can assign a URL to each object. A clickable area can be a polygon that closely follows an object's shape, a rectangle that matches an object's highlighting box, or a circle that has a radius equal to the object's longest dimension. When you click a clickable area, you automatically jump to another Web page.

You save the image to create an image map file. You can choose one of three different map types: Server-Side, Client-Side, or Client/Server-Side. You must save your image to one of three file formats to create an image map: GIF, JPEG, or PNG. For information about choosing a file format, see "[Choosing a file format](#)."

The following files are generated automatically, depending on the image map type you choose:

- an [HTML](#) page for Client/Server-side [NCSA](#), Client/Server-side [CERN](#), and [Client-side](#) image map types
- a map file for Client/Server-side NCSA, Client/Server-side CERN, Server-Side NCSA, and Server-side CERN image map types. Client-side image maps contain the HTML map tags in the HTML page

{button ,AL('ACreating image maps;',0,"Defaultoverview",,)} [How to](#)

To create an image map

1 Click **File**  **Publish to the Web**

 **HTML.**

- 2 Choose the object from the **Objects** list.
- 3 Type a URL in the **URL** box.
- 4 Choose a shape for the clickable area from the **Define area as** list box, and click **OK**.
- 5 Choose a file format from the **File type** list box.
- 6 Type a filename in the **File name** box, and click **Save**.
- 7 In the dialog box, specify the options associated with the file format specified and click **OK**.
- 8 Type a name for the map file in the **File name** box.
- 9 Choose one of the following map types from the **Save as type** list box:

- **Server-side NCSA (*.map)**  specifies that your server supports NCSA codes
- **Server-side CERN (*.map)**  specifies that your server supports CERN codes
- **Client-side (*.htm)**  specifies that your image map does not depend on a server to process map information; however the browser used to view Web pages must support map display
- **Client/Server-side NCSA**  creates the files required for both client and NCSA server sides
- **Client/Server-side CERN**  creates the files required for both client and CERN server sides

If you are saving a Client-side image map, type a name for the map file in the **Map name** box.

You can also

Link any part of the image that does not have an assigned URL to a specific Web page

Include information about a file

Access the **Tag WWW URL** dialog box

Enable the **Default URL** check box, and type a URL address in the **Default URL** box.

Enable the **Include file header information** check box.

Right-click an object's thumbnail in the **Objects** Docker window, select **Properties**. Click the **WWW URL** tab.

 **Notes**

- For more information about saving images for use on Web pages, see "[Choosing a file format.](#)"
- Server-side image maps do not depend on a browser to process the map information; however, you must contact your Internet service provider to find out whether your server recognizes NCSA or CERN codes.
- Client-side image maps contain the HTML map tags in the HTML page.

{button ,AL('ACreating image maps;',0,"Defaultoverview",)} **Related topics**

Emailing images

After you create or open an image in Corel PHOTO-PAINT, you can email it as an attachment using your email program.

{button ,AL("AEmailing images";,0,"Defaultoverview",)} How to

To email an image

- Click File  Send.

{button ,AL('AEmailing images;',0,"Defaultoverview",)} Related topics

Choosing a file format

The three image file formats for the World Wide Web are the Graphics Interchange Format (GIF), Joint Photographic Experts Group (JPEG), and Portable Network Graphics (PNG).

The GIF format is often used to save line drawings and images with few colors or sharp edges, such as scanned black-and-white images. The JPEG format is often used to save images with broad tonal ranges, such as photographs or scanned color images. The PNG format is used as an alternative to the GIF and JPEG formats. You can use any of the three formats to create graphics for [image maps](#).

GIF file format

The GIF file format was developed as a cross-platform graphic standard, which means that it is supported by all graphical Web browsers. GIF supports up to 8-bit color (256 colors) and lets you create custom palettes for your image. GIF offers several advanced graphic options, including transparent backgrounds, [interlaced](#) images, and animation.

The GIF file format uses [lossless](#) compression, which means that when you convert an image to the GIF file format, all the file information is stored within the image so that the GIF file looks exactly like the original image.

JPEG file format

The JPEG file format was developed as a compression scheme designed specifically for computer images. JPEG supports up to 32-bit color (4.2 billion colors) and is ideal for photographs, image maps, and scanned color images.

JPEG files use [lossy](#) compression, which means that the image loses information while continuing to provide a high level of



compression. You can choose the image quality when you save an image. The higher the image quality, the larger the file size. Some Web browsers support [progressive](#) JPEG images. Progressive images appear on screen gradually so that you can see portions of an image before it finishes loading.

PNG file format

The PNG file format was developed as an alternative to the GIF and JPEG file formats. The PNG file format, unlike the GIF file format, supports [true color](#) as well as palette-based images. The PNG file format can also be used to save transparent images (unlike the JPEG file format). PNG files use an advanced lossless compression system and also supports interlacing.

To display a Web site that contains PNG images, your browser might require that you install a plug-in filter that supports the PNG format. Plug-ins are readily available for downloading from the World Wide Web.

Automating tasks

You can automate tasks using recordings and scripts created in CorelScript or you can use Microsoft Visual Basic for Applications to create automation projects that can be edited and used in Corel PHOTO-PAINT or other applications.

In this section, you'll learn about

- recording and saving scripts
- playing recordings and scripts
- editing recordings and scripts
- creating automation projects using the Visual Basic Editor

Recording and saving scripts

You can record most keyboard, toolbar, toolbox, menu, and mouse operations. For example, if you have a series of images that are underexposed, you can record the corrective adjustments as you apply them to the first photograph. You can then play the recording on all the remaining photographs to correct them simultaneously. As you record, the operations are translated into command statements that display chronologically in a command list. Each command is one word composed of the command name preceded by the name of the menu in which it is found.

Some operations are converted to parameters that are embedded within a command. Parameters are recorded, but are not displayed in the command list. For example, if you choose a paint color and apply a brush stroke to the image, the color selection does not display in the recorder's command list; instead, it is recorded as a parameter of the paint tool command.

The following list describes the operations that cannot be recorded in Corel PHOTO-PAINT:

- toolbar, keyboard, and menu customization commands
- grid, ruler, or guideline customization commands
- Window and Help menu commands
- image calculations and image stitching
- viewing commands, such as zooming

Saving a recording or an undo list as a script

If you want to access a recording in another Corel PHOTO-PAINT session, you must save it as a script. The scripts that you create can be loaded and played at any time.

You can also save an undo list as a script. For example, if you created an effect that you wanted to reproduce, but you didn't record the actions, you could save those operations as a script using the undo list. A script created from an undo list includes all the operations you perform on an image; however, you may have to edit the script to isolate the commands you want. For information about editing scripts, see [Editing recordings and scripts](#).

Changing how script files display

You can change the appearance of the icons of the script files by specifying the size of the icons and the information displayed with them in the **Scripts** Docker window. If you choose to display the contents of the scripts as thumbnails, you can also specify the size of the thumbnails.

You can change the order of the script files and organize them according to name, size, type, or the date they were last modified.

{button ,AL('ARecording and saving scripts;',0,"Defaultoverview",)} [How to](#)

To create a recording

1 Click **Window**



Dockers



Recorder.

2 Click the **New button** in the **Recorder** Docker window.

3 Click the **Record button**.

4 Perform the actions that you want to record.

5 Click the **Stop button**.



Tip

- If a document-saving command is the first action in a recording, you can restore the original image by returning to the first command in the recording.

{button ,AL(^ARecording and saving scripts;',0,"Defaultoverview",)} [Related topics](#)

To save a recording as a script

1 Click **Window**



Dockers



Recorder.

2 Create a recording.

3 Click the **Save button** in the **Recorder** Docker window.

4 In the **Save recording** dialog box, choose the drive and folder where you want to save the script.

5 Type a filename in the **File name** box.



Tip

• You can also save an undo list as a script by clicking **Windows**



Dockers



Undo, and clicking the **Save script file as button** in the **Undo** Docker window.

{button ,AL('ARecording and saving scripts;',0,"Defaultoverview",)} [Related topics](#)

To save the undo list as a script

1 Click **Windows**



Dockers



Undo.

2 Click the **Save script file as** button, in the **Undo** Docker window.

3 In the **Save recording** dialog box, choose the drive and folder where you want to save the script.

4 Type a filename in the **File name** box.

{button ,AL(^ARecording and saving scripts;',0,"Defaultoverview",)} Related topics

To change how script files display

1 Click **Window**



Dockers



Scripts.

2 Click the **flyout button**, in the **Scripts** Docker window, and click **View**.

3 Click a display type.

You can also

Change the size of the script thumbnails

Click the **flyout button**, and choose **View**



Thumbnail size. Choose a preset from the **Size** list box, or type values in the **Width** and **Height** boxes.

Change the order of the icons

Click the **flyout button**, click **Arrange icons**, and click one of an arrangement.

{button ,AL(^ARecording and saving scripts;',0,"Defaultoverview",)} [Related topics](#)

Playing recordings and scripts

Playing a recording or a script applies the recorded commands to the active image. You can play a recording only in the current Corel PHOTO-PAINT session. If you want to use the recording in other work sessions, you must save it as a script, you can then open it and work on it at any time. Before playing a recording or script, ensure that the active image contains the components that are necessary for successful execution of the recorded commands. For example, if you try to play a script that includes commands that are specific to objects, in an image that has no objects, the script cannot be applied successfully.

Playing a single command

You can apply any command from a recording or script to an image. This feature is useful when you want to evaluate the result of a particular command before the rest of the commands in the recording or script are applied to the image.

Disabling and enabling commands

You can temporarily exclude some commands from a sequence before you play a recording or script. You can enable disabled commands without having to recreate the recording or script.

Playing multiple scripts on multiple images

You can play one or more scripts on one or more images simultaneously. This lets you perform global adjustments on several images, without having to open each image and play the script individually. Afterward, the batch processing, the images can be saved to their original file format or to a different file format.

{button ,AL(^APlaying recordings and scripts;',0,"Defaultoverview",)} How to

To open a script

1 Click **Window**  **Dockers**

 **Recorder.**

- 2 Click the **Open button** in the **Recorder** Docker window.
- 3 Choose the drive and folder where the script is stored.
- 4 Double-click the script filename.

{button ,AL(^Aplaying recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

To play a recording or a script

1 Click **Window**  **Dockers**

 **Recorder.**

- 2 Create a recording, or open a script.
- 3 Click the **Play button** in the **Recorder** Docker window.

{button ,AL('APlaying recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

To play a single command

1 Click **Window**  **Dockers**

 **Recorder.**

2 Create a recording, or open a script.

3 In the **Recorder** Docker window, double-click the name of the command you want to play

The **Position indicator** displays next to the command you have chosen.

4 Click the **Step forward** button.

You can also

Go to the first command in the script

Click the **Rewind** button

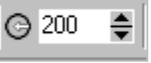
Go to the last command in the script

Click the **Fast forward** button

{button ,AL('APlaying recordings and scripts;',0,"Defaultoverview",)} **Related topics**

To disable or enable commands

1 Click **Window**  **Dockers**

 **Recorder.**

2 Create a recording, or open a script.

3 In the **Recorder** Docker window, hold down **CTRL**, and click the commands.

4 Click the **Enable/Disable selected command(s)** button.

 **Note**

- Disabled command names are grayed.

{button ,AL(^APlaying recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

To play multiple scripts on multiple images

- 1 Click **File**, **Batch process**.
- 2 Click **Add file**.
- 3 In the **Load images for batch playback** dialog box, choose the drive and folder where the images are stored.
- 4 Click the images that you want to edit, and click **Open**.
- 5 In the **Batch process** dialog box, click **Add script**.
- 6 In the **Load script** dialog box, choose the drive and folder where the scripts are stored.
- 7 Click the scripts that you want to play, and click **Open**.
- 8 Choose an option from the **On completion** list box.
- 9 Click **Play**.



Tip

- Choosing **Don't save** from the **On Completion** list box lets you assess the results before overwriting the original image.

{button ,AL("APlaying recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

Editing recordings and scripts

You can edit a [recording](#) or [script](#) by inserting new commands, recording over existing commands, and deleting the commands you no longer want to include.

`{button ,AL('AEditing recordings and scripts;',0,"Defaultoverview",)}` [How to](#)

To insert commands into a recording or script

1 Click **Window**  **Dockers**

 **Recorder.**

- 2 Create a recording, or open a script in the the **Recorder** Docker window.
- 3 Click the **Insert new command** button.
- 4 Double-click the command that you want to precede the commands you insert.
The **Position indicator** displays beside the selected command.
- 5 Click the **Record** button.
- 6 Perform the actions you want to insert.
- 7 Click the **Stop** button.

{button ,AL("Editing recordings and scripts";0,"Defaultoverview",)} **Related topics**

To replace commands in a recording or script



1 Click **Window**



Recorder.

2 Create a recording, or open a script.

3 In the **Recorder** Docker window, double-click the first command in the sequence of commands you want to replace.

The **Position indicator** displays beside the selected command.

4 Click the **Record** button.

5 Perform the new operations.

6 Click the **Stop** button.

{button ,AL(^AEditing recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

To delete commands from a recording or script

1 Click **Window**



Dockers



Recorder.

2 Create a recording, or open a script.

3 In the **Recorder** Docker window, hold down **CTRL**, and the commands.

4 Click the **Delete selected command(s)** button.



Note

- If you delete commands from a script, you must save the script before closing it to save the changes.

{button ,AL(^AEditing recordings and scripts;',0,"Defaultoverview",)} [Related topics](#)

Creating automation projects using the Visual Basic Editor

You can create automation projects using the Visual Basic Editor. The Visual Basic Editor lets you use Microsoft Visual Basic for Applications to create and edit scripts that can be run in Corel PHOTO-PAINT or in other applications.

For information about working with the Visual Basic Editor, see [Corel PHOTO-PAINT 10.0 VBA Help](#)

Note: To access this Help file, you must run the Custom Setup and install Visual Basic for Applications from the Productivity Tools folder.

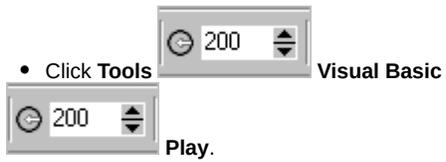
{button ,AL(^ACreating automation projects using the Visual Basic Editor;',0,"Defaultoverview",)} [How to](#)

To open the Visual Basic Editor

- Click **Tools**  **Visual Basic**
-  **Visual Basic Editor.**

{button ,AL('ACreating automation projects using the Visual Basic Editor;',0,"Defaultoverview",)} [Related topics](#)

To run an automation project



{button ,AL('ACreating automation projects using the Visual Basic Editor;',0,"Defaultoverview",)} [Related topics](#)

Changing color modes

Changing an image to another color mode, such as RGB, CMYK or Grayscale, changes the image's color structure and size and can affect how the image displays and prints.

In this section, you'll learn about

- [changing the color mode of images](#)
- [changing images to the Black-and-white color mode](#)
- [changing images to the Paletted color mode](#)
- [changing images to the Duotone color mode](#)

This section also includes a reference topic that contains information about [palette types](#).

Changing the color mode of images

The colors of the images that you work with in Corel PHOTO-PAINT are based on color modes. Color modes define the color characteristics of images and are described by their component colors and bit depth. For example, the RGB (24-bit) color mode is composed of red, green, and blue values and has a bit depth of 24 bits. Similarly, the CMYK (32-bit) color mode is composed of cyan, magenta, yellow, and black values and has a bit depth of 32 bits.

Although you may not be able to see the difference between an image in the CMYK color mode and an image in the RGB color mode on screen, the images are quite different. Colors from the RGB color space can cover a greater range of the visual spectrum (they have a larger gamut) than those from the CMYK color space. For the same image dimensions, a CMYK image has a larger file size than an RGB image. RGB is the default color mode for Corel PHOTO-PAINT images.

Each time you convert an image, you may lose color information. For this reason, you should finish editing and then save an image before you convert it to a new color mode.

For more information about color modes and color models, see "[Understanding color models.](#)"

Corel PHOTO-PAINT supports the following color modes:

Black-and-white (1-bit)	Grayscale (8-bit)
Duotone (8-bit)	Paletted (8-bit)
RGB Color (24-bit)	Lab Color (24-bit)
CMYK Color (32-bit)	Multichannel
Grayscale (16-bit)	RGB Color (48-bit)
NTSC RGB (video)	PAL RGB (video)

The Black-and-white, Paletted, and Duotone color modes provide conversion options that you can specify. For more information see

- "[Changing images to the Black-and-white color mode](#)"
- "[Changing images to the Paletted color mode](#)"
- "[Changing images to the Duotone color mode](#)"

{button ,AL('AChanging the color mode of images;',0,"Defaultoverview",)} [How to](#)

To change the color mode of an image



- Click **Image** **Mode**, and click one of the following:

- Grayscale (8-bit)
- RGB color (24-bit)
- Lab color (24-bit)
- CMYK color (32-bit)
- Multichannel
- Grayscale (16-bit)
- RGB color (48-bit)
- NTSC RGB
- PAL RGB



Note

- The mode of the current image determines which modes are available for conversion. Modes which are not available are grayed.

{button ,AL('Changing the color mode of images;',0,"Defaultoverview",)} Related topics

Changing images to the Black-and-white color mode

You can convert any image to the 1-bit Black-and-White color mode. In addition to conversion settings, such as [threshold](#), screen type and intensity, there are seven Black-and-white conversion options that affect how images converted to the Black-and-white color mode will look.

Conversion option

Halftone

Creates different shades of gray by varying the pattern of black and white pixels in an image. You can choose the screen type, angle for the halftone, lines per unit, and the unit of measure.

Line art

Produces a high-contrast, black-and-white image. Colors with a grayscale value lower than the threshold value that you set change to black, while colors with a grayscale value higher than the threshold value change to white.

Ordered

Organizes the gray levels into repeating geometric patterns of black and white pixels. Solid colors are emphasized and image edges are hard. This option is best suited for uniform colors, such as those used in charts and graphs.

Jarvis

Applies the Jarvis algorithm to individual pixels. This form of error diffusion is suitable for photographic images.

Stucki

Applies the Stucki algorithm to individual pixels. This form of error diffusion is suitable for photographic images.

Floyd-Steinberg

Applies the Floyd-Steinberg algorithm to individual pixels. This form of error diffusion is suitable for photographic images.

Cardinality-Distribution

Creates a textured look by applying a calculation and distributing the result to each pixel.

{button ,AL('Changing images to the Blackandwhite color mode;',0,"Defaultoverview",)} [How to](#)

To change an image to the Black-and-white color mode

1 Click  **Image Mode**

 **Black-and-white (1-bit).**

2 Click a conversion option from the **Conversion** list box.

3 Specify the conversion settings you want.

If you want to view other parts of the image, drag the hand in the **Preview** window.

{button ,AL("Changing images to the Blackandwhite color mode";0,"Defaultoverview",)} [Related topics](#)

Changing images to the Paletted color mode

The Paletted color mode, also called the indexed color mode, is an 8-bit color mode that stores and displays images using up to 256 colors. You can change a complex image to the Paletted color mode to reduce its file size and to publish it to the World Wide Web.

Choosing, editing and saving a color palette

When you change an image to the Paletted color mode, you use a predefined or a custom color palette and then edit the palette by replacing individual colors. If you choose the Optimized color palette, you can also edit the palette by specifying a range sensitivity color. The color palette you use to convert the image is called the processed color palette, and it can be saved for use with other images.

For more information about the predefined color palettes available for the Paletted color mode, see "[Palette types.](#)"

For more information about creating custom color palettes, see "[Working with custom color palettes.](#)"

Dithering

Changing images to the Paletted color mode lets you use dithering to enhance the appearance of images. Dithering places pixels with specific colors or values relative to other pixels of a specific color. The relationship of one colored pixel to another creates the appearance of additional colors that do not exist in the color palette.

You can use two types of dithering: ordered dithering and error diffusion. Ordered dithering approximates color blends using fixed dot patterns; as a result, solid colors are emphasized and edges appear harder. Error diffusion scatters pixels irregularly, making edges and colors softer. Jarvis, Stucki and Floyd-Steinberg are methods of error diffusion.

Setting the color range for a custom color palette

When you change an image to the Paletted color mode using the Optimized palette, you can choose a seed color and a range sensitivity for the seed color so that the seed color, and similar colors that fall within the range settings, are included in the processed color palette. You can also specify how much emphasis to place on the range sensitivity. Because the palette has a maximum of 256 colors, emphasizing a seed color reduces the number of colors that fall outside the range sensitivity.

Saving conversion options

After you choose a color palette and set the dithering and range sensitivity for the changing of an image to the Paletted color mode, you can save the selected options as a conversion preset that you can use with other images. You can add and remove as many conversion presets as you want.

Changing multiple images to the Paletted color mode

You can change multiple images to the Paletted color mode simultaneously. Before you perform a batch conversion, you must open the images in Corel PHOTO-PAINT. All images that you include in the batch are changed using the color palette and conversion options you specify. Batch conversion is useful when publishing to the World Wide Web because all images on a web page use the same color palette.

{button ,AL('Changing images to the Paletted color mode;',0,"Defaultoverview",)} [How to](#)

To change an image to the Paletted color mode

1 Click **Image**



Mode



Paletted (8-bit).

- 2 In the **Convert to paletted** dialog box, click the **Options** tab.
- 3 Choose a color palette type from the **Palette** list box.
- 4 Choose a dithering option from the **Dithering** list box.
- 5 Move the **Dither intensity** slider to adjust the amount of dithering.

You can also

Save the conversion options as a preset

Click the **Add preset** button, and type a name in the **Save new preset as** box.

Edit the processed color palette

Click the **Processed palette** tab, and click **Edit**. Modify the colors you want in the **Color table** dialog box.

Save the processed color palette

Click the **Processed palette** tab, and click **Save**. Choose the drive and folder where you want to save the processed color palette, and type a filename in the **File name** box.



Note

- The **Ordered** dithering option applies more quickly than do the error diffusion options **Jarvis**, **Stucki**, and **Floyd-Steinberg**; however, it is less accurate.



Tips

- You can choose a custom color palette by clicking **Open**, locating the color palette file you want, and double-clicking the filename.
- You can load preset conversion options by choosing a preset from the **Presets** list box on the **Options** tab.

{button ,AL('Changing images to the Paletted color mode;',0,"Defaultoverview",)} Related topics

To set the color range for a custom color palette

1 Click  **Image** Mode

 **Paletted (8-bit)**.

- 2 Click the **Options** tab.
- 3 Choose **Optimized** from the **Palette** list box.
- 4 Enable the **Color range sensitivity to** check box.
- 5 Click the **Eyedropper tool**, and click a color in the image.
- 6 Click the **Range sensitivity** tab, and specify the settings you want.
- 7 Adjust the range sensitivity sliders.

If you want to view the color palette, click the **Processed palette** tab.

{button ,AL('AChanging images to the Paletted color mode;',0,"Defaultoverview",)} [Related topics](#)

To change multiple files to the Paletted color mode

1 Click **Image**



Mode



Paletted (8-bit).

2 Click the **Batch** tab.

3 From the left column, choose each file you want to change, and click **Add**.



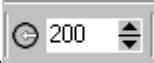
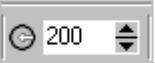
Tip

- You can preview an image by choosing it from the **Preview image** list box, and clicking the **Preview** button.

{button ,AL('AChanging images to the Paletted color mode;',0,"Defaultoverview",)} [Related topics](#)

Changing images to the Duotone color mode

A Duotone image is a grayscale image that has been enhanced with the addition of one to four colored inks. The following list describes the duotone types:

- **Monotone**  a grayscale image colored with a single ink.
- **Duotone**  a grayscale image colored with two inks. In most cases, the first ink is black and the other ink is colored.
- **Tritone**  a grayscale image colored with three inks. In most cases, the first ink is black and the second and third inks are colored.
- **Quadtone**  a grayscale image colored with four inks. In most cases, the first ink is black and the second, third, and fourth inks are colored.

Adjusting tone curves

When you convert an image to the Duotone color mode, a tone curve grid that represents the dynamic ink curves that are used throughout the conversion is displayed. The horizontal plane (x-axis) displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane (y-axis) indicates the intensity of an ink (from 0 to 100 percent) that is applied to the corresponding grayscale values.

Saving and loading inks for Duotone conversion

After you choose a Duotone type and adjust the tone curves for the inks used to change images to the Duotone color mode, you can save the ink settings and load them for use with other images.

Specifying how overprint colors display

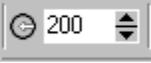
When you change an image to the Duotone color mode, you can specify which colors will overprint when you print an image. Overprint colors are the colors that have too much ink when two or more colors overlap. When you display the image, each color is applied on the screen in sequence, creating a layered effect.

You can view all instances in which the ink colors you choose overlap. Associated with each instance is the color that is produced by the overlap. You can also choose new overprint colors to see how they overlap.

{button ,AL('AChanging images to the Duotone color mode;',0,"Defaultoverview",)} How to

To change an image to the Duotone color mode

1 Click  **Mode**

 **Duotone (8-bit).**

- 2 Click the **Curves** tab.
- 3 Click a Duotone type in the **Type** list box.
- 4 Double-click an ink color in the **Type** window.
- 5 In the **Select color** dialog box, choose a color and click **OK**.

If you want to adjust the color's tone curve, click the ink tone curve on the grid to create a node, and drag the node to adjust the amount of color at that point on the grid.

- 6 Repeat steps 4 and 5 for each ink color.

You can also

Display all the ink tone curves on the grid
Save the ink settings

Enable the **Show all** check box.

Click **Save**. Choose the drive and folder where you want to save the file, and type a filename in the **File name** box.

Specify how overprint colors display

Click the **Overprint** tab, and enable the **Use overprint** check box. Double-click the color you want to edit, and choose a new color.

 **Tip**

- You can load ink settings by clicking **Load**, locating the file where the ink settings are stored, and double-clicking the filename.

{button ,AL('AChanging images to the Duotone color mode;',0,"Defaultoverview",)} [Related topics](#)

To specify how overprint colors display

1 Click  **Mode**

 **Duotone (8-bit).**

- 2 Click the **Overprint** tab.
- 3 Enable the **Use overprint** check box.
- 4 Double-click the color that you want to edit.
- 5 Choose a new color from one of the models.

If you want to preview the new overprint color, click the **Preview** button.

{button ,AL('AChanging images to the Duotone color mode;',0,"Defaultoverview",)} [Related topics](#)

Palette types

You can choose a palette type when you change an image to the Paletted color mode.

Uniform	Provides a range of 256 colors with equal parts of red, green, and blue
Standard VGA	Provides the Standard VGA 16-color palette
Adaptive	Provides colors original to the image and preserves the individual colors (the entire color spectrum) in the image
Optimized	Creates a color palette based on the highest percentage of colors in the image. You can also select a range sensitivity color for the color palette
Black Body	Contains colors that are based on temperature. For example, black may represent cold temperatures while red, orange, yellow, and white may represent hot temperature
Grayscale	Provides 256 shades of gray, ranging from black (0) to white (255)
System	Provides the predefined palette of colors used by Windows
Microsoft Internet Explorer	Provides the predefined Microsoft Internet Explorer colors
Netscape Navigator	Provides the predefined Netscape Navigator colors
Custom	Lets you add colors to create a customized color palette

Working with objects

You can increase your image-editing capabilities using objects, which are independent image elements that float above the background.

In this section you'll learn about

- [creating objects](#)
- [selecting objects](#)
- [moving, copying, and deleting objects](#)
- [transforming objects](#)
- [displaying and arranging objects](#)
- [grouping and combining objects](#)
- [changing the edges of objects](#)
- [adding drop shadows to objects](#)
- [working with object transparency](#)
- [using clip masks to change object transparency](#)

Creating objects

You can create an object from scratch by applying brush strokes or creating shapes. For more information about applying brush strokes and creating shapes, see "[Painting images.](#)"

You can also create an object using the entire image background or by using an [editable area](#) that you define on the image background or another object. When you create an object from an editable area, you can include only the visible elements in that area. For information about defining editable areas, see "[Masking images.](#)"

`{button ,AL('ACreating objects;',0,"Defaultoverview",)} How to`

To create an object using a brush tool or a shape tool

1 Click **Object**



Create

New object.



2 Open one of the following flyouts, and click a tool:

- **Brush tools** flyout
- **Shape tools** flyout

3 Set the attributes of the tool on the property bar.

4 Drag the tool in the image window until the object is the shape you want.



Notes

- When the **Marquee visible** command in the **Object** menu is enabled, a dashed outline, called a marquee, surrounds the new object.
- All brush strokes and sprayed images are added to the active object by default.



Tip

- You can also create an object by clicking **Window**



Dockers



Objects, clicking **New object** in the **Objects** Docker window.

{button ,AL('ACreating objects;',0,"Defaultoverview",)} **Related topics**

To create an object using the entire image background

- Click  **Create**

 **From background.**

{button ,AL('ACreating objects;',0,"Defaultoverview",)} [Related topics](#)

To create an object using an editable area

1 Click **Window**



Dockers

200



Objects

- 2 In the **Objects** Docker window, click the thumbnail of the background or of an object.
3 Define an editable area on the background or in the selected object.

4 Click **Object**



Create



Object: copy selection.



Tip

- You can also create an object using an editable area by defining an editable area and clicking the **Create object from mask** button in the **Objects** Docker window.

{button ,AL('ACreating objects;',0,"Defaultoverview",)} Related topics

To create an object using all visible elements in an editable area

1 Define an editable area on an image.



2 Click **Edit** **Copy visible.**



3 Click **Edit** **Paste**



As new object.

`{button ,AL('ACreating objects;',0,"Defaultoverview",)}` [Related topics](#)

Selecting objects

You must select objects before you can change them. You can select one object, multiple objects, or multiple groups of objects. When you select a single object, a highlighting box with eight transformation handles surrounds the object. When you select multiple objects, the highlighting box expands to surround all of the objects.

You can select multiple objects, but only one object is active. The active object is outlined by a marquee. You can edit the active object by filling it and applying special effects to it, in addition to moving it, transforming it, and combining it with other objects. The other selected objects, however, can only be moved, transformed or combined.

When you finish making changes to the selected objects, you can deselect them.

{button ,AL('ASelecting objects;',0,"Defaultoverview",)} How to

To select objects

To select

An object

An object hidden by another object

Multiple objects

All objects in an image

Multiple groups of objects

Do the following

Open the **Object tools flyout**, click the **Object picker tool**, and click an object.

Open the **Object tools flyout**, and click the **Object picker tool**. Hold down **ALT**, and click until the highlighting box of a hidden object displays.

Open the **Object tools flyout**, and click the **Object picker tool**. Hold down **SHIFT**, and click the objects.



Click **Objects**  **Select all.**

Open the **Object tools flyout**, and click the **Object picker tool**. Hold down **SHIFT**, and click an object from each group you want to select.

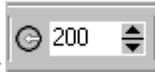


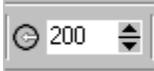
Note

- When the **Marquee visible** command in the **Object** menu is enabled, a dashed outline, called a marquee, surrounds the object.



Tip

- You can also select an object by clicking **Window**  **Dockers**



Objects, and clicking a thumbnail in the **Objects** Docker window.

`{button ,AL('ASelecting objects;',0,"Defaultoverview",)} Related topics`

To deselect objects

To deselect

An object

Multiple objects

All objects

Do the following

Open the Object tools flyout, click the **Object picker tool**, and click anywhere outside the object's highlighting box.

Open the Object tools flyout, and click the **Object picker tool**. Hold down **SHIFT**, and click each object in the image window.

Open the Object tools flyout, click the **Object picker tool**, and click the background.



Note

- When you deselect an object, it is still active.

{button ,AL('ASelecting objects;',0,"Defaultoverview",)} Related topics

Moving, copying, and deleting objects

Corel PHOTO-PAINT lets you move an object or part of an object to a new location in the same image window or to another image window. You can also copy an object or part of an object and paste it to the same image window or another image window.

When you move or copy part of an image, you define an editable area on the object. You can also move or copy an object into an editable area. For more information about defining editable areas, see ["Defining editable areas."](#)

When you no longer need an object, you can delete it.

{button ,AL("AMoving copying and deleting objects;",0,"Defaultoverview",)} How to

To move an object

- Select the object, and drag it to a new location.

To move an object

Move an object within an image window or to another image window

Nudge an object in preset increments

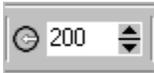
Move an object to a precise location relative to the image window.

Do the following

Select an object, and drag it to a new location or to another image window.

Select an object, and press an **ARROW** key.

Select an object. On the property bar click the **Position mode button** and type values in the **Horizontal** and **Vertical transformation** boxes.



Note

- For information about setting the nudge value, see "[Setting the units of measure.](#)"



Tips

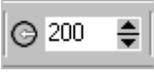
- You can use this procedure to move an object to another image window by dragging the object to the new image window.
- You can move an object to a precise location that is relative to its current position by enabling the **Relative position button** on the property bar.

{button ,AL(^AMoving copying and deleting objects;',0,"Defaultoverview",)} [Related topics](#)

To move part of an object

- 1 Select an object.
- 2 Define an editable area on the object.

3 Click **Edit**  **Cut.**

4  Click **Edit** **Paste**

 **Paste as new object.**

{button ,AL('AMoving copying and deleting objects;',0,"Defaultoverview",)} [Related topics](#)

To copy an object

1 Select an object.



2 Click **Edit**  **Copy**.

3 Click **Edit**  **Paste**



Paste as new object.



Note

- The copy is placed on top of the original object if you paste the object into the same window.



Tips

- You can also copy a selected object within the same image window by clicking **Object**  **Duplicate**.

- You can use this procedure to create a new document with the object by clicking **Edit**  **Paste**



As new document after copying the object.

{button ,AL('AMoving copying and deleting objects;',0,"Defaultoverview",)} [Related topics](#)

To copy or move an object into an editable area

- 1 Select an object.
- 2 Click **Edit**, and click one of the following:
 - **Copy**
 - **Cut**
- 3 Define an editable area.



{button ,AL('AMoving copying and deleting objects;',0,"Defaultoverview",)} [Related topics](#)

To delete an object

1. Select an object.



2. Click **Object**  **Delete**.



Tip

- You can also delete a selected object by clicking **Window**  **Dockers**



Objects, and clicking the **Delete object(s)** button in the **Objects** Docker window.

{button ,AL('AMoving copying and deleting objects;',0,"Defaultoverview",)} [Related topics](#)

Transforming objects

You can change the appearance of objects by using any of the following methods.

<u>Transformation</u>	<u>Description</u>
Sizing	Lets you change the width and height of an object.
Scaling	Lets you size an object to a percentage of its original size
Rotating	Lets you turn an object around its center of rotation
Flipping	Lets you create a horizontal or vertical mirror image of an object
Skewing	Lets you slant an object to one side
Distorting	Lets you stretch an object disproportionately
Applying perspective	Lets you give an object the appearance of depth

You can apply transformations to a single object or multiple objects simultaneously.

When you scale, skew, or rotate an object, its edges can appear jagged. For this reason, these transformation modes enable [anti-aliasing](#) by default.

{button ,AL(^ATransforming objects;',0,"Defaultoverview",)} [How to](#)

To size an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Size mode** icon.
- 3 Drag any of the handles on the highlighting box.
- 4 Double-click the object.



Tips

- You can keep the center of rotation in place while you size the object by holding down **SHIFT** as you drag any of the handles.
- You can also size a selected object by typing values in the the **Horizontal/Vertical transformation** boxes on the property bar.

{button ,AL(^ATransforming objects;',0,"Defaultoverview",)} [Related topics](#)

To scale an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Scale mode** button.
- 3 Drag a corner handle on the highlighting box.
- 4 Double-click the object.



Tip

- You can also scale a selected object by typing values in the **Horizontal/Vertical transformation** boxes on the property bar.

{button ,AL("Transforming objects";',0,"Defaultoverview",)} [Related topics](#)

To rotate an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Rotate mode** button.
- 3 Drag the object's center of rotation to a new location.
- 4 Drag a **rotation handle** on the **highlighting box**.
- 5 Double-click the object.



Tips

- You can constrain the rotation to 15-degree increments by holding down **CTRL** as you drag a corner handle.
- You can also rotate a selected object by typing values in the **Horizontal/Vertical transformation** boxes and the **Rotation angle** box on the property bar.

{button ,AL("Transforming objects";',0,"Defaultoverview",)} [Related topics](#)

To flip an object

- 1 Select an object.
- 2 Hold down **CTRL**, and drag a center handle on the highlighting box across the object, past the center handle on the opposite side
- 3 Double-click the object.



Tip

- You can flip a selected object disproportionately by not holding down **CTRL** while dragging a center handle of the highlighting box across the center handle on the opposite side.

{button ,AL("Transforming objects";',0,"Defaultoverview",)} Related topics

To skew an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Skew mode** button.
- 3 Drag a skewing handle on the highlighting box.
- 4 Double-click the object.



Tip

- You can also skew an object by typing values in the **Horizontal/Vertical transformation** boxes.

{button ,AL('Transforming objects;',0,'Defaultoverview',)} Related topics

To distort an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Distort mode** button.
- 3 Drag a distortion handle on the highlighting box.
- 4 Double-click the object.

{button ,AL('ATransforming objects;',0,"Defaultoverview",)} Related topics

To apply perspective to an object

- 1 Select an object.
- 2 Open the **Object mode** picker on the property bar, and click the **Perspective mode** button.
- 3 Drag a perspective handle on the highlighting box.
- 4 Double-click the object.

{button ,AL('ATransforming objects;',0,"Defaultoverview",)} Related topics

Displaying and arranging objects

You can hide an object from view, align an object to image elements, distribute objects throughout your image, and change the stacking order of objects.

Displaying and hiding objects

By default, all objects are displayed in the image window; however, you can hide an object at any time. To make it temporarily invisible. A hidden object is automatically locked and cannot be modified.

Aligning objects

Objects can be aligned to each other, to the center of the image, to the grid and guidelines, or to the image window. For information about aligning objects to the grid and guidelines, see "[Using the guidelines, grid, and rulers.](#)"

Distributing objects

You can distribute objects by spacing them equal distances apart. Objects can be distributed vertically, horizontally, or both. Distribution is based on the distance between the center of one selected object and the center of the next selected object, or on the space between the facing edges of the objects.

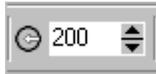
Changing the order of objects

When you create multiple objects in an image, they are stacked on top of one another in the order in which they were created. The most recently created object is at the top of the stack, and the image background is at the bottom. You can move an object in the image window to cover an object that is lower in the stacking order; however an object always displays behind objects that are higher in the stacking order. Changing the stacking order of objects brings hidden objects into view or places the topmost objects behind other objects.

{button ,AL('ADisplaying and arranging objects;',0,"Defaultoverview",)} [How to](#)

To hide or display an object

1 Click **Windows**



Dockers



Objects.

2 Click the **Eye icon** next to the **thumbnail** of an object.



Notes

- When an object is hidden, the **Eye icon** appears grayed.
- When you hide the background, a checkered transparency grid displays. To customize the **Transparency grid**, click **Tools**



Options, and click **Workspace, Display** in the list of categories. In the **Options** dialog box, modify the attributes you want in the **Transparency grid** area.

{button ,AL('ADisplaying and arranging objects;',0,"Defaultoverview",)} [Related topics](#)

To align an object

1 Select an object.

2 Click **Objects**



Arrange



Align and distribute.

3 Click the **Align** tab.

4 Choose one of the following options:

- **To active**  aligns the selected objects to the active object. This option is available only when multiple objects are selected.

- **To center of document**  aligns the selected object to the center of the image window

- **Selected to document**  aligns the selected object to the image window

5 Enable any of the horizontal and vertical alignment check boxes.

If you want to preview the alignment in the image window, enable the **Preview** button.



Tip

- You can align the object to the nearest grid point by enabling the **Align to grid** check box.

{button ,AL('ADisplaying and arranging objects;',0,"Defaultoverview",)} **Related topics**

To distribute objects

1 Select the objects.

2 Click **Objects**



Arrange



Align and distribute.

3 Click the **Distribute** tab.

4 Enable one of the following options:

• **To extent of selection**  evenly spaces the selected objects

• **To extent of document**  evenly spaces the objects across the image

• **By object spacing**  lets you specify the distance between objects in the X and Y boxes

5 Enable any of the horizontal and vertical distribution check boxes.

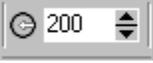
If you want to preview the distribution in the image window, enable the **Preview button**.

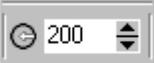
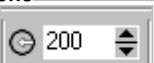
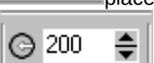
{button ,AL('ADisplaying and arranging objects';0,"Defaultoverview",)} **Related topics**

To change the order of an object

1 Select an object.

 2 Click **Object Arrange**

 **Order**, and click one of the following:

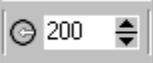
- **To front**  places the selected object in front of all objects in the image
- **To back**  places the selected object behind all objects in the image
- **Forward one**  places the selected object in front of the object it is currently behind
- **Back one**  places the selected object behind the object it is currently in front of
- **Reverse order**  reverses the stacking order of the selected objects. This command is available only when multiple objects are selected.

 **Notes**

- The image background is always placed at the bottom of the stacking order and no object can be placed behind it.
- When objects are grouped, they are considered to be at the same level in the stacking order. Therefore, you cannot place an object between individual objects in a group.

 **Tip**

- You can also change the stacking order of an object by clicking **Window**  **Dockers**

 **Objects**, and dragging its thumbnails in the **Objects** Docker window to a new position.

{button ,AL('ADisplaying and arranging objects;',0,"Defaultoverview",)} [Related topics](#)

Grouping and combining objects

You can group objects to create a set of objects that behaves as one unit. Grouped objects can be moved, deleted, or transformed as a single entity. You can add objects to an existing group and ungroup the objects when you want to edit them individually.

Another way to group objects is to create a clipping group. Clipping groups let you combine the characteristics of objects by adding the image elements from one or more child objects to the shape of a parent object. For example, if the parent object is a picture of a flower, and the child object is a picture of a the sky, the result will be a flower shape with the color and texture of the sky. An object is always the parent to the objects above it in the stacking order. You can undo a clipping group at any time.

Combining objects lets you group them permanently. You can combine multiple objects into one object, or combine objects with the background. When you combine objects, you decrease the file size of an image. When objects are combined with the background, they become part of the background layer and cannot be edited as individual objects.

{button ,AL("AGrouping and combining objects;',0,"Defaultoverview",,)} How to

To group objects

1. Select the objects.



2. Click **Object**

Arrange



Group.

{button ,AL('AGrouping and combining objects;',0,"Defaultoverview",)} [Related topics](#)

To add an object to a group of objects

- 1 Select one of the objects in the group.
- 2 Hold down **SHIFT**, and click the object you want to add.

3 Click **Object**  **Arrange**

 **Group.**

{button ,AL("AGrouping and combining objects;',0,"Defaultoverview",,)} [Related topics](#)

To ungroup objects

1 Click an object in the group.



2 Click **Object** **Arrange**



Ungroup.

{button ,AL('AGrouping and combining objects;',0,"Defaultoverview",)} [Related topics](#)

To create a clipping group

1 Click **Window**  **Dockers**



Objects.

- 2 In the **Objects** Docker window, click the column to the left of the thumbnail of the object you want to use as a child object.
- 3 In the image window, select the child object and drag it over the parent object.



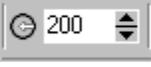
Notes

- Only areas of the child object that fall within the boundaries of the parent object are visible. Otherwise, only the object marquee of the child object is visible.
- The background cannot be used to create a clipping group.

{button ,AL('AGrouping and combining objects';0,"Defaultoverview",)} [Related topics](#)

To undo a clipping group

1 Click **Window**  **Dockers**

 **Objects.**

2 Click the paper clip icon next to each child object.

{button ,AL(^AGrouping and combining objects;',0,"Defaultoverview",)} [Related topics](#)

To combine objects

To combine

Multiple objects into one object

Select the objects, and click **Object**



Combine objects together.

One or more objects with the background

Select an object or objects, and click **Object**



Combine objects with background.

All objects with the background

Click **Object**



Combine all objects with background.



Tip

- You can specify a merge mode and opacity level before you combine objects by clicking **Window**



Dockers



Objects, and modifying the settings in the **Merge mode** list box and **Opacity** box in the **Objects** Docker window.

{button ,AL('AGrouping and combining objects;',0,"Defaultoverview",)} Related topics

Changing the edges of objects

You can adjust the appearance of an object by changing the characteristics of its edges. You can blend the edges of an object with the background by feathering, defringing, and removing black and white edges. To emphasize a certain object in an image, you can define its edges by sharpening them. You can also customize the object [marquee](#).

Feathering

Feathering softens the edges of an object by gradually increasing the transparency of the edge pixels. You can specify the width of the feathered section of the object and the transparency gradient you want to use.

Sharpening

Sharpening defines the edges of an object by making the edges crisp. You can do this by specifying the [grayscale](#) threshold for the pixels located along the edges of the object. The edges of the object become sharper as the pixels that fall below the threshold become transparent and the pixels that fall within the threshold become opaque.

Defringing

An object created from an [editable area](#) sometimes includes stray pixels along its edges. This is apparent when the editable area is surrounded by pixels of a different brightness or color. Defringing replaces the color of the stray pixels with a color from the object so that the object blends with the background.

Removing black or white object edges

You can remove black or white edges from a feathered object by making pixels along the edges of an object more transparent or more opaque.

Changing the threshold and color of the object marquee

You can customize the appearance of the object [marquee](#) by changing its color and [threshold](#) value. Changing the marquee threshold value changes the location of the visual boundary of the [active object](#). You can also change the color of the object marquee to make it more visible against the image background.

`{button ,AL('AChanging the edges of objects;',0,"Defaultoverview",)} How to`

To feather the edges of an object

1 Select an object.



2 Click **Object Feather**.

3 Type a value in the **Width** box.

4 From the **Edges** list box, choose one of the following:



- **Linear** section changes the edge transparency in even increments from the beginning to the end of the feathered section



- **Curved** changes the edge transparency to follow a slanted S-shaped curve. This results in small transparency increments at the beginning of the feathered edge, larger transparency increments in the middle, and small transparency increments at the end.

If you want to view the effect in the image window, click the **Preview button**.

{button ,AL('AChanging the edges of objects;',0,"Defaultoverview",)} **Related topics**

To sharpen the edges of an object

1 Select an object.



2 Click **Object** **Matting**



Threshold.

3 Type a value from **1** to **255** in the **Level** box. Higher values include less semitransparent pixels.

{button ,AL(^AChanging the edges of objects;',0,"Defaultoverview",)} [Related topics](#)

To defringe an object

1 Select an object.



2 Click **Object Matting**



Defringe.

3 Type a value in the **Width** box.

Higher values create a more gradual transition between the edges of the object and the background.

{button ,AL('AChanging the edges of objects;',0,"Defaultoverview",)} [Related topics](#)

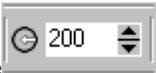
To remove black or white edges from an object

1 Select an object.



2 Click **Object** **Matting**, and click one of the following:

- **Remove black matte**  makes edge pixels more transparent

- **Remove white matte**  makes edge pixels more opaque

{button ,AL(^AChanging the edges of objects;',0,"Defaultoverview",)} [Related topics](#)

To change the object marquee



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Type a value from **1** to **255** in the **Object threshold** box.

Lower values enclose more of the object's pixels.

- 4 Open the **Object marquee** color picker, and click a color.



Note

- When you change the threshold value of the object marquee, the area on the object that is enclosed by the marquee changes, but the object itself does not change. Pixels that are not completely opaque can lie outside the marquee even though they are still part of the object.

{button ,AL('AChanging the edges of objects;',0,"Defaultoverview",)} [Related topics](#)

Adding drop shadows to objects

There are two types of drop shadows you can add to an object: flat or perspective. Flat drop shadows silhouette objects and can be used to create a glow effect. Perspective drop shadows (Pers.) create three-dimensional depth.

You can add a drop shadow to any object by applying a preset drop shadow. When you apply a preset, you can modify it to create a custom drop shadow. For example, you can change its direction and its distance from an object; its color and opacity; and the feathering of its edges. You can also copy a custom drop shadow or save it as a preset.

When you change the shape or transparency of an object to which you've applied a drop shadow, the drop shadow automatically changes to mirror these changes.

You can remove a drop shadow at any time.

`{button ,AL('Adding drop shadows to objects;',0,"Defaultoverview",)} How to`

To add a drop shadow

- 1 Click the **Interactive dropshadow tool**, and select an object.
- 2 Choose a preset from the **Shadow preset** list box on the property bar.
- 3 On the property bar, type values in any of the following boxes:

- **Shadow direction**  lets you specify the angle at which the shadow lies in relation to the object
- **Shadow offset**  lets you specify the distance of the shadow from the point of origin on the object
- **Shadow opacity**  lets you specify the transparency of the shadow
- **Shadow feather**  lets you specify the number of pixels on the edge of the shadow that are feathered to create a soft edge. You can specify a direction for the feathered pixels from the **Shadow feather direction** picker and a pattern from the **Shadow feather edge** picker.
- **Shadow fade**  lets you specify the percentage by which a perspective drop shadow fades as it moves away from the object
- **Shadow stretch value**  lets you specify the length of a perspective shadow.

You can also

Change the color of the drop shadow

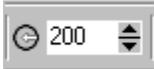
Drag a color swatch from the color palette to the node on the drop shadow arrow.

Specify the offset and the feather width of the offset as a percentage of the size of the drop shadow

Enable the **Shadow relative** check box.

Save a custom drop shadow as a preset

Click the **Shadow add preset button** on the property bar, and type a name for the drop shadow.



Tip

- You can modify many drop shadow attributes interactively by adjusting the nodes and triangle handles on the drop shadow arrow in the image window after choosing a preset.

{button ,AL(^AAdding drop shadows to objects;',0,"Defaultoverview",)} [Related topics](#)

To copy a drop shadow

- 1 Select the object that you want to apply a drop shadow to.
- 2 Click the **Interactive dropshadow** tool.
- 3 Click the **Copy shadow properties** button on the property bar.
- 4 Click the object that has the drop shadow properties you want to copy.

{button ,AL('AAdding drop shadows to objects;',0,"Defaultoverview",)} [Related topics](#)

To remove a drop shadow

- 1 Using the [Interactive dropshadow tool](#), select an object with a drop shadow.
- 2 Choose **None** from the **Shadow preset** list box on the property bar.

{button ,AL('AAdding drop shadows to objects;',0,"Defaultoverview",)} [Related topics](#)

Working with object transparency

You can change the transparency of an object to reveal image elements that lie beneath the object. When you change the transparency of an object, you change the grayscale value of its individual pixels. All colors have a grayscale value. For example, black is transparent and has a value of 0; white is opaque and has a value of 255.

Changing object transparency

You can change the transparency of an entire object or editable area of an object. Changing the transparency of an entire object changes the transparency values of all pixels in an object by an equal amount.

Applying transparency gradients to objects

You can apply a transparency gradient to an object so that the object fades from one transparency value to another. There are several gradient types that determine the pattern of the transparency: flat, linear, elliptical, radial, rectangular, square, conical, bitmap, or textured.

You can customize the gradient by adding and removing nodes and specifying a transparency value for each node.

Making selected colors in objects transparent

You can make all pixels of a certain color or color range transparent in the active object. Removing one or all the color selection nodes makes the pixels of a certain color opaque again.

Blending objects

You can blend objects with the objects that lie under them in the stacking order. You can specify the grayscale values of the object pixels on a scale of 0 (black) to 255 (white) and the opacity of the pixels on a scale of 0 (transparent) to 100 (opaque). Pixels in the active object that fall outside the specified range are hidden so that the pixels of the underlying object are visible.

`{button ,AL('AWorking with object transparency;',0,"Defaultoverview",)} How to`

To change the transparency of an object

1 Select an object.



2 Click **Window** **Dockers**



Objects.

3 Type a value in the **Opacity** box in the **Objects** Docker window.



Note

- The **Opacity** box is not available for black-and-white (1-bit) images.

{button ,AL(^AWorking with object transparency;',0,"Defaultoverview",)} [Related topics](#)

To change the transparency of part of an object

- 1 Select an object.
- 2 Open the **Object tools** flyout, and click the **Object transparency brush tool**.
- 3 Modify the brush attributes that you want on the property bar.
- 4 Move the **Opacity** slider on the property bar to set the opacity level of the **Object transparency brush tool**.
If you want to add transparency to the current transparency value of the object, click the **Use original transparency button** on the property bar.
- 5 Drag across the object.

{button ,AL('AWorking with object transparency;',0,"Defaultoverview",)} [Related topics](#)

To apply a transparency gradient to an object

- 1 Select an object.
- 2 Open the **Object tools** flyout, and click the **Object transparency tool**.
- 3 On the property bar, choose a gradient type.
If you want to add transparency to the current transparency value of the object, click the **Use original transparency button** on the property bar.
- 4 In the image window, drag the nodes to set the gradient arrow.
- 5 Click a node, and move the **Node transparency** slider on the property bar to set the transparency value for the node

You can also

Add a node

Drag a color swatch from the color palette to the gradient arrow in the image window, and move the **Node transparency** slider to specify a transparency value for the node.

Delete a node

Right-click a node, and click **Delete**.



Notes

- When you add a node to the transparency gradient, it applies the transparency according to the grayscale value of the color you choose.
- Because the Bitmap, Texture, and Flat gradient types affect an entire object, you cannot add nodes to customize their transparency values.

{button ,AL('AWorking with object transparency;',0,"Defaultoverview",)} [Related topics](#)

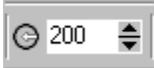
To make selected colors in an object transparent

- 1 Select an object.
- 2 Open the **Object tools** flyout, and click the **Transparent color selection tool**.
- 3 Click the **Normal** button.
- 4 On the property bar, type values in the following boxes:

- **Color similarity**  box lets you specify the range of pixels you want to make transparent based on similarity of the color

- **Transparency smoothing**  box lets you blend the surrounding colors with the transparent pixels. Higher values create a smoother transition.

- 5 Click a color in the image window.



Tip

- You can also specify a range of pixels you want to make transparent based on their similarity in hue, saturation, and brightness by clicking the **HSB** button and typing values in the **Color hue level**, **Color saturation level**, and **Color brightness** boxes.

{button ,AL('AWorking with object transparency;',0,"Defaultoverview",)} [Related topics](#)

To blend an object

1 Select an object.

2 Click **Window**



Dockers

3



Objects.

4 Click the **flyout button** in the **Objects** Docker window, and click **Object properties**.

5 In the **Object properties** dialog box, click the **General** tab.

6 From the **Blend** list box, specify the channel you want to blend.

On the **Active object** graph and the composite underlying graphs, drag any of the following nodes:

- **Increasing maximum** (top left node)



specifies the upper maximum grayscale value of the pixels in the object

- **Increasing minimum** (bottom left node)



specifies the upper minimum grayscale value of the pixels in the object

- **Decreasing maximum** (top right node)



specifies the lower maximum grayscale value of the pixels in the object

- **Decreasing minimum** (bottom right node)



specifies the lower minimum grayscale value of the pixels in the object



Note

- The boxes to the right of the **Blend** list box display the grayscale and transparency values of the current pixel.

{button ,AL("Working with object transparency";,0,"Defaultoverview",)} [Related topics](#)

Using clip masks to change object transparency

A clip mask lets you change the transparency of an object or of an editable area without permanently affecting it.

You can create a clip mask from an object or an editable area and edit its transparency in the same way you edit the transparency of an object. When you edit a clip mask, it changes the transparency values of the associated object separately from the object.

You can undo the transparency changes to an object by applying a clip mask.

{button ,AL(^AUsing clip masks to change object transparency;',0,"Defaultoverview",)} How to

To create a clip mask from an object

1. Select an object.



2. Click **Object**

Clip mask



Create, and click one of the following:

- **To show all**  creates a clip mask that reveals the entire object
- **To hide all**  creates a clip mask that hides the entire object

{button ,AL('AUsing clip masks to change object transparency;',0,"Defaultoverview",)} [Related topics](#)

To create a clip mask from the editable area of an object

1 Define an editable area on an object.



2 Click **Object**

Clip mask



Create



From mask.

{button ,AL('AUsing clip masks to change object transparency;',0,"Defaultoverview",)} [Related topics](#)

To change the transparency of an object using a clip mask

1 Click **Window**  **Dockers**

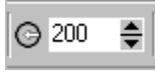
 **Objects.**

2 In the **Objects** Docker window, click the clip mask thumbnail for the object you want to change.

3 Edit the clip mask.

4 Click **Object**  **Clip mask**

 **Combine.**

 **Note**

- You can change only the active clip mask. The active clip mask has a red border around its thumbnail in the **Objects** Docker window.

 **Tip**

- You can link the clip mask to an object by clicking the space between the object thumbnail and the clip mask thumbnail in the **Objects** Docker window.

{button ,AL('AUsing clip masks to change object transparency;',0,"Defaultoverview",)} [Related topics](#)

To remove transparency changes

1 Select an object.



2 Click **Object**

Clip mask



Create



From object transparency.



3

Click **Object**

Clip mask



Disable, and click one of the following:



- **Disable** removes transparency changes temporarily



- **Remove** removes transparency changes permanently

{button ,AL('AUsing clip masks to change object transparency;',0,"Defaultoverview",)} [Related topics](#)

Painting images

Corel PHOTO-PAINT lets you create images or modify existing ones using a variety of shape and paint tools.

In this section, you'll learn about

- [drawing shapes and lines](#)
- [applying brush strokes](#)
- [painting symmetrical patterns and orbits](#)
- [repeating brush strokes](#)
- [creating custom brushes](#)
- [spraying images](#)
- [using a pressure-sensitive pen](#)

This section also includes a reference topic that contains information about [merge modes](#).

Drawing shapes and lines

You can add shapes, such as squares, rectangles, circles, ellipses, and polygons to images. Shapes can be outlined, filled, or rendered as separate, editable objects. For more information about objects, see "[Creating objects](#)."

You can also add lines to images. When you add lines, you can specify the width and transparency, as well as the way line segments join together. The current paint color determines the color of the line.

{button ,AL(^ADrawing shapes and lines;',0,"Defaultoverview",)} How to

To draw a rectangle or an ellipse

1 Open the [Shape tools flyout](#), and click one of the following tools:

- [Rectangle tool](#)
- [Ellipse tool](#)

2 On the property bar, click one of the following buttons:

- [Uniform fill](#)
- [Fountain fill](#)
- [Bitmap fill](#)
- [Texture fill](#)
- [Disable fill](#)

3 Drag in the image window until the rectangle or ellipse is the size you want.

You can also

Round the corners of a rectangle

Type a value in the **Rectangle roundness** box on the property bar.

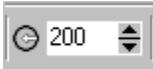
Apply an outline to a rectangle or ellipse

Type a value in the **Shape width** box on the property bar.



Note

- The current fill is displayed on the status bar. For information about fills, see "[Filling images.](#)"



Tips

- You can use this procedure to draw a square with the **Rectangle** tool or a circle with the **Ellipse** tool by holding down **CTRL** as you drag.
- You can use this procedure to create an [object](#) by clicking the [Render to object button](#) on the property bar after you click the **Rectangle** or **Ellipse** tool.

{button ,AL("ADrawing shapes and lines";,0,"Defaultoverview",)} [Related topics](#)

To draw a polygon

1 Open the [Shape tools flyout](#), and click the **Polygon tool**.

2 On the property bar, click one of the following buttons:

- **[Uniform fill](#)**
- **[Fountain fill](#)**
- **[Bitmap fill](#)**
- **[Texture fill](#)**
- **[Disable fill](#)**

If you want to apply an outline to the polygon, type a value in the **Shape width** box on the property bar.

3 Click where you want to set the anchor points of the polygon, and double-click to set the last anchor point.



Tips

- You can create 45-degree angles by holding down **CTRL** while drawing the polygon.
- You can use this procedure to create an [object](#) by clicking the **[Render to object](#)** button on the property bar after you click the **Polygon** tool.

{button ,AL("ADrawing shapes and lines";0,"Defaultoverview",)} [Related topics](#)

To draw a line

- 1 Open the **Shape tools** flyout, and click the **Line** tool.
- 2 Type a value in the **Shape width** box on the property bar.
- 3 On the property bar, choose one of the following from the **Shape joints** list box:

- **Butt**  joins the segments; if you specify a higher **Shape width** value, a gap appears between the joined segments

- **Filled**  fills the gaps between joined segments

- **Round**  rounds the corners between joined segments

- **Point**  points the corners of joined segments

- 4 Choose a paint color.
- 5 Click where you want to start and end each segment in the image window until the line is the length you want.
- 6 Double-click to end the line.



Tips

- You can use this procedure to draw a single line segment by dragging in the image window.
- You can use this procedure to create an **object** by clicking the **Render to object** button on the property bar after you click the **Line** tool.

{button ,AL('ADrawing shapes and lines;',0,"Defaultoverview",)} [Related topics](#)

Applying brush strokes

Paint tools let you imitate a variety of painting and drawing mediums. For example, you can apply brush strokes that imitate watercolors, pastels, or felt markers and pens. Brush strokes can be rendered as separate [objects](#) or merged with the image background or active object. For information about objects, see "[Creating objects.](#)"

The paint tool and brush type you choose determines the appearance of the brush stroke on the image. When you paint with a preset brush, the brush attributes of the paint tool are predetermined.

The color of the brush stroke is determined by the current paint color, which is displayed on the status bar. For more information about choosing colors, see "[Working with color.](#)"

In addition to painting with color, you can apply images and textures by painting with a fill.

Merge modes, also called paint modes, control the way the paint or fill color blends with the base color of the image. You can change the merge mode setting from the default (Normal) for specific blending purposes. For more information about merge modes, see "[Merge modes.](#)"

{button ,AL('AApplying brush strokes;',0,"Defaultoverview",,)} [How to](#)

To paint with a preset brush

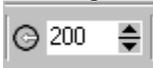
- 1 Open the **Brush tools** flyout, and click the **Paint tool**.
- 2 Open the **Paint tool** picker on the property bar, and click a paint tool.
- 3 Choose a preset brush type from the **Brush type** list box on the property bar.
- 4 Click a paint color on the color palette.
- 5 Drag in the image window.

If you want to constrain the brush to a straight horizontal or vertical line, hold down **CTRL** while you drag and press **SHIFT** to change direction.



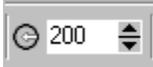
Note

- The property bar provides options for changing the attributes of a preset brush. After you change an attribute, the brush name changes to **Custom art brush**. For more information about custom brushes, see "[Creating custom brushes](#)."



Tips

- You can use this procedure to create an [object](#) by clicking **Object**  **Create**



New object before you drag in the image window.

- You can also choose a preset brush by clicking **Window**  **Dockers**



Artistic media, and clicking on a brush stroke sample in the **Artistic media** Docker window.

{button ,AL('Applying brush strokes;',0,"Defaultoverview",)} [Related topics](#)

To paint with a fill

- 1 Choose a fill.
- 2 Open the **Brush tools** flyout, and click the **Clone** tool.
- 3 On the property bar, open the **Clone tool** picker, and click the **Clone from fill** tool.
- 4 Drag in the image window.



Note

- You can paint with any type of fill. For information about fills, see "[Filling images.](#)"

{button ,AL('Applying brush strokes;',0,"Defaultoverview",)} **Related topics**

To paint with a color sampled from an image

- 1 Click the [Eyedropper tool](#).
- 2 Click a color in the image window.
- 3 Open the [Brush tools flyout](#), and click the [Paint tool](#).
- 4 Open the [Paint tool](#) picker on the property bar, and click a paint tool.
- 5 Choose a preset brush type from the [Brush type](#) list box on the property bar.
- 6 Drag in the image window.

{button ,AL('Applying brush strokes;',0,"Defaultoverview",)} [Related topics](#)

To change the merge mode

1. Open the **Brush tools** flyout, and click a brush tool.
2. Choose a merge mode from the **Paint mode** list box on the property bar.

{button ,AL('Applying brush strokes;',0,"Defaultoverview",)} [Related topics](#)

Painting symmetrical patterns and orbits

Corel PHOTO-PAINT gives you tools to create symmetrical and orbital patterns.

Painting symmetrical patterns

You can paint symmetrical patterns on an image by using the radial or mirror brush symmetry mode. When you paint in radial mode, satellite brush nibs, called satellite points, create brush strokes around a center point. When you paint in mirror mode, an identical brush stroke is created on the horizontal plane, the vertical plane, or both.

Painting with orbits

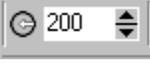
You can create spiral effects by painting an image with orbits. Orbits are circular paths that rotate around a center point. Orbits let you paint spirals, pods, and rings. For example, you can draw a single spiral and adjust the size and closeness of the coils. You can also vary the size of the coils to create pods or increase the number of orbits to create rings.

{button ,AL('APainting symmetrical patterns and orbits;',0,"Defaultoverview",,)} [How to](#)

To paint symmetrical patterns

- 1 Open the [Brush tools flyout](#), and click the [Paint tool](#).
- 2 On the property bar, open the [Paint tool](#) picker, and click a paint tool.

3 Click [Window](#)  [Toolbars](#)

 [Symmetry bar](#).

4 On the [Symmetry](#) bar, click one of the following buttons:

- [Radial symmetry](#)  lets you add satellite points at intervals along the radius of a brush nib. Type a value in the [Radial points](#) box to specify the number of satellite points.

- [Mirror symmetry](#)  lets you create an identical stroke on the horizontal or vertical plane of an image. Click the [Horizontal mirror](#) button, the [Vertical mirror](#) button, or both.

5 Click the [Set symmetry center](#) button, and click the image to position the center point for the symmetry.

6 Drag in the image window.

 [Tip](#)

- Click the [No symmetry](#) button, on the [Symmetry](#) bar to disable the brush symmetry mode.

{button ,AL('APainting symmetrical patterns and orbits;',0,"Defaultoverview",,)} [Related topics](#)

To paint with orbits

- 1 Open the **Brush tools** flyout, and click the **Paint tool**.
- 2 On the property bar, open the **Paint tool** picker, and click a paint tool.
- 3 Click the **Toggle orbits** button on the property bar.



- 4 Click **Window Dockers**



Brush settings.

- 5 Click the **Orbits** bar in the **Brush settings** Docker window.
- 6 Type a value in any of the following boxes:



- **Number of orbits** lets you specify the number of orbits that are distributed around the center of a brush stroke. Use a value from 1 to 128. Use lower values for spirals and higher values for rings.



- **Radius** lets you specify the distance between the center of a brush stroke and the orbits. Use a value from 1 to 999. A smaller nib requires higher values.



- **Rotation speed** lets you specify the speed at which the orbits rotate around a brush stroke. Use a value from 0 to 100. Higher values result in closer coils.



- **Grow speed** lets you specify the speed at which the orbits move toward the center of a brush stroke. Use a value from 0 to 100. Higher values increase the frequency of the size variation.



- **Grow amount** lets you specify the distance that the orbits move when rotating toward the center of a brush stroke. Use a value from 0 to 100. Higher values increase the size variation and create pods.

- 7 Drag in the image window.



Tip

- You can hide or display the point around which the orbits rotate by clicking **Window Dockers**



- Brush settings, and clicking the **Include center point** button on the **Orbits** bar in the **Brush settings** Docker window.

{button ,AL('APainting symmetrical patterns and orbits;',0,"Defaultoverview",)} [Related topics](#)

Repeating brush strokes

You can save the last brush stroke you applied to an image and you can then reapply it to the same image or other images. You can also repeat the brush stroke along the border of a path or mask. For information about applying a brush stroke to a path, see ["Applying brush strokes to paths"](#).

You can edit a saved brush stroke to create new effects by adjusting attributes such as the size, number, angle and color of the brush stroke.

{button ,AL('ARepeating brush strokes;',0,"Defaultoverview",)} [How to](#)

To save a brush stroke

- 1 Open the **Brush tools flyout**, and click the **Paint tool**.
- 2 Open the **Paint tool** picker on the property bar, and click a paint tool.
- 3 Apply a brush stroke.
- 4 Click the **Repeat stroke button** on the property bar.
- 5 In the **Repeat stroke** dialog box, click the **Stroke flyout button**, and click **Add last tool stroke**.
- 6 Choose the drive and folder where you want to save the brush stroke.
- 7 Type a filename in the **File name** box.

{button ,AL('ARepeating brush strokes;',0,"Defaultoverview",)} [Related topics](#)

To apply a saved brush stroke

- 1 Open the [Brush tools flyout](#), and click the [Paint tool](#).
- 2 Click the [Repeat stroke button](#) on the property bar.
- 3 Choose a brush stroke from the **Stroke** list box.
- 4 Click in the image window to apply the brush stroke.
If you want to apply more than one brush stroke, continue clicking.

{button ,AL('ARepeating brush strokes;',0,"Defaultoverview",)} [Related topics](#)

To edit a saved brush stroke

- 1 Open the [Brush tools flyout](#), and click the [Paint tool](#).
- 2 Click the [Repeat stroke button](#) on the property bar.
- 3 In the **Repeat stroke** dialog box, choose a saved brush stroke from the **Stroke** list box.
- 4 In the **Repeat stroke** dialog box, modify any attributes.
- 5 Click in the image window to apply the brush stroke.

{button ,AL("Repeating brush strokes";0,"Defaultoverview",)} [Related topics](#)

Creating custom brushes

You can create a custom brush which lets you change the effect of a brush stroke on an image by modifying the brush attributes. The shape of a brush is determined by the brush nib. The preset nib shapes can be modified or a nib can be created from an editable area and saved. Loading a preset brush texture gives you additional design options. Once you have created a custom brush, you can save it and use it again.

The following table describes some of the attributes you can adjust.

<u>Categories</u>	<u>Attributes</u>
Nib properties	Transparency, Rotate, Flatten, <u>Soft Edge</u>
Stroke attributes	Smoothing, Fade out
Dab attributes	Number of dabs, Spacing, Spread, Hue, Saturation, Lightness
Brush texture	Brush Texture, Edge texture, Bleed, Sustain color
Color Variation	Hue speed, Hue range, Saturation speed, Saturation range, Lightness speed, Lightness range

{button ,AL("ACreating custom brushes;',0,"Defaultoverview",)} [How to](#)

To create a custom brush

- 1 Open the **Brush tools** flyout, and click the **Paint tool**.
- 2 On the property bar, open the **Paint tool** picker, and click a paint tool.
- 3 Choose a preset brush in the **Brush type** list box.



- 4 Click **Window Dockers**



Brush settings.

- 5 In the **Brush settings** Docker window, move the **Size** slider.
- 6 Click the roll-down arrow on any of the following bars, and specify values for any attributes:

- **Nib properties**
- **Brush texture**
- **Stroke attributes**
- **Color variation**
- **Dab attributes**

You can also

Add a custom nib to the **Nib shape** picker

Click the **Nib options button** on the **Nib properties** bar, and click **Add current nib**.

Save a custom brush

Click the **flyout button** in the **Brush settings** Docker window, and click **Save brush**. In the **Save brush** dialog box, type a name for the brush.

{button ,AL('ACreating custom brushes;',0,"Defaultoverview",,)} [Related topics](#)

To create a brush nib from an editable area

- 1 Define an editable area.
- 2 Open the **Brush tools** flyout, and click the **Paint tool**.
- 3 On the property bar, open the **Paint tool** picker, and click a paint tool.



- 4 Click **Window Dockers**



Brush settings.

- 5 Click the **Nib options** button, on the **Nib properties** bar.
- 6 Click **Create from contents of a mask**.
- 7 Type a value in the **Nib size** box.

{button ,AL('ACreating custom brushes;',0,"Defaultoverview",)} [Related topics](#)

To load a preset brush texture

- 1 Open the **Brush tools** flyout, and click the **Paint tool**.
- 2 On the property bar, open the **Paint tool** picker, and click a paint tool.

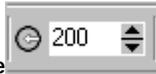


- 3 Click **Window**  **Dockers**



Brush settings.

- 4 Click the **Open preset** button on the **Brush texture** bar.
- 5 Choose the drive and folder where the texture file is stored.
- 6 Double-click the filename.
- 7 In the **Brush settings** Docker window, click the roll-down arrow on the **Brush texture** bar, and type a value from 0 to 100 in any of the following boxes:



- **Brush texture** lets you adjust the amount of texture applied to a brush stroke.



- **Edge texture** lets you adjust the amount of texture applied to the edge of a brush stroke.

{button ,AL("ACreating custom brushes;',0,"Defaultoverview",)} [Related topics](#)

Spraying images

You can spray full-color bitmapped images. For example, you can enhance landscapes by spraying clouds across the sky or foliage across a lawn.

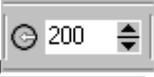
Corel PHOTO-PAINT includes a variety of image list files. Each file consists of a group of source images which are used to create spraylists. You can load a preset spraylist, edit the preset, or create a spraylist by saving source images in an image list. Any selected objects or images can be used as source images to create an image list. You can edit the source images at any time.

{button ,AL(^ASpraying images;',0,"Defaultoverview",)} How to

To spray images

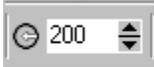
1 Open the **Brush tools** flyout, and click the **Image sprayer** tool.

2 Choose a preset image list from the **Brush type** list box on the property bar, and type values in any of the following boxes:

- **Size**  lets you specify the nib width in pixels
- **Transparency**  adjusts the transparency of the images
- **Number of dabs**  lets you specify the number of images sprayed with each dab of the brush
- **Spacing**  lets you specify the distance between dabs along the length of a brush stroke
- **Spread**  lets you specify the distance between dabs along the width of the brush stroke
- **Fade out**  lets you specify the rate at which paint fades in a brush stroke. Negative numbers fade in while positive numbers fade out

3 Choose an image sequence from the **Image choice** list box on the property bar.

4 Drag in the image window.



Note

- The minimum and maximum numeric values for a box on the property bar can be seen by right-clicking in the box to open the **Settings** dialog box.

{button ,AL('ASpraying images;',0,"Defaultoverview",)} [Related topics](#)

To load an image list

- 1 Open the **Brush tools** flyout, and click the **Image sprayer** tool.
- 2 Click the **Load image sprayer list** button on the property bar.
- 3 Choose the drive and folder where the image list is stored.
- 4 Click a filename.
If you want to view a thumbnail of the image list, enable the **Preview** check box.
- 5 Click **Open**.

{button ,AL('ASpraying images;',0,"Defaultoverview",)} [Related topics](#)

To create a spraylist

- 1 Open the [Brush tools flyout](#), and click the [Image sprayer tool](#).
- 2 Choose a preset spray image from the **Brush type** list box on the property bar.
- 3 Click the [Create spraylist button](#) on the property bar.
- 4 In the **Create spraylist** dialog box, specify the contents of the spraylist.

{button ,AL("ASpraying images;",0,"Defaultoverview",)} [Related topics](#)

To create an image list

- 1 Using the **Object picker** tool, select the objects you want to use as source images.
- 2 Open the **Brush tools** flyout, and click the **Image sprayer** tool.



- 3 Click **Window**



Brush settings.

- 4 Click the **flyout** button in the **Brush settings** Docker window, and click **Save objects as image list**.
- 5 Choose the drive and folder where you want to save the image list.
- 6 Type a filename in the **File name** box.

{button ,AL('ASpraying images;',0,"Defaultoverview",)} [Related topics](#)

To create an image list from an image

1 Open the **Brush tools** flyout, and click the **Image sprayer** tool.



2 Click **Window Dockers**



Brush settings.

3 Click the **flyout button** in the **Brush settings** Docker window, and click **Save document as image list**.

4 Type values in any of the following boxes:

- **Images per row**  lets you specify the number of horizontal tiles in the image list

- **Images per column**  lets you specify the number of vertical tiles in the image list

- **Number of images**  lets you specify the number of images to include in the list

5 Click **OK**.

6 Type the filename in the **File name** box.

{button ,AL('ASpraying images;',0,"Defaultoverview",)} [Related topics](#)

To edit a source image

1. Open the **Brush tools** flyout, and click the **Image sprayer** tool.



2. Click **Window** **Dockers**



Brush settings.

3. Click the **flyout button** in the **Brush settings** Docker window, and click **Edit current image list**.

4. Edit the source image(s).



If you want to overwrite the last version of the image list, click **File** **Save as**, and click **Save** in the **Save an image to disk** dialog box.



Note

- After you edit an image list, you must reload it in the **Image sprayer** tool to activate the changes.

{button ,AL('ASpraying images;',0,"Defaultoverview",)} **Related topics**

Using a pressure-sensitive pen

Corel PHOTO-PAINT provides settings to control brush strokes applied using a [pressure-sensitive pen](#), or [stylus](#). The pressure applied with the pen on a pen tablet determines the size, opacity, and other attributes of the brush stroke.

Before you start using a pressure-sensitive pen, you may need to configure the pen tablet with the range of pressure that you typically apply to the pen. This configuration is used when you apply pressure effects to brush strokes. Corel PHOTO-PAINT automatically configures some pen tablets and provides a manual configuration option for older pen tablets. You can assign a different tool to each pressure-sensitive pen and eraser available with the pen tablet.

You can also set the pen attributes. Some pressure-sensitive pen attributes are set in percentages; others are set in angles; size is set in pixels. Positive values increase a brush tool attribute as you add pressure to the pen, resulting in a more pronounced effect. Negative values make a brush tool attribute less pronounced as you add pressure.

The pressure-sensitive pen attributes can be saved for future use when you save a custom brush. For more information about custom brushes, see "[Creating custom brushes](#)."

{button ,AL(^AUsing a pressuresensitive pen;',0,"Defaultoverview",)} [How to](#)

To configure a pen tablet



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Click the **Pen tablet configuration** button.
- 4 Apply five strokes using a full range of pressure.



Note

- Corel PHOTO-PAINT automatically configures many pressure-sensitive pens. If your pressure-sensitive pen has been configured automatically, the **Pen tablet configuration** button appears grayed.

{button ,AL('AUsing a pressuresensitive pen;',0,"Defaultoverview",)} [Related topics](#)

To assign a tool to a pressure-sensitive pen



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Enable the **Save last used tool for each stylus** check box.
- 4 Click **OK**.
- 5 Click a paint tool with the pressure-sensitive pen.

{button ,AL("Using a pressuresensitive pen;",0,"Defaultoverview",)} Related topics

To assign a tool to the eraser of a pressure-sensitive pen



1 Click **Window** **Dockers**



Brush settings.

2 Click the **Eraser options** button on the **Pen settings** bar, and click a tool.

{button ,AL(^AUsing a pressuresensitive pen;',0,"Defaultoverview",)} Related topics

To set the attributes of a pressure-sensitive pen

- 1 Open the **Brush tools** flyout, and click the **Paint tool**.
- 2 On the property bar, open the **Paint tool** picker, and click a paint tool.

3 Click **Window**  **Dockers**

 **Brush settings.**

- 4 Click the roll-down arrow on the **Pen settings** bar.
- 5 Type values in any of the following boxes:

- **Size**  lets you specify the size of the brush tool. Use a value from -999 to 999

- **Opacity**  lets you adjust the transparency of the brush stroke. Positive or negative values have no impact if the transparency of the tool is set to 0 or is already set to the maximum. Use a value from -99 to 100.

- **Soft edge**  lets you specify the width of the transparent edge along a brush stroke. Use a value from -99 to 100.

- **Hue**  lets you shift the hue of the paint color around the Color Wheel up to the specified degree.

- **Saturation**  represents the maximum variation in the saturation of the paint color. Use a value from -100 to 100.

- **Lightness**  represents the maximum variation of lightness of the paint color. Use a value from -100 to 100.

- **Texture**  lets you specify the amount of texture visible for the current Paint tool. Use a value from -100 to 100.

- **Bleed**  lets you specify how quickly a brush stroke runs out of paint. Use a value from -100 to 100.

- **Sustain color**  works in conjunction with the bleed value to adjust the traces of paint that remain throughout the brush stroke. Use a value from -100 to 100.

- **Elongation**  represents the amount of tilt and rotation of the pen. Use a value from 0 to 999

- 6 Drag the pen, varying the amount of pressure you apply to the tablet, to test the attributes.

 **Note**

- To vary the shape of artistic nibs which do not support pressure-sensitive sizing, use variants of circular and rectangular nibs.

{button ,AL("Using a pressuresensitive pen";0,"Defaultoverview",)} [Related topics](#)

Merge modes

You can control the effect that a brush tool, fill tool or shape tool has on an image by merging the colors in different ways. Merging colors means that you are blending or combining a source and base color to produce a result color. The source color is the current color you are applying to the image using a brush tool, fill tool or shape tool. The base color is the color displayed on the original image. The result color is the color produced after the colors merge.

Merge mode



Normal replaces the base color with the current paint color. This is the default merge mode.

Add adds the values of the current paint and base colors.

Subtract adds the values of the current paint and base colors and subtracts 255 from the result. Because this merge mode treats the color channels as subtractive, the result color is never lighter than the base color. For example, painting blue on white yields blue, and painting blue on black yields black.

Difference subtracts the current paint color value from the base color value and applies the absolute value of the result. If the value of the current paint color is 0, the base color does not change.

Multiply multiplies the values of the current paint and base colors and divides the result by 255. Unless you paint on white, the final result is always darker than the original base color. Multiplying black with any color produces black. Multiplying white with any color leaves the color unchanged.

Divide divides the base color value by the source color value, and ensures that the result is less than or equal to 255.

If Lighter replaces the base color with the current paint color when the current paint color is lighter than the base color.

If Darker applies the current paint color to the base color when the current paint color is darker than the base color.

Texturize converts the current paint color to grayscale and multiplies the grayscale value by the base color value.

Color uses the hue and saturation values of the current paint color and the lightness value of the base color to create a result. This merge mode is the opposite of the Lightness merge mode.

Hue uses the hue value of the current paint color and the saturation and lightness values of the base color to create a result color.

Saturation uses the saturation value of the current paint color and the lightness and hue values of the base color to create a result color.

Lightness uses the lightness value of the current paint color and the hue and saturation values of the base color to create a result color. This merge mode is the





opposite of the **Color** merge mode.

Invert creates a result color using the complementary color to the current paint color. This merge mode inverts the value of the current paint color and applies the inverted value to the base color. If the value of the current paint color is 127, the color does not change, because this value lies in the center of the color wheel.

Logical AND converts the current paint and base color values to binary numbers and then applies the Boolean algebraic formula "AND" to them.

Logical OR converts the current paint and base color values to binary numbers and then applies the Boolean algebraic formula "OR" to them.

Logical XOR converts the current paint and base color values to binary numbers, and then applies the Boolean algebraic formula "XOR" to them.

Behind applies the current paint color to those areas of the image that are transparent. The effect is similar to looking through the clear, silver-free areas on a 35-mm negative.

Screen inverts and multiplies the values of the current paint and paper colors. The result color is always lighter than the base color.

Overlay multiplies or screens (multiplies and inverts) the current paint color according to the value of the base color.

Soft light applies a soft, diffused light to the base color.

Hard light applies a hard, direct spotlight to the base color.

Color dodge simulates the photographic technique called dodging, which lightens image areas by decreasing the exposure.

Color burn simulates the photographic technique called burning, which darkens image areas by increasing the exposure.

Red applies the current paint color to the red channel of an **RGB** image. This merge mode is available only when the active image is an RGB image.

Green applies the current paint color to the green channel of an RGB image. This merge mode is available only when the active image is an RGB image.

Blue applies the current paint color to the blue channel of an RGB image. This merge mode is available only when the active image is an RGB image.

Cyan applies the current paint color to the cyan channel of a **CMYK** image. This merge mode is available only when the active image is a CMYK image.



Magenta applies the current paint color to the magenta channel of a CMYK image. This merge mode is available only when the active image is a CMYK image.

Yellow applies the current paint color to the yellow channel of a CMYK image. This merge mode is available only when the active image is a CMYK image.

Black applies the current paint color to the black channel of a CMYK image. This merge mode is available only when the active image is a CMYK image.

Using paths to define image areas

Paths let you create precise, outlined shapes in an image. You can use paths to edit a [mask](#), apply a brush stroke, or export irregularly shaped bitmapped images contained within the path.

In this section, you'll learn about

- [creating paths](#)
- [managing paths](#)
- [shaping paths](#)
- [adding and deleting path nodes](#)
- [joining and breaking paths](#)
- [changing node types](#)
- [applying brush strokes to paths](#)
- [working with clipping paths](#)

Creating paths

Paths are line and curve segments connected by square endpoints called nodes. You can create paths from scratch, from a mask, or duplicate an existing path. You can create more than one path on an image, but only one path is displayed on the image at a time.

Drawing paths

You can create Bezier paths and freehand paths. When you draw a path from scratch, the first path is called the work path and subsequent paths are numbered.

You can create a Bezier path by placing nodes on an image. Straight or curved line segments join the nodes. As you create curve segments, control points move to indicate the direction of the curve segment and its angle relative to the node.

You can create a freehand path in the same way you would draw a line with a pencil. When you finish drawing the path the number and type of nodes needed are automatically inserted along the path.

Converting paths and masks

You can convert masks to paths to give you more flexible editing features. When you convert a path to a mask, you create a path that follows the edge between an editable area and a protected area. A path lets you modify the shape of the editable area using the path editing features. For example, if you create a mask around an intricately shaped building in an image, you can convert the mask to a path and place nodes to precisely outline the building. You can then convert the path back to a mask.

You can also convert a path to a mask so you can select, cut, or copy a defined area. Converting paths to masks lets you modify the shape using the mask tools.

When you convert a path to a mask, the mask is created in addition to the path so that both display on the image. You can then create an object from the editable area and move the object without affecting the position of the path. For more information, see "Creating objects".

Duplicating paths

When you duplicate a path, you create a copy of the path. You can make changes to the duplicated path and not affect the original path.

{button ,AL('ACreating paths;',0,"Defaultoverview",)} How to

To draw a Bezier path

- 1 Click the **Path tool**.
- 2 Click the **Bezier path tool** on the property bar.
- 3 Click where you want to place the first node in the image window.
- 4 Point to where you want to end the line segment, and do any of the following:
 - Click to place a node for a straight line
 - Drag to set the control points for a curved line
- 5 Press **ESC** to complete the path.



Tip

- You can draw a new path by clicking **Window Dockers**



Path, and clicking the **New Path** button.

{button ,AL('ACreating paths;',0,"Defaultoverview",)} [Related topics](#)

To draw a freehand path

- 1 Click the **Path** tool.
- 2 Click the **FreeHand path** tool on the property bar.
- 3 Drag in the image window.



Tips

- You can draw a new path by clicking **Window**  **Dockers**



Path, and clicking the **New Path** button.

- You can create a closed path by clicking the path's starting node.

`{button ,AL('ACreating paths;',0,"Defaultoverview",)}` [Related topics](#)

To convert a mask to a path

- 1 Define an editable area.
- 2 Click the **Path tool**.
- 3 Click the **Mask to path** button on the property bar.
- 4 Move the **Smoothness** slider.

Lower values create more nodes for more precise editing while higher values create less nodes for a smoother path.



Tip

- You can click the **Mask overlay** button on the **Mask/Object** toolbar if the path is difficult to see because it is superimposed on the mask marquee.

{button ,AL('ACreating paths;',0,"Defaultoverview",)} Related topics

To convert a path to a mask

- 1 Click the [Path tool](#).
- 2 Select a path.
- 3 Click the [Path to mask](#) button on the property bar.



Note

- When you convert an open path to a mask, the start and end nodes are connected automatically.



Tip

- You can click the [Mask overlay](#) button on the **Mask/Object** toolbar if the path is difficult to see because it is superimposed on the mask marquee.

{button ,AL('ACreating paths;',0,"Defaultoverview",)} [Related topics](#)

To duplicate a path

1 Click the **Path** tool.



2 Click **Window** **Dockers**



Path.

3 Select a path.

4 Click the **Flyout** button in the **Path** Docker window, and click **Duplicate**.



Note

- The duplicate path is listed in the **Path** Docker window with the word "Copy".

{button ,AL("ACreating paths;";0,"Defaultoverview",)} [Related topics](#)

Managing paths

Saving, exporting and deleting paths

You can save one or more paths with an image when you save the image to the Corel PHOTO-PAINT file format (.cpt). You can also export paths for use in other applications, such as CorelDRAW (.cmx) or Adobe Illustrator (.ai). If you want to use a path in other Corel PHOTO-PAINT images, you must export it to the CorelDRAW file format. You can delete a path at any time.

Importing paths and vector images

You can import a path into a Corel PHOTO-PAINT image. You can open more than one path, and switch between them in the image window. Corel PHOTO-PAINT also lets you import vector images from other drawing applications. When vector images are converted to paths, each point on the vector is converted to a node. To import text from CorelDRAW, you must first convert the text to curves.

Viewing a path

By default, a path displays in black. You can hide a path when you are working on an image, or you can change the color of the path to make it more visible.

{button ,AL('AManaging paths;',0,"Defaultoverview",)} How to

To save a path with an image



- 1 Click **File**  **Save as**.
- 2 Choose the drive and folder where you want to save the file.
- 3 Type a name for the image in the **File name** box.
- 4 Choose **CPT Corel PHOTO-PAINT Image** from the **Files of type** list box.



Note

- You must export a path if you want to use it in other Corel PHOTO-PAINT images or other applications.

{button ,AL('AManaging paths;',0,"Defaultoverview",,)} [Related topics](#)

To export a path

1 Select a path.



2 Click **Window** **Dockers**



Path.

- 3 Click the **Flyout button** in the **Path** Docker window, and click **Export path**.
- 4 Choose a file type from the **Files of type** list box.
- 5 Choose the drive and folder where you want to save the path.
- 6 Type a filename in the **File name** box.

{button ,AL('AManaging paths;',0,"Defaultoverview",)} Related topics

To delete a path

1 Click **Window**  **Dockers**

 **Path.**

- 2 Click a path in the **Path** Docker window.
- 3 Click **Delete current path** button.

{button ,AL('AManaging paths';0,"Defaultoverview",)} [Related topics](#)

To import a path or vector image

1 Click the **Path** tool.



2 Click **Window**  **Dockers**



Path.

3 Click the **Flyout** button in the **Path** Docker window, and click **Import path.**

4 Choose the drive and folder where the path or vector image is stored.

5 Double-click the filename.



Note

- Large, complex vector images are not suitable for importing as paths because they contain too many nodes.

{button ,AL('AManaging paths;',0,"Defaultoverview",)} [Related topics](#)

To hide a path

1 Click **Window**  **Dockers**

 **Path**

2 Click the **Show/Hide path** button in the **Path** Docker window.

{button ,AL(^AManaging paths;',0,"Defaultoverview",)} Related topics

To change the default path color



- 1 Click **Tools**  **Options**.
- 2 Double-click **Workspace**, and click **Display** in the list of categories.
- 3 Open the **Path color** picker, and click a color.



Tip

- You can also change the path color for the current document by opening the **Color picker** on the property bar, and clicking a color.

{button ,AL('AManaging paths;',0,"Defaultoverview",)} [Related topics](#)

Shaping paths

You can change the shape of a path by selecting and moving its nodes, segments, or control points.

Selecting nodes

You must select a node before you can move it to another location, delete it, or drag its associated control points. Selecting several nodes lets you perform the same operation simultaneously on one or more path segments.

Moving path segments

You can move path segments by dragging nodes. When you drag a single node, the segments attached to it move with the node and remain connected. When you drag two or more adjacent nodes, the path segments between the nodes retain their form and move with the nodes.

Rotating and skewing path segments

Rotating paths lets you turn them around a pivot point, called the center of rotation, whereas skewing paths lets you slant them to one side while the opposite side remains stationary.

Sizing path segments

You can change the length or width of the path segments that you select and you can scale selected path segments. When you scale path segments, they can either keep their proportion or become distorted as you size the path.

Reshaping a curve segment using control points

When you select a single node on a curve segment, two control points extend from it in opposite directions. You can change the shape of a curve by repositioning the control points.

{button ,AL('AShaping paths;',0,"Defaultoverview",)} How to

To select a path node

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Click a node.

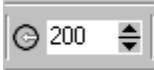
You can also

Select multiple nodes

Hold down **SHIFT**, and click the nodes you want to select.

Select all nodes

Hold down **CTRL + SHIFT**, and click a node.



Tips

- You can also select multiple nodes by clicking the **Shape tool** and marquee-selecting a group of nodes.
- You can deselect a node by holding down **SHIFT** and clicking a node.

{button ,AL("AShaping paths";0,"Defaultoverview",)} Related topics

To move a path segment

- 1 Click the **Path** tool.
- 2 Click the **Shape** tool on the property bar.
- 3 Select the nodes on a path segment.
- 4 Drag the nodes to a new location.



Tip

- You can move path segments in precise increments by pressing an **ARROW** key to move the selected nodes the nudge distance, or by holding down **SHIFT** and press an **ARROW** key to move the selected nodes the super nudge distance.

{button ,AL('AShaping paths;',0,"Defaultoverview",)} [Related topics](#)

To rotate a path segment

- 1 Click the [Path tool](#).
- 2 Click the [Shape tool](#) on the property bar.
- 3 Select the nodes on a path segment.
- 4 Click the [Rotate and skew nodes button](#) on the property bar.
- 5 Drag the center of rotation to a new location.
- 6 Drag a rotation handle.

{button ,AL('AShaping paths;',0,"Defaultoverview",)} [Related topics](#)

To skew a path segment

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Select the nodes on a path segment.
- 4 Click the **Rotate and skew nodes** button on the property bar.
- 5 Drag a skewing handle.

{button ,AL('AShaping paths;',0,"Defaultoverview",)} **Related topics**

To size a path segment

- 1 Click the **Path tool**.
- 2 Click **Shape tool** on the property bar.
- 3 Select the nodes on a path segment.
- 4 Click the **Stretch and scale nodes button** on the property bar.
- 5 Drag any of the following handles on the **highlighting box**:

-  side selection handles stretch the selected path segments

-  corner selection handles scale the selected path segments



- You can also size path segments by clicking the **Elastic mode button** on the property bar.

{button ,AL('AShaping paths;',0,"Defaultoverview",)} [Related topics](#)

To shape a curve using the control points

- 1 Click the [Path tool](#).
- 2 Click the [Shape tool](#) on the property bar.
- 3 Select a node.
- 4 Drag the control points.

{button ,AL("AShaping paths";0,"Defaultoverview",)} [Related topics](#)

Adding and deleting path nodes

Increasing or decreasing the number of nodes on a path lets you change the shape of the line and curve segments with greater control.

Adding and deleting nodes

You can add nodes to a path if the existing [segments](#), [nodes](#), and [control points](#) do not let you shape a path the way you want. You can add one node at a time or several at once. When you add a node, you can choose where it appears on the line segment. When you delete nodes, the shape of the path can change, depending on the position of the nodes that are removed.

Smoothing paths

Paths you create from masks or draw freehand style can contain more nodes than required to maintain the shape. These extra nodes can give paths a rough appearance. You can smooth the path by removing the extra nodes from the entire path or from a section of the path.

{button ,AL("AAdding and deleting path nodes";,0,"Defaultoverview",)} [How to](#)

To add a node to a path

- 1 Click the **Path** tool.
- 2 Click the **Shape** tool on the property bar.
- 3 Click where you want to add a node on the path.
- 4 Click the **Add** button on the property bar.



Tips

- You can add a node at the midpoint of a segment by selecting a node and clicking the **Add** button on the property bar. The node is added between the selected node and the node that precedes it in the path.
- You can also add a node by double-clicking where you want to add the node to a path segment.

{button ,AL('Adding and deleting path nodes';0,"Defaultoverview",)} [Related topics](#)

To delete a node from a path

- 1 Click the **Path tool**
- 2 Click the **Shape tool** on the property bar.
- 3 Select a node.
- 4 Click the **Delete button** on the property bar.



Tip

- You can also delete a node by double-clicking it.

{button ,AL("Adding and deleting path nodes";0,"Defaultoverview",)} [Related topics](#)

To smooth a path

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Select an area of a path.
- 4 Type a value from **1** to **100** in the **Curve smoothness** box.

{button ,AL("Adding and deleting path nodes";0,"Defaultoverview",)} [Related topics](#)

Joining and breaking paths

You can join or break path segments to create open or closed paths on an image. Because nodes act as connective joints for a path, you can join or break segments only at a node. If a node does not exist at the point where you want to break segments, you must add a node at that point.

You can join two nodes in a path if they are at the end of open segments. For example, if you want to close an open path, you can join the start and end nodes. You can also join subpaths.

If you want to open a closed path or create subpaths, you can break the connection between two nodes. When you break a path, new nodes are added to the ends of the disconnected segments, creating two subpaths.

`{button ,AL('AJoining and breaking paths;',0,"Defaultoverview",)} How to`

To join path nodes

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Select two nodes positioned at the open end of path segments or subpaths.
- 4 Click the **Join selected nodes button** on the property bar.



Note

- When you join two nodes that are far apart, they join in the middle of their original positions.

{button ,AL('AJoining and breaking paths';,0,"Defaultoverview",)} [Related topics](#)

To break a path

- 1 Click the [Path tool](#).
- 2 Click the [Shape tool](#) on the property bar.
- 3 Select a node.
- 4 Click the [Break selected node button](#) on the property bar.
- 5 Drag the node away from the path.

{button ,AL(^AJoining and breaking paths;',0,"Defaultoverview",)} [Related topics](#)

Changing node types

When you change a node type, you change the way segments attached to the node behave. While a new node type may not immediately affect a path's shape, it will change the shape when you move the control points to modify the path.

There are three types of curve nodes: smooth, symmetrical, and cusp. Symmetrical nodes force the curve on one side of a node to mirror the curve on the other side of the node. Cusp nodes add sharp bends to a path. Smooth nodes create a smooth transition between two segments.

You can change a line segment to a curve segment or change a curve segment to a line segment. When you change a line segment to a curve segment, you must select the nodes at either end of the segment to view the curve's [control points](#).

{button ,AL('AChanging node types;',0,"Defaultoverview",)} How to

To change the node type on a path

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Select a node.
- 4 On the property bar, click one of the following buttons:
 - **Symmetrical**
 - **Cusp**
 - **Smooth**



Notes

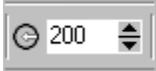
- When a curve segment is connected to a line segment with a smooth node, you can only move the control point on the curve side along an imaginary line that follows the extension of the line segment.
- A curve node that is connected to a line segment must be smooth or cusped.

`{button ,AL('Changing node types;',0,"Defaultoverview",)}` **Related topics**

To change a path segment to a curve or a line

- 1 Click the **Path tool**.
- 2 Click the **Shape tool** on the property bar.
- 3 Select the nodes on a path segment.
- 4 On the property bar, click one of the following buttons:

- **To line**
- **To curve**



Tip

- You can also change a path segment to a curve or a line by selecting the segment, and clicking the **To line** or **To curve** buttons on the property bar.

{button ,AL('AChanging node types;',0,"Defaultoverview",)} [Related topics](#)

Applying brush strokes to paths

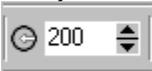
You can paint along a path to apply precise brush strokes to an image. For information about applying brush strokes, see ["Painting images"](#).

You can also repeat a saved brush stroke along a path. You can edit the saved brush stroke to create new effects by adjusting the size, number, angle, and color of the brush stroke.

{button ,AL(^AApplying brush strokes to paths;',0,"Defaultoverview",)} [How to](#)

To apply a brush stroke along a path

- 1 Click the **Path tool**.
- 2 Create a path or select a path.
- 3 Choose one of the following:
 - **Paint tool**
 - **Effect tool**
 - **Clone tool**
 - **Image sprayer tool**
 - **Eraser tool**
 - **Color replacer tool**
- 4 On the property bar, set any attributes for the tool.
- 5 Click the **Stroke path button** on the property bar.
If you want to reapply the brush stroke, click the **Stroke path** button again.



Tips

- You can reverse the direction of a stroke by clicking the **Reverse stroke button** on the property bar.
- You can paint along a specific part of a path by selecting the area with a mask tool.

{button ,AL("Applying brush strokes to paths";0,"Defaultoverview",)} [Related topics](#)

To repeat a saved brush stroke along a path

- 1 Choose one of the following tools from the Toolbox:
 - [Paint tool](#)
 - [Effect tool](#)
 - [Clone tool](#)
 - [Image sprayer tool](#)
 - [Eraser tool](#)
 - [Color replacer tool](#)
- 2 Set the attributes for the tool on the property bar.
- 3 Click the [Repeat stroke button](#) on the property bar.
- 4 In the **Repeat stroke** dialog box, choose a stroke in the **Stroke** list box.
- 5 Modify the attributes you want in the **Repeat stroke** dialog box.
- 6 Click the [Repeat stroke along path button](#).



Tip

- You can load a path for the brush stroke by clicking the [Flyout button](#) above the **Stroke** list box, and clicking **Load path as stroke**. Choose the drive and folder where the path is stored and double-click the pathname before modifying the attributes in the **Repeat stroke** dialog box.

{button ,AL('Applying brush strokes to paths;',0,"Defaultoverview",)} [Related topics](#)

Working with clipping paths

Clipping paths let you create nonrectangular, bitmapped images by making everything, except the area selected by a path, transparent when the image is viewed in another application. For example, if you create a path around the image of a cat in Corel PHOTO-PAINT, and you want to put the cat in a tree that you drew in a separate image, you must create a clipping path around the cat. If you do not use a clipping path, the entire bitmapped image is encased in a square or rectangular frame.

To send a clipping path to another application, you must export the contents of the path as an Encapsulated PostScript (EPS) file. You can also print the area enclosed by a clipping path and specify a flatness value that controls the accuracy with which curved path segments are rendered on an output device, such as a printer.

{button ,AL('AWorking with clipping paths;',0,"Defaultoverview",)} How to

To create a clipping path

1. Create a path around an area you want to save as a bitmapped image.



2. Click **Window** **Dockers**



Path.

3. Click the **Flyout** button in the **Path** Docker window, and click **Set as clipping path**.

A **clipping path** icon displays beside the path name in the **Path** Docker window.

{button ,AL('AWorking with clipping paths;',0,"Defaultoverview",)} [Related topics](#)

To save a clipping path as an EPS file

1 Click  **File**  **Export**

 **Export.**

- 2 Choose **EPS - Encapsulated PostScript** from the **Files of type** list box.
- 3 Choose the drive and folder where you want to save the clipping path.
- 4 Type a filename in the **File name** box, and click **Save**.
- 5 In the **Image header** area, enable the **Include thumbnail** check box.
- 6 In the **Clipping** area, enable the **Clip to** check box.
- 7 Enable the **Clipping path** option.
- 8 Type a value from 1 to 1000 in the **Flatness** box
- 9 Enable the **Discard image data outside clipping region** check box.

 **Tip**

- You can save an entire image with a path by disabling the **Discard image data outside clipping region** check box. However, only the selection inside the clipping path is printed on a PostScript printer.

{button ,AL('AWorking with clipping paths;',0,"Defaultoverview",)} [Related topics](#)

To print the area enclosed by a clipping path



- 1 Click **File** **Print**.
- 2 Click the **PostScript** tab.
- 3 Type a value from 1 to 100 in the **Set flatness to** box.

{button ,AL("AWorking with clipping paths;",0,"Defaultoverview",)} [Related topics](#)

Applying special effects to images

Corel PHOTO-PAINT provides special effects filters that let you produce a wide range of transformations on images. For example, you can transform images so that they look like drawings, paintings, etchings, stereograms, or abstract art.

In this section, you'll learn about

- [working with special effects](#)
- [applying preset styles](#)
- [applying color and tone effects](#)
- [managing plug-in effects](#)

This section also includes a reference topic that contains information about special effect categories and each special effect you can apply.

Working with special effects

Corel PHOTO-PAINT special effects let you enhance the appearance of an image. You can apply a special effect to the entire image, or you can use a mask or a lens to transform only part of an image.

Applying special effects

The following are all the categories of special effects available, each of which include several different effects that you can apply:

Three-dimensional	Contour	Render
Art strokes	Creative	Texture
Blur	Custom	Fancy
Color transform	Distort	HSoft
	Noise	KPT5

When you apply a special effect, you can adjust its settings to control how the effect transforms an image. For example, when you use the **Vignette** effect to frame an image, you can increase the offset value and decrease the fade value to decrease the size and opacity of the frame. With the **Watercolor** effect, you can decrease the size of the brush to show more image detail or increase the size of the brush for an abstract effect.

Applying special effects to part of an image

You can apply special effects to an image area by defining an editable area. For information about editable areas, see "[Masking images.](#)"

You can also use a lens to apply a special effect to part of an image. The following special effects are also preset lens types:

Jaggy despeckle	Scatter
Smooth	Pixelate
Soften	Add noise
Psychedelic	Remove noise
Solarize	Sharpen

When you use a lens, changes are not applied to the image; instead they are seen on screen through the lens. For information about lenses, see "[Working with lenses.](#)"

Repeating and fading special effects

You can repeat a special effect to intensify its result. You can also fade an effect to diminish its intensity, and you can define the degree to which the effect is merged with the image. For information about repeating and fading a special effect that you've applied, see "[Undoing, redoing, repeating and fading.](#)" For information about merge modes, see "[Merge modes.](#)"

{button ,AL('AWorking with special effects;',0,"Defaultoverview",,)} **How to**

To apply a special effect

- 1 Click **Effects**, choose a special effect category, and click an effect.
- 2 Adjust the settings of the special effect filter.



Note

- If the image contains one or more objects, the special effect is applied only to the background or the selected object.



Tip

- You can retain the shape of a object to which you apply a special effect by enabling the Lock object transparency button in the **Objects Docker** window.

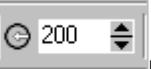
{button ,AL(^AWorking with special effects;',0,"Defaultoverview",,)} Related topics

To apply a special effect to an editable area

- 1 Define an editable area.
- 2 Click **Effects**, choose a special effect category, and click an effect.
- 3 Adjust the settings of the special effect to get the effect you want.

{button ,AL('AWorking with special effects;',0,"Defaultoverview",,)} [Related topics](#)

To repeat a special effect

- Click **Effects**  **Repeat**, and click one of the following:
 - **Repeat**  repeats the last applied effect
 - **To all visible**  repeats the last applied effect to all visible objects in an image
 - **To all selected**  repeats the last applied effect to all selected objects in an image

{button ,AL("AWorking with special effects;',0,"Defaultoverview",,)} [Related topics](#)

Applying preset styles

Some special effects include preset styles. You can experiment with different preset styles and modify their settings to get the effect you want. When you are satisfied with an effect, you can save the customized settings as a preset style to apply it to other images. When you no longer need a preset style, you can delete it.

The following special effects include preset styles:

Boss

Glass

Frame

Alchemy

Bump map

Mesh warp

Shear

Whirlpool

Lighting effects

{button ,AL(^AApplying preset styles;',0,"Defaultoverview",)} [How to](#)

To apply a preset style

- 1 Click **Effects**, choose a special effect category, and click an effect that includes preset styles.
- 2 Choose a preset style from the **Style** list box.

{button ,AL('AApplying preset styles;',0,"Defaultoverview",)} [Related topics](#)

To create a custom preset style

- 1 Click **Effects**, choose a special effect category, and click an effect that includes preset styles.
- 2 Choose a preset style from the **Style** list box.
- 3 Adjust the settings of the special effect.
- 4 Click the **Add preset button**.
- 5 In the **Save preset** dialog box, type a name.



Note

- You cannot delete the default and last used preset styles.



Tip

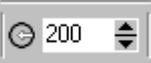
- You can delete a preset style by choosing a style a clicking the **Delete preset button**. However, you cannot delete the default or the preset style last used.

{button ,AL('Applying preset styles;',0,"Defaultoverview",)} [Related topics](#)

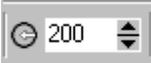
Applying color and tone effects

You can transform the color and tone of an image to produce a special effect. For example, you can create an image that looks like a photographic negative or flatten the appearance of an image.

The color and tone effects are

- **Invert**  lets you reverse the colors of an image. Inverting an image creates the appearance of a photographic negative.

- **Posterize**  lets you reduce the number of tonal values in an image. Posterize removes gradations and creates larger areas of flat color.

- **Threshold**  lets you specify a brightness value as a threshold. Pixels with a brightness values higher or lower than the threshold will display in white or black, depending on the Threshold option you specify.

{button ,AL('Applying color and tone effects;',0,"Defaultoverview",)} How to

To apply color and tone effects



- Click **Image** **Transform**, and click an effect.
If a dialog box displays, adjust the effect settings.

{button ,AL('AAppling color and tone effects';0,"Defaultoverview",,)} [Related topics](#)

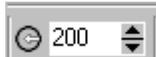
Managing plug-in effects

Plug-in effects provide additional special effects that you can use when editing images in Corel PHOTO-PAINT. Special effect plug-in filters process image information and alter an image according to preset specifications.

When you install Corel PHOTO-PAINT 10, several third-party plug-in special effect filters are copied to your computer. You can add any of these plug-ins to the **Effects** menu, and then remove a plug-in when you no longer need it. You can have the plug-in effects initialize at startup so that they are immediately available. If you do not have these effects initialized at startup, they are automatically initialized the first time you access the **Effects** menu. If you do not plan to use any special effect plug-in filters, you can save a few seconds at startup by turning off the option or removing the plug-ins.

{button ,AL('AManaging plugin effects;',0,"Defaultoverview",)} How to

To add a plug-in effect



1. Click **Tools** **Options**.
2. In the list of categories, double-click **Workspace**, and click **Plug-ins**.
3. Click **Add**.
4. Choose the folder where the filter is stored.

You can also

Remove a plug-in

In the **Plug-in folders** list, select the folder where the filter is stored, and click **Remove**

Have plug-ins initialize at startup

Enable the **Initialize filters at start-up** check box.



Tip

- You can turn off a plug-in without removing it by disabling the check-box next to the plug-in path in the **Plug-in folders** list.

{button ,AL('AManaging plugin effects;',0,"Defaultoverview",)} [Related topics](#)

Special effect categories

This reference topic contains information about each of the following special effects categories

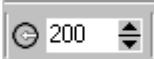
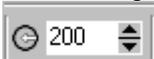
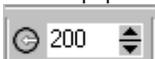
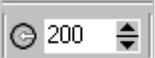
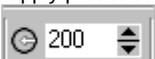
- [Three-dimensional](#)
- [Art strokes](#)
- [Blur](#)
- [Color transform](#)
- [Contour](#)
- [Creative](#)
- [Custom](#)
- [Distort](#)
- [Noise](#)
- [Render](#)
- [Sharpness](#)
- [Texture](#)
- [Fancy](#)
- [HSoft](#)

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [How to](#)

Three-dimensional special effects

You can apply three-dimensional special effects to an image to create the illusion of depth.

The three-dimensional special effects are

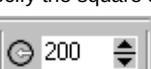
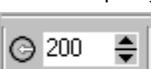
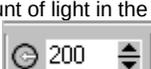
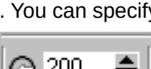
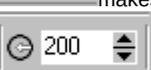
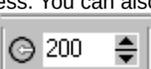
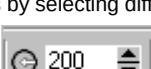
- **3D Rotate**  lets you rotate an image by adjusting an interactive, three-dimensional model.
- **Cylinder**  shapes an image into a cylinder.
- **Emboss**  transforms an image into a relief, with details appearing as ridges and crevices on a flat surface. You can choose the embossing color or depth, as well as the direction of the light source.
- **Glass**  places a three-dimensional, glass-like surface over an [editable area](#). You can specify the width of the bevel, the area that is slanted to produce the three-dimensional look, the sharpness of the bevel's edges, and the angle at which the light is bent at the edges. You can also specify the brightness, direction, and angle of the light that strikes the bevel. The Glass effect lets you apply preset styles and create custom preset styles.
- **Page Curl**  makes one of the corners of an image roll in on itself. You can specify a corner and set the curl orientation, transparency, and size. You can also choose a color for the curl and the background that is exposed when the image curls away from the paper.
- **Perspective**  gives an image three-dimensional depth, as if the image exists on a flat plane and recedes into the distance. You can also skew an image into different shapes.
- **Pinch/Punch**  warps an image by pinching it toward you or punching it away from you. You can position the effect by setting a center point.
- **Sphere**  wraps an image around the inside or outside of a sphere. You can set a center point around which an image wraps and control the wrapping. Positive values expand the central pixels toward the edges of an image resulting in a spherical shape. Negative values compress pixels toward the center of an image resulting in a concave shape.
- **The Boss**  raises the area of the image that falls along the edges of a mask. You can specify the width, height, and smoothness of the raised edge, as well as the brightness, sharpness, direction, and angle of the light sources. The **Boss** effect lets you apply preset boss styles and create custom preset styles.
- **Zig zag**  creates waves of straight lines and angles that twist an image outward from an adjustable center point. You can choose the type of waves and specify their number and strength.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Art strokes special effects

The art strokes special effects give images a hand-painted look. You can use these effects to make images look like pastel drawings, sponge paintings, and watercolors, or to create textured backgrounds.

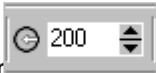
The art strokes special effects are

- **Charcoal**  makes an image look like a black-and-white charcoal drawing.
- **Conté Crayon**  simulates textures produced with a conté crayon. You can choose a color for the crayon, specify the crayon pressure and the granularity of the texture.
- **Crayon**  makes an image look like a wax crayon drawing. You can specify the crayon pressure and create dark outlines around elements in the image.
- **Cubist**  groups similarly colored pixels into squares to produce an image that resembles a Cubist painting. You can specify the square size, the amount of light, and the paper color.
- **Dabble**  makes image pixels look like dabs of paint. You can choose from a variety of brush strokes and specify the brushstroke size.
- **Impressionist**  makes an image look like an Impressionist painting. You can customize the dabs of color or the brush strokes and specify the amount of light in the image.
- **Palette knife**  creates the impression that an image was created by spreading paint on a canvas with a palette knife. You can specify the amount of smudging and the size and direction of the brushstroke.
- **Pastels**  makes an image look like a pastel drawing. You can specify the size and color variation of the brushstrokes.
- **Pen and ink**  makes an image look like a pen-and-ink drawings created with a cross-hatching or stipple technique
- **Pointillist**  analyzes the main colors of an image and converts them to small dots. You can specify the size of the dots and the amount of light in the image.
- **Scraperboard**  scrapes away a black surface to reveal white or another color, making an image look like a sketchy drawing. You can specify the density of the paint and the brush stroke size.
- **Sketch pad**  makes an image look like a pencil sketch.
- **Watercolor**  makes an image look like a watercolor painting. You can specify the brush size, granulation level, and image brightness. You can also specify the intensity of the colors and determine the degree to which the colors blend.
- **Water marker**  makes an image look like an abstract sketch created with color markers. You can change the brushstrokes by selecting different modes. You can also specify the size and color variation of the brushstrokes.
- **Wave paper**  makes an image look like a painting created on textured, wave paper. You can create a black-and-white painting, or you can preserve the original color of the image.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Blur special effects

The blur special effects change the pixels of an image to soften them, smooth their edges, blend them, or create motion effects. The blur special effects are

- **Tune blur**  lets you apply any of four blurring effects, which are represented by [thumbnails](#), to an image. You can soften or sharpen the focus of an image and adjust the amount of noise it contains. The **Tune blur** filter lets you improve image quality or create exciting visual effects.
- **Directional smooth**  smooths the regions of gradual change in an image while preserving edge detail and texture. You can use this filter to subtly blur the edges and surfaces of images without distorting the focus.
- **Gaussian blur**  produces a hazy effect, blurring the focus of an image according to Gaussian distribution, which spreads the pixel information outward using bell-shaped curves
- **Jaggy despeckle**  scatters colors in an image, creating a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that can appear in line art or high-contrast images. The **Jaggy despeckle** effect is also a preset lens type.
- **Low pass**  removes sharp edges and detail from an image, leaving smooth gradients and [low-frequency areas](#). The higher the settings you specify, the more image detail is erased.
- **Motion blur**  creates the illusion of movement in an image. You can specify the direction of movement.
- **Radial blur**  creates a blurring effect in an image that spins around or radiates outward from a center point that you specify.
- **Smooth**  mutes the differences between adjacent pixels to smooth an image without losing detail. It is especially useful for removing the dithering that is created when you convert an image from the paletted mode to the RGB mode. The **Smooth** effect produces a more pronounced effect than the **Soften** effect.
- **Soften**  smooths and tones down the harsh edges in an image without losing important image detail. The difference between the **Smooth** and **Soften** effects is subtle but is often apparent when images are viewed at high resolution.
- **Zoom**  blurs image pixels outward from a center point. The pixels closest to the center point are the least blurry.
- **Smart blur**  blurs an image but retains the edge detail.

{button ,AL(^ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Color transform special effects

The color transform special effects let you create dramatic effects by changing the color of an image.

The color transform special effects are

- **Bit planes**  reduces an image to basic RGB color components and displays tonal changes using solid colors. You can adjust the tonal values of each color component individually or as a group.
- **Halftone**  gives an image the appearance of a color halftone. A color halftone is an image that has been converted from a continuous tone image to a series of dots of various sizes that represent different tones. You can specify the size of the biggest dot and vary the color pattern.
- **Psychedelic**  changes the colors in an image to bright, electric colors, such as orange, hot pink, cyan, and lime green
- **Solarize**  transforms colors in an image by reversing image tones

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Contour special effects

The contour special effects detect and accentuate the edges of objects, items, and editable areas in an image. You can adjust the level of edge detection, the type of edges that are detected, as well as the color of the edges that are detected.

The contour special effects are



- **Edge detect** detects the edges in an image and converts them to lines on a single-color background. You can customize this effect by specifying the intensity of the outline and the background color.



- **Find edges** locates edges in an image and lets you convert these edges to soft or solid lines. When you convert edges to soft lines you create a smooth blurred outline. Converting edges to solid lines creates a sharper outline. The **Find edges** filter is particularly useful for high-contrast images, such as images that contain text.



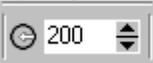
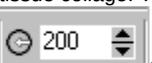
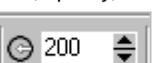
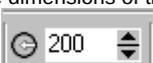
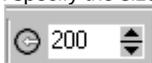
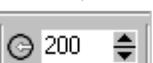
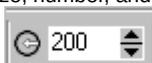
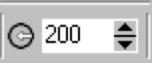
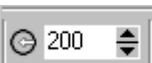
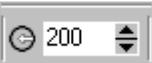
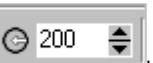
- **Trace Contour** highlights the edges of image elements using a 16-color palette. Trace contour lets you specify which edge pixels are highlighted.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Creative special effects

The creative special effects use a variety of shapes and textures to transform an image into abstract art. Use craft items, crystals, fabric, glass, game pieces, frames, whirlpools, or raindrops as the foundation for creating something new.

The creative special effects are

- **Crafts**  makes an image look like it was created with craft shapes, such as puzzle pieces, gears, marbles, candy, ceramic tile, and poker chips. You can specify the size and angle of the shapes, as well as the brightness of the effect.
- **Crystalize**  makes an image look like it was created with crystals. You can control the effect by specifying the dimensions of the crystals. Lower values produce smaller crystals, causing less distortion. Higher values produce larger crystals and create a more abstract effect.
- **Fabric**  makes an image look like it was created with textiles, such as needlepoint, rug hooking, quilts, strings, ribbons, and tissue collage. You can specify the size and angle of the textile, as well as the brightness.
- **Frame**  lets you frame an image with a preset frame, another image, or an area defined by a mask. You can change the color, opacity, and alignment of a frame, and you can save customized settings as preset styles.
- **Glass Block**  makes an image look like it is being viewed through thick glass blocks. You can control the effect by specifying the dimensions of the glass blocks.
- **Kid's Play**  makes an image look like it was created with lite pegs, building blocks, finger paint, or paint by numbers. You can specify the size and angle of the elements, as well as the brightness of the effect.
- **Mosaic**  breaks an image into unequal elliptical pieces to form the appearance of a mosaic. You can specify the size of the pieces and the background color. You can also frame the mosaic.
- **Particles**  lets you add sparkle to an image by using white or colored bubbles and star particles. You can specify the size, number, and transparency of the particles, as well as the amount of color they contain.
- **Scatter**  distorts an image by scattering pixels. You can specify the direction of the scattering.
- **Smoked Glass**  applies a transparent colored tint to images. You can specify the color of the smoked glass, the opacity of the tint, and the amount of blurring.
- **Stained Glass**  transforms images into stained-glass artwork. You can adjust the size of the glass pieces and create solder between them.
- **Vignette**  lets you add an elliptical, circular, rectangular, or square frame around an image. You can specify the color and fade rate of the effect.
- **Vortex**  produces a swirl around a center point that you specify in an image. You can specify the direction of the swirl's inner and outer pixels.
- **Weather**  lets you apply snow, rain, and fog effects to an image. You can specify the effect's intensity and the size of the elements.

{button ,AL('ASpecial effect categories';0,"Defaultoverview",)} Related topics

Custom special effects

The custom special effects offer you a wide range of effects to transform an image. You can create an artistic media painting, overlay an image with a customized bitmapped image, or use a variety of blur, sharpen, and edge detect effects.

The custom special effects are



- **Alchemy** transforms images into artistic media paintings by applying brush strokes to images in RGB color. You can create a brush and specify color, size, angle, and transparency settings. You can also choose from a variety of preset brushes and save customized brushes.



- **Band Pass** adjusts the sharp and smooth areas on images. Sharp areas are areas where abrupt changes take place (for example, colors, edges, noise). Smooth areas are areas where gradual changes take place.



- **Bump Map** adds texture and patterns to an image by embedding its surface with a relief based on the pixel values of a bump map image. The pixel values of the bump map image represent surface elevation. You can use a preset bump map or load a custom bump map image. You can specify the surface and lighting properties of the effect.



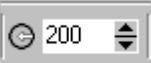
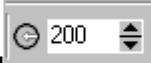
- **User Defined** lets you create Blur, Sharpen, or Edge Detect special effects by specifying values in a matrix that represent a single pixel in an image. The value that you type in the central box of the matrix is multiplied by the color value of the selected pixel. All values in the matrix are multiplied by the corresponding pixel values and are added together to create a new value for the pixel. The divisor value is divided by the new pixel value. The result represents the final color value (1 to 255) of the pixel. You can use a preset effect or create and save a custom effect.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} Related topics

Distort special effects

The distort special effects transform the appearance of images without adding depth.

The distort special effects are

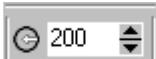
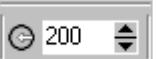
- **Blocks**  breaks down the image into scrambled block pieces. You can specify the size of the blocks, the distance between the blocks, and the color of the background (exposed when the effect is applied).
- **Displace**  shifts an active image according to the values of a secondary image known as a displacement map. Values from the displacement map display as forms, colors, and warp patterns in the image.
- **Mesh Warp**  lets you distort an image by repositioning the nodes on a superimposed grid. You can increase the number of nodes on the grid by increasing the number of gridlines up to a maximum of 10. Increasing the number of nodes on the grid provides finer control over small details in the image. You can use any of the preset mesh warp styles, and you can create and save custom mesh warp styles.
- **Offset**  changes an image's position by shifting it according to the parameters you specify. When an image is offset, empty areas display where the image was previously positioned. You can fill the empty areas by tiling or stretching the image, or by applying color.
- **Pixelate**  breaks an image into square, rectangular, or circular cells. The effect is also a preset lens type.
- **Ripple**  distorts an image with one or more waves. You can specify the strength of the primary wave to set the warping of the image or add an additional perpendicular wave to increase the distortion.
- **Shear**  maps the shape of an image to the shape of a line segment
- **Swirl**  creates a swirl across an image according to the direction, number of whole rotations, and angle that you specify.
- **Tile**  reduces image's dimensions and reproduces it as a series of tiles on a grid. You can use this effect in combination with a flood fill to create a background or to create a wallpaper effect for a Web page.
- **Wet paint**  creates the illusion of wet paint on images. You can specify the size of the drips and the range of colors that are affected in the image.
- **Whirlpool**  applies a fluid, swirling pattern across an image. You can use a preset whirlpool style or you can create a custom style by setting the smear length, spacing, twist, and streak detail of the effect. You can also save custom whirlpool styles.
- **Wind**  blurs an image in a specific direction, creating the effect of wind blowing across the image. You can specify the strength and direction of the blurr, as well as the transparency of the effect.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Noise special effects

In [bitmapped image](#) editing, noise is defined as the random pixels that display across an image which resemble static on television screens. The noise special effects let you create, control, or eliminate noise.

The noise special effects are

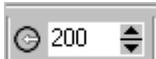
- **Tune noise**  lets you apply any of nine noise effects. Each effect is represented by a [thumbnail](#) which lets you preview the image as you apply an effect.
- **Add noise**  creates a granular effect that adds texture to a flat or overly blended image. You can specify the type and amount of noise that is added to the image.
- **Diffuse**  distributes image pixels to fill in blank spaces and remove noise. This effect can appear smooth or blurry, or can create an outline that makes the edge look as if it is being viewed through a photographer's diffusion lens.
- **Maximum**  removes noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels. This effect also produces a mild blurring effect when applied more than once.
- **Median**  removes noise and detail by averaging the color values of the pixels in an image
- **Minimum**  removes noise by adjusting the color value of a pixel, based on the minimum color values of its neighboring pixels

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",,)} [Related topics](#)

Render special effects

The render special effects let you simulate lighting, photographic realism, and the appearance of three-dimensional depth in images.

The render special effects are

- **3D Stereo noise**  creates a dithered noise pattern giving an image the appearance of three-dimensional depth when viewed a certain way. This effect is particularly suited to high-contrast line art and grayscale images. Some people may be unable to see this effect.

- **Lens flare**  produces rings of light on an image, simulating the flare that appears on a photograph when the camera is aimed toward a direct, bright light. You can set the position and brightness of the lens flare and choose a lens flare type and color.

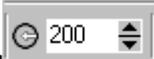
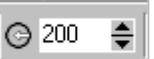
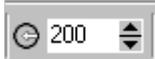
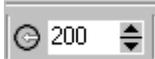
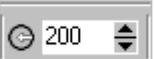
- **Lighting effects**  lets you add light sources to an RGB image and create embossed reliefs. You can specify the type and number of light sources, the intensity of the light, and the color of the light. You can use a preset light source, or you can create and save a custom light source.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Texture special effects

The texture special effects special effects let you add texture to an image using a variety of shapes and surfaces. You can use bricks, bubbles, canvas, elephant skin, plastic, and stone; or you can create etchings and underpaintings. You can also use these effects to make an image look as though it is painted on a plaster wall or as though you are viewing it through a screen door.

The texture special effects are

- **Brick wall**  groups pixels into a series of interlocking cells to make an image look like a painting on a brick wall. You can specify the brick size and the density of the brick pattern.
- **Bubbles**  creates a bubbling foam on an image. You can specify the size of the bubbles and the amount of the image that is covered.
- **Canvas**  applies a textured surface to an image by letting you use another image as a canvas. You can choose a preset canvas map, or you can load any bitmapped image as a canvas map. For best results, choose images that have high to medium contrast.
- **Cobblestone**  makes an image look like it was created with cobblestones. You can specify the size, spacing, and granularity of the cobblestones.
- **Elephant Skin**  gives an image a wrinkled look by creating an overlay of wavy lines. You can specify the age of the elephant skin (up to 100 years) as well as the skin color.
- **Etching**  transforms an image into an etching. You can control the depth of the etching, the amount of detail, the direction of the incident light, and the color of the metal surface.
- **Plastic**  makes an image look like it is made out of plastic. You can specify the image depth, as well as the color and angle of light shining on the plastic.
- **Plaster Wall**  redistributes pixels so that an image looks like it was painted on a plaster wall
- **Relief Sculpture**  transforms an image into a relief sculpture. You can set the smoothness of the relief, the amount of detail it contains, the direction of the incidental light, and the surface color.
- **Screen Door**  makes an image look like it is being viewing through a screen door. You can specify the mesh detail and brightness, the softness within the image, as well as whether the image is color or black-and-white.
- **Stone**  gives an image a stone texture. You can specify the amount of detail, the density of the pattern, and the angle of light hitting an image. You can apply a preset stone style or create and save a custom stone style as a preset.
- **Underpainting**  makes an image look like a painting created on a canvas that is subsequently covered with layers of paint. You can specify the degree to which the original image is painted over and adjust the brightness of the image.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",,)} [Related topics](#)

Fancy special effects

The Fancy special effects let you apply a variety of third-party effects to an image.

The plug-in effects are

- **Julia Set Explorer 2.0**



lets you create and explore Julia Set fractals that you can apply to an image. Fractals are irregular textures created with algorithms, producing interesting effects.

- **Terrazzo**



lets you create kaleidoscope-like designs using elements in an image. This effect crops a portion of the image into a simple shape and repeats, reflects, or flips it several times in interlocking symmetrical patterns over the surface of the image.

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

HSoft special effect

Squizz is a third-party special effect filter from HSoft. **Squizz** lets you distort an image with a brush or by repositioning nodes on a superimposed grid. You can increase the number of nodes on the grid to provide finer control over small details in the image.

{button ,AL(^ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

KPT5 special effects

The KPT5 special effects let you apply a variety of effects to an image. Help is available for each KPT5 special effect from within the specific effect window. CorelDRAW CD 1 includes Adobe Acrobat Reader.

The KPT5 effects are

- **Smoothie**
- **FraxFlame**
- **ShapeShifter**

{button ,AL('ASpecial effect categories;',0,"Defaultoverview",)} [Related topics](#)

Managing multiple masks with alpha channels

You can use [alpha channels](#) to work with multiple [masks](#) in a single image. Since only one mask can be applied to an image at a time, storing masks in alpha channels lets you edit an image with one mask, and then load another mask with which to further edit the image.

In this section, you'll learn about

- [creating and editing alpha channels](#)
- [saving masks and alpha channels](#)
- [loading masks and alpha channels](#)
- [managing alpha channels](#)

Creating and editing alpha channels

When you create a [mask](#), it is automatically saved in an [alpha channel](#) as the current mask. However, you can create additional alpha channels to store multiple masks in the image. You can create an alpha channel from the current mask that copies the current mask's editable and protected areas, or you can create a blank alpha channel. A blank alpha channel is uniformly [opaque](#) and, therefore, contains no editable areas.

You can edit the mask stored in an alpha channel by adding the current mask to an alpha channel. This adds the [editable areas](#) of the current mask to that alpha channel, thereby expanding the editable area in the alpha channel.

You can also edit the mask stored in an alpha channel in many of the same ways you edit a mask in the **Paint on mask mode**. For information about editing a mask in the **Paint on mask mode**, see "[Adjusting the transparency of masks.](#)"

{button ,AL("ACreating and editing alpha channels;',0,"Defaultoverview",,)} [How to](#)

To create an alpha channel from the current mask

1 Click **Window**



Dockers



Channels.

2

Click the **Save mask to new channel** in the **Channels** Docker window.



Tip

- You can use this procedure to save the current mask to an alpha channel in the image.

{button ,AL('ACreating and editing alpha channels;',0,"Defaultoverview",,)} Related topics

To add the current mask to an alpha channel

1 Click **Window**  **Dockers**

 **Channels.**

2 In the **Channels** Docker window, click an [alpha channel](#).

3 Click **Save to current channel**.

{button ,AL('ACreating and editing alpha channels;',0,"Defaultoverview",)} [Related topics](#)

To create a blank alpha channel

1 Click **Window**



Dockers



Channels.

2 Click **New channel** button in the **Channels** Docker window.

3 In the **Channel properties** dialog box, type a name for the channel in the **Name** box.

4 Click a color for the **mask overlay**.

5 Type a value in the **Opacity** box to set the **opacity** of the overlay color.

If you want to invert the mask **overlay**, enable the **Invert overlay** check box.

6 Enable one of the following options:

- **Fill black**  lets you create an **alpha channel** that contains no **editable areas**

- **Fill white**  lets you create an alpha channel that contains no protected areas

{button ,AL('ACreating and editing alpha channels;',0,"Defaultoverview",)} **Related topics**

Saving masks and alpha channels

Since only one mask can be active in an image, each new mask you create replaces the current mask. However, before you create a mask, you can save the current mask to an alpha channel in the image so that it can be reused. When you save an image to a file format that supports mask information, such as Corel PHOTO-PAINT (.cpt) or TIFF bitmap (.tiff), the current mask and all alpha channels are saved with the image.

You can also save the current mask or an alpha channel to disk as a separate file. Saving a mask or an alpha channel lets you use masks in other images. This is especially useful if you want to save an image to a file format that doesn't support mask information but you want to keep copies of the masks used to edit that image. A color masks can also be saved to disk as a separate file. For more information about color masks, see "[Defining editable areas using color information.](#)"

{button ,AL(^ASaving masks and alpha channels;',0,"Defaultoverview",)} **How to**

To save the current mask to an alpha channel in an image

1 Click  Mask  Save

 200  Save as channel.

2 Type the name of the new or existing alpha channel in the **As** box.

{button ,AL(^ASaving masks and alpha channels;',0,"Defaultoverview",)} Related topics

To save a mask to disk

1 Click  **Mask**  **Save**

 **200**  **Save to disk.**

- 2 Choose the drive and folder where you want to save the mask.
- 3 Type a filename in the **File name** box.
- 4 Choose a file type from the **Files of type** list box.
- 5 Click **Save**.

{button ,AL('ASaving masks and alpha channels;',0,"Defaultoverview",)} [Related topics](#)

To save an alpha channel to disk



1 Click **Window**



Channels.

- 2 In the **Channels** Docker window, click an alpha channel.
- 3 Click the flyout button, and click **Save as**.
- 4 In the **Save an alpha channel to disk** dialog box, choose a file type from the **Files of type** list box.
- 5 Choose the drive and folder where you want to save the alpha channel.
- 6 Type the filename in the **File name** box.
- 7 Click **Save**.

{button ,AL('ASaving masks and alpha channels;',0,"Defaultoverview",)} Related topics

To save a color mask to disk



- 1 Click **Mask** **Color mask**.
- 2 Click the **flyout button**, and click **Save color mask**.
- 3 Choose the drive and folder where you want to save the color **mask**.
- 4 Type a filename in the **File name** box.
- 5 Click **Save**.

{button ,AL("ASaving masks and alpha channels";0,"Defaultoverview",)} [Related topics](#)

Loading masks and alpha channels

You can modify the current mask in an image by loading a mask saved to an alpha channel.

When you load a mask saved to an alpha channel in the image, you can choose the mask mode that is used to apply the mask. Depending on the mask mode you choose, the saved mask either replaces the current mask or is combined with it.

You can also load a mask or a color mask saved to disk and replace the current mask. Although you cannot specify the merge mode, you can apply the mask over the entire image or over a specific image area.

Loading an alpha channel saved to disk lets you apply the mask saved in it to the current image.

`{button ,AL('ALoading masks and alpha channels;',0,"Defaultoverview",)}` How to

To load a mask from an alpha channel

1 Open the **Mask tools** flyout, and click a mask tool.



2 Click **Window**  **Dockers**



Channels.

3 In the **Channels** Docker window, choose an alpha channel from the **Channels** list.

4 On the property bar, click one of the following buttons:

- **Normal**
- **Additive**
- **Subtractive**
- **XOR**

5 Click the **Channel to mask**.

{button ,AL("ALoading masks and alpha channels";,0,"Defaultoverview",)} [Related topics](#)

To load a mask saved to disk

1 Click **Mask**  **Load**

 **Load mask from disk.**

2 Click a filename.

If you want to view a thumbnail of the mask, enable the **Preview** check box.

3 Click **Open**.

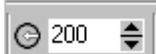
4 Drag in the image window to define the area to which you want to apply the mask.

 **Tip**

- You can apply the mask to the entire image by clicking in the image window. If the dimensions of the image in which the mask was created are different from the dimensions of the active image, the mask stretches or compresses to fit the active image.

{button ,AL("ALoading masks and alpha channels";,0,"Defaultoverview",)} [Related topics](#)

To load a color mask saved to disk



- 1 Click **Mask** **Color mask**.
- 2 Click the **flyout button**, and click **Open color mask**.
- 3 In the **Open** dialog box, choose the drive and folder where the color **mask** is stored.
- 4 Double-click the filename.



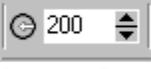
Note

- If you load a color mask before you save the current color mask, the current color mask is lost.

{button ,AL('ALoading masks and alpha channels;',0,"Defaultoverview",)} [Related topics](#)

To load an alpha channel saved to disk

1 Click **Window**  **Dockers**

 **Channels.**

2 Click the **flyout button**, and click **Open**.

3 In the **Load an alpha channel from disk** dialog box, choose the drive and folder where the alpha channel is stored.

4 Double-click the filename.

 **Note**

- If you load a mask that was created in an image with different dimensions than those of the active image, the mask stretches or compresses to fit the entire active image; however, the mask's aspect ratio may change.

{button ,AL('ALoading masks and alpha channels;',0,"Defaultoverview",)} [Related topics](#)

Managing alpha channels

You can specify which [alpha channels](#) display and how they display. For example, you can display an alpha channel alone in the image window, or in combination with other alpha or color channels. If you display one alpha channel, it is represented as a [grayscale image](#). If you display an alpha channel with one or more [color channels](#), the protected areas in the alpha channel are covered by a tinted [mask overlay](#) with varying degrees of [opacity](#). You can see the mask overlay only when you display the alpha channel with a color channel.

You can also delete alpha channels you no longer need to reduce the file size of the image. You can modify an alpha channel's properties. For example, you can change the name, the color and opacity of the mask overlay, and whether the mask overlay covers the protected areas or the editable areas of the mask.

{button ,AL(^AManaging alpha channels ;',0,"Defaultoverview",)} [How to](#)

To display an alpha channel

1 Click **Window**  **Dockers**

 **Channels.**

2 In the **Channels Docker** window, click the **Eye icon** beside an **alpha channel**.
If you want to change the order of an alpha channel in the list, drag it to a new position.

{button ,AL('AManaging alpha channels ;',0,"Defaultoverview"),} **Related topics**

To delete an alpha channel

1 Click **Window**  **Dockers**

 **Channels.**

2 In the **Channels** Docker window, choose an alpha channel from the **Channels** list.

3 Click **Delete current channel**.

{button ,AL('AManaging alpha channels ;',0,"Defaultoverview",)} **Related topics**

To change the properties of an alpha channel

1 Click **Window**  **Dockers**

 **Channels.**

- 2 In the **Channels** Docker window, choose an [alpha channel](#) from the **Channels** list..
- 3 Click the [flyout button](#), and click **Channel properties**.
- 4 In the **Channel properties** dialog box, change the properties you want.

{button ,AL("Managing alpha channels ;",0,"Defaultoverview",)} [Related topics](#)

Correcting the color and tone of images

You can improve the quality of images by correcting the color and tone.

In this section, you'll learn about

- [correcting image color and tone](#)
- [working with color channels](#)

This section includes a reference topic that contains information about [adjustment filters](#).

Correcting image color and tone

Corel PHOTO-PAINT provides you with filters and tools to make corrections to the color and tone of images. When you adjust the color and tone, you adjust elements such as hue, saturation, brightness, contrast, or intensity. If you want to correct the color and tone of the entire image, you can apply an adjustment filter directly to the image or apply a lens which exists on a separate object layer and can be edited at any time. For information about lenses, see "Working with lenses."

You can correct part of an image by editing the size and shape of a lens or by creating an editable area, before applying an adjustment filter. For information about editable areas, see "Masking images."

The table below shows the filters that can be used to make corrections to images.

<u>To correct</u>	<u>Use the following filters</u>
Exposure and adjust shadows, midtones and highlights	<u>Tone curve, Gamma, Sample/Target balance, Tone balance, Histogram equalization</u>
Overall color	<u>Color hue, Color balance</u>
Specific colors	<u>Selective color, Replace colors</u>
Contrast	<u>Color tone, Brightness-contrast-intensity, Contrast enhancement, Local equalization</u>
Saturation	<u>Hue-saturation-lightness, Desaturate</u>

Correcting the color and tone using brush strokes

You can correct the brightness, contrast, hue or saturation in part of an image by applying brush strokes. You can use preset brushes or create a custom brush. For more information, see "Creating custom brushes."

Viewing the tonal range of images

You can view the tonal range of an image using a histogram which is a horizontal bar chart that plots the brightness values of the pixels in your image on a scale from 0 (dark) to 255 (light). The left part of the histogram represents the shadows of an image, the middle part represents the midtones, and the right part represents the highlights. The height of the spikes indicates how many pixels are at each brightness level. For example, a large number of pixels in the shadows (the left side of the histogram) indicates the presence of image detail in the dark areas of the image. By adjusting the color and tone of the image, you can reveal the hidden detail and improve the image quality.

A histogram is also available with the following filters:

- **Contrast enhancement**
- **Histogram equalization**
- **Sample/Target balance**

{button ,AL('ACorrecting image color and tone;',0,"Defaultoverview",)} **How to**

To correct the color and tone of an image



- 1 Click **Image** **Adjust**, and click an adjustment filter.
- 2 In the filter's dialog box, specify the settings you want.



Tip

- You can use this procedure to correct the color and tone in an editable area by defining an editable area before you click an adjustment filter.

{button ,AL('ACorrecting image color and tone;',0,"Defaultoverview",)} Related topics

To correct the color and tone using brush strokes

- 1 Select an object or image.
- 2 Open the **Brush tools** flyout, and click the **Effect tool**.
- 3 On the property bar, open the **Effect tool** picker, and click one of the following:

- **Brightness tool**  brightens or darkens the image

- **Contrast tool**  increases or decreases the contrast

- **Hue tool**  shifts all hues along the Color Wheel by the number of degrees that you specify in the **Amount** box

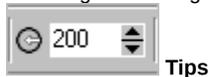
- **Hue Replacer tool**  retains the brightness and saturation of the original colors, but replaces all hues with the current paint color

- **Sponge tool**  saturates or desaturates the colors

- **Dodge/Burn tool**  brightens(overexposes) or darkens(underexposes) the image

- **Tint tool**  tints the image using the current paint color

- 4 Choose a preset brush from the **Brush type** list box on the property bar.
If you want to customize the brush, specify the settings you want on the property bar.
- 5 Drag in the image window.



- You can apply brush strokes to all items in the image window by clicking **Window**  **Dockers**



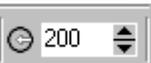
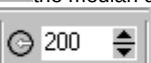
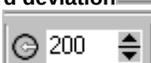
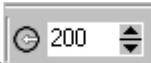
- If you want to accumulate the effect of the brush stroke as you drag across an image area, click  **Dockers**



{button ,AL('ACorrecting image color and tone;',0,"Defaultoverview",)} **Related topics**

To view the tonal range of an image

- 1 Click  **Histogram**.
- 2 Choose a color channel from the **Channel** list box.
- 3 Drag in the preview window to select a range of pixels and display the following information:

- **Start**  the minimum value of the histogram's range
- **End**  the maximum value of the histogram's range
- **Mean**  the average distribution of the pixel brightness
- **Median**  the median distribution the pixel brightness
- **Standard deviation**  the standard deviation of the pixel brightness
- **Percent**  the percentage of image pixels that fall within the selected range
- **Pixels**  the number of pixels that are in the image

- 4 Move the cursor over the histogram to display the following information:

- **Level**  the brightness level (between 0 and 255)
- **Pixels**  the number of pixels that are at the specified brightness level

You can also

Automatically set the **clipping range** for the dark and light ends of the histogram.

Enable the **Automatically** check box.

Specify the percentage of pixels not to be displayed in the histogram

Type a value in the **Clipping percent** box.

{button ,AL("Correcting image color and tone";0,"Defaultoverview",)} [Related topics](#)

Working with color channels

You can adjust the color and tone of an image by making changes directly to the image's [color channels](#). The number of color channels in an image depends on the number of elements in the color model associated with the image. For example, Black-and-white, grayscale, duotone, and paletted images have only one color channel; RGB and Lab images have three channels; and CMYK images have four color channels. For more information about these color models, see "[Understanding color models.](#)"

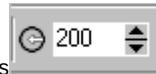
Displaying, mixing and editing color channels

Although color channels represent the colored components of an image, they are displayed as grayscale images in the image window by default. However, you can display these channels in their respective colors so that the red channel is tinted red, the blue channel is tinted blue, and so on.

You can mix color channels to balance the colors of an image. For example, if an image has too much red, you can adjust the red channel in an RGB image to improve image quality.

You can edit color channels the same way that you edit other grayscale images. For example, you can select areas, apply paints and fills, add special effects or filters, and cut and paste objects in the image channel.

Splitting and combining images using color channels



You can split an image into a series of 8-bit grayscale image files, one for each color channel of the color mode. Splitting an image into separate channel files lets you edit one channel without affecting the others, save channel information before you convert the image to another mode, or associate channels from one mode with another mode for editing purposes. For example, if you have an oversaturated RGB image, you can reduce the saturation by splitting the image into the HSB mode and reducing the saturation (S) channel. When you finish editing the images, you can combine them into one image. The images are combined automatically using equal values.

You can split an image into the following color channels:

<u>Splitting mode</u>	<u>Color channels created</u>
RGB	red (R), green (G), blue (B)
CMYK	cyan (C), magenta (M), yellow (Y), black (K)
HSB	hue (H), saturation (S), brightness (B)
HLS	hue (H), lightness (L), saturation (S)
YIQ	luminance (Y), two chromaticity values (I, Q)
Lab	luminosity (L), green/magenta (a), blue/yellow (b)

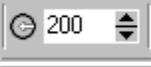
Merging channels or images using calculations

You can modify an existing image or create a new composite image by combining channel data from one image with the channel data of another image. A merge mode calculation is performed on the pixels and applied to a specified channel, an open image, or a new file. You can use calculations to correct images by merging channels from a single image or by merging two images that were created by splitting a single image. You can create a superimposed effect by merging different images.

{button ,AL('Working with color channels;',0,"Defaultoverview",,)} [How to](#)

To display color channels

- Click **Window**  **Dockers**

 **Channels.**

 **Tip**

- You can display color channels using their respective colors by clicking **Tools**  **Options**, double-clicking **Workspace**, **Display**, and enabling the **Tint screen color channels** check box.

{button ,AL(^AWorking with color channels;'0,"Defaultoverview",)} [Related topics](#)

To mix color channels

1 Click  Adjust

 Channel mixer.

- 2 Choose a color model from the **Color model** list box.
- 3 Choose an output channel from the **Output channel** list box.
- 4 Adjust the sliders in the **Input channels** area.

{button ,AL(^AWorking with color channels;'0,"Defaultoverview",)} [Related topics](#)

To edit a color channel

1 Click **Window**  **Dockers**

 **Channels.**

2 In the **Channels** Docker window, click the channel that you want to edit.

3 Edit the image.

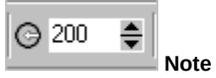
 **Tip**

- You can click the composite channel at the top of the **Channels** Docker window to view the edited image.

{button ,AL('AWorking with color channels;',0,"Defaultoverview",)} [Related topics](#)

To split an image using color channels

- Click  **Image**  **Split channels to**, and click a color mode.



Note

- CMYK and Lab images must be split into their original component channels.

{button ,AL("AWorking with color channels;',0,"Defaultoverview",,)} [Related topics](#)

To combine images using color channels



- 1 Click **Image** **Combine channels**.
- 2 In the **Mode** area, choose a color mode option.
- 3 In the **Channel** area, choose a channel option and click on a file name from the **Images** list box to associate the channel with a file.
- 4 Repeat step 3 until all the files in the **Image** list have been associated with a destination channel.

{button ,AL("Working with color channels";0,"Defaultoverview",)} [Related topics](#)

To merge color channels or images using calculations



- 1 Click **Image** **Calculations**.
- 2 In the **Source 1** area, choose a filename from the **Image** list box.
- 3 Choose a channel type from the **Channel** list box.
- 4 In the **Source 2** area, choose a filename from the **Image** list box.
- 5 Choose a channel type from the **Channel** list box.
- 6 In the **Destination** area, choose a filename from the **Image** list box, and a channel type from the **Channel** list box.
- 7 In the **Method** area, choose a merge mode from the list box on top.
- 8 Type a value in the **Opacity** box.



Notes

- The merge mode determines how colors mix. For more information about merge modes, see "[Merge modes](#)."
- The **Calculations** command is not available if the image contains objects. All objects in the image must be merged with the image background before you can perform image calculations.

{button ,AL('AWorking with color channels;',0,"Defaultoverview",)} [Related topics](#)

Adjustment filters

Corel PHOTO-PAINT provides you with the following filters to correct the color and tone of images. Many of these filters are also preset lens types. For more information about using lenses, see "[Working with lenses.](#)"

Contrast enhancement

The **Contrast enhancement** filter lets you adjust the tone and contrast of an image while preserving shadow and highlight detail that is lost when you adjust the brightness, contrast, and intensity of an image. An interactive histogram lets you shift or compress brightness values to printable limits. The histogram can also be adjusted by sampling values from the image.

Local equalization

The **Local equalization** filter lets you enhance the contrast near image edges and reveals details in both light and dark regions. The filter uses neighboring pixels to create a stylized effect.

Histogram equalization

The **Histogram equalization** filter lets you view the tonal range of an image and redistribute the balance of shadows, midtones, and highlights in the composite channel or in individual color channels according to a preset histogram model.

Sample/Target balance

The **Sample/Target balance** filter lets you shift the tonal range of an image by sampling specific image areas. You can take samples from shadow, midtone, and highlight areas, and set target tonal values by choosing colors from a color model. For example, if you want to increase the tonal range, you can sample a shadow area to set the target color to black, and then sample a highlighted area to set the target color to white. You can also shift the tonal range to a specific color channel. The tonal range is displayed as a histogram.

Tone curve

The **Tone curve** filter lets you perform color and tonal corrections by adjusting individual color channels or the composite channel. Individual pixel values are plotted along a response curve that appears in a graph and represents the balance between shadows, midtones, and highlights. You can pinpoint a problem area and fix it on the response curve by adding nodes for curved or straight lines, drawing freehand, or using a gamma curve. You can also specify the outlying pixels at each end of the tonal range. Tone curve settings can be saved for use with other images.

Auto equalize

The **Auto equalize** filter performs a flat equalization of the shadows, midtones, and highlights in an image by automatically redistributing the significant pixel values throughout the tonal range.

Tone balance

The **Tone balance** filter equalizes shadows, midtones, and highlights in an image by automatically redistributing the pixel values throughout the tonal range.

Brightness-Contrast-Intensity

The **Brightness-Contrast-Intensity** filter lets you change the brightness, contrast, and intensity of an image. You can shift pixel values up or down the tonal range. Adjusting the brightness lightens or darkens all colors equally. Contrast and intensity usually work together because increasing the contrast can wash out detail in shadows and highlights; however, increasing the intensity can restore this detail.

Color balance

The **Color balance** filter lets you adjust the color balance of an image by shifting the colors between complimentary pairs of the primary **RGB** color values and secondary **CMY** color values. This method is very useful for correcting color casts. For example, if you want to tone down the red in a photo, you can shift the color values from red to cyan. You can also change the hue values to change the colors used in an image.

Gamma

The **Gamma filter** lets you pick up detail in a low-contrast image without significantly affecting the shadows or highlights. The Gamma filter corrects tones in an image based on the perception of the tonal value relative to the surrounding tonal values. For example, if you place a circle filled with 10-percent gray on a black background and an identical gray circle on a white



background, the circle surrounded by black appears lighter than the circle surrounded by white even though the brightness values are identical. The Gamma filter affects all image values but it is curve-based; consequently, changes are weighted toward the midtones.

Hue/Saturation/Lightness

The **Hue/Saturation/Lightness** filter lets you change the hue, saturation, and lightness values of an entire image or channel by

channel. Hue represents color; saturation represents color depth or richness; and lightness represents the overall percentage of white in an image. Color ribbons display the shift in hue.

Selective color

The **Selective color** filter lets you change a color by changing the percentage of the component process colors (CMYK values) in a color spectrum (reds, yellows, greens, cyans, blues, and magentas). You can also use this filter to add process color to the grayscale tonal component of an image. Selective color modifications increase and decrease the percentage of cyan, magenta, yellow, and black pixels that make up each primary color in the color spectrum. For example, decreasing the percentage of magenta in the reds spectrum results in a color shift toward yellow. Conversely, increasing the percentage of magenta in the reds spectrum causes a color shift toward magenta and an increase in red overall. The extent of color modification depends on the adjustment percentage method you choose.

Replace colors

The **Replace colors** filter lets you replace one image color with another color. A color mask is created to define the color to be replaced. Depending on the range you set, you can replace one color or shift an entire image from one color range to another. You can set the hue, saturation and lightness for the new color.

Desaturate

The **Desaturate** filter creates a grayscale image without changing the color mode by automatically reducing the saturation of each color to zero, removing the hue component, and converting each color to its grayscale equivalent.

Color hue

The **Color hue** filter lets you change the hue of an image by clicking sample thumbnails. For example, you can remove a yellow cast from an image by clicking a thumbnail that adds blue. The intensity of the effect increases by a specified amount each time you click the thumbnail. The thumbnails also let you preview the color hue adjustment.

Color tone

The **Color tone** filter lets you change the brightness, saturation, and contrast of colors by clicking sample thumbnails. The intensity of the effect increases by a specified amount each time you click the thumbnail. The thumbnails also let you preview the color tone adjustment.

Filling images

You can fill objects, image areas, or entire images with solid colors, color progressions, bitmapped images, and textures.

In this section, you'll learn about

- [applying uniform fills](#)
- [applying fountain fills](#)
- [applying bitmap fills](#)
- [applying texture fills](#)
- [applying gradient fills](#)
- [applying a transparency pattern to a fill](#)

Applying uniform fills

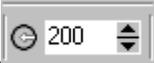
Uniform fills are even-colored, solid fills that you can apply to selected objects or image areas. When you apply a fill, it spreads to the areas that are within a specified **Color similarity** range. For example, specifying a color similarity value of 100 fills the entire image area.

{button ,AL(^AAppling uniform fills;',0,"Defaultoverview"),} How to

To apply a uniform fill

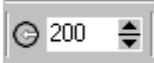
- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Uniform fill** button on the property bar, and click the **Edit fill** button.
- 3 In the **Uniform fill** dialog box, choose a color model from the **Model** list box.
- 4 Click a color in the visual selection area, and click **OK**.
- 5 On the property bar, type values in the following boxes:

- **Transparency**  lets you specify a value for the opacity of the fill. Higher values increase the transparency.

- **Color similarity**  lets you specify how the fill spreads based on the color similarity of adjacent pixels. A value of 100 fills the entire object or area.

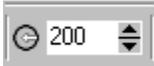
- If you want to change the merge mode, click a merge mode from the **Paint mode** list box on the property bar.

- 6 Click where you want to apply the fill in the image.



Note

- You can choose the colors for a uniform fill from the color palette, from an image, or by accessing color models, mixers, or fixed or custom palettes. For information about choosing colors, see "[Working with color.](#)"



Tip

- You can use this procedure to apply a uniform fill to a selected object.
- You can also select a fill color by right-clicking a color on the color palette.

{button ,AL('Applying uniform fills;',0,"Defaultoverview",)} [Related topics](#)

Applying fountain fills

Fountain fills let you fill objects or image areas with a progression of two or more colors that follows a linear, radial, conical, square, or rectangular pattern.

When you apply a fountain fill, you can choose a preset fill, or you can create a two-color or a custom fountain fill that contains up to 99 colors.

You can customize fountain fills by changing the colors, adjusting the center point around which the colors progress, or by changing the angle of the fill. You can also change the size of the blended area that lies between the solid colors in the fountain fill. When you finish creating a fountain fill, you can save it for later use.

{button ,AL('Applying fountain fills;',0,"Defaultoverview",)} How to

To apply a preset fountain fill

- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Fountain Fill** button on the property bar, and click the **Edit fill** button.
- 3 In the **Fountain fill** dialog box, choose a preset fountain fill from the **Presets** list box, and click **OK**.
- 4 On the property bar, type values in the following boxes:

- **Transparency**  lets you specify a value for the opacity of the fill. Higher values increase the transparency.

- **Color similarity**  lets you specify how the fill spreads based on the color similarity of adjacent pixels. A value of 100 fills the entire object or area.

If you want to change the merge mode, click a merge mode from the **Paint mode** list box on the property bar.

- 5 Click where you want to apply the fill in the image.



Tip

- You can use this procedure to apply a fountain fill to a selected object.

{button ,AL('Applying fountain fills';0,"Defaultoverview",,)} [Related topics](#)

To create a two-color fountain fill

- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Fountain Fill** button on the property bar, and click the **Edit fill** button.
- 3 In the **Fountain fill** dialog box, choose a fountain fill from the **Presets** list box.
- 4 Choose a fountain fill type from the **Type** list box, and enable the **Two color** option in the **Color blend** area.
- 5 Open the following color pickers and click a color:

- **From**  determines the start color for the progression
- **To**  determines the end color for the progression

- 6 Move the **Mid-point** slider to set the midpoint between the two colors.
- 7 Click one of the following:

- **Direct color path** button  blends the colors along a straight line, beginning at the start color and continuing across the color wheel to the end color
- **Counterclockwise color path** button  blends the colors along a counterclockwise path around the color wheel
- **Clockwise color path** button  blends the colors along a clockwise path around the color wheel

You can also

- | | |
|---|--|
| Specify the center offset of the fill | Type a value in the Horizontal box, the Vertical box, or both. |
| Specify the angle of the fill | Type a value in the Angle box. |
| Specify the number of transition colors | Type a value in the Steps box. Higher numbers create a smoother transition. |
| Specify how long the start and end colors remain solid before they start blending | Type a value in the Edge pad box. Not available for Conical fills. |
| Save the fill as a preset | Type a name in the Presets list box, and click the Add fill button. |

{button ,AL('Applying fountain fills;',0,"Defaultoverview",,)} **Related topics**

To create a custom fountain fill

- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Fountain fill button** on the property bar, and click the **Edit fill button**.
- 3 In the **Fountain fill** dialog box, choose a fountain fill from the **Presets** list box.
- 4 Choose a fountain fill type from the **Type** list box, and enable the **Custom** option in the **Color blend** area.
- 5 Double-click the area above the **Color band** to add a color marker, and click a color on the color palette.
If you want to change the location of a color marker, drag it to a new position.
- 6 Repeat step 5 until you add all the colors you want.

You can also

Specify the center offset of the fill	Type a value in the Horizontal box, the Vertical box or both.
Specify the angle of the fill	Type a value in the Angle box.
Specify the number of transition colors	Type a value in the Steps box. Higher numbers create a smoother transition.
Specify how long the start and end colors remain solid before they start blending	Type a value in the Edge pad box. Not available for Conical fills.
Save the fill as a preset	Type a name in the Presets list box, and click the Add fill button .



Tips

- You can delete a color marker by double-clicking it.
- You can change the color of a color marker by clicking the color marker and clicking a color on the color palette.

{button ,AL('Applying fountain fills;'0,"Defaultoverview",)} [Related topics](#)

Applying bitmap fills

Bitmap fills are bitmapped images that you use to fill an object or image area. You can tile bitmapped images across an area, or fill it with a single bitmapped image. Patterned images, such as stones, coins, or bricks, can be used to create a seamless pattern. Less complex bitmapped images are suitable for filling areas because they require less system memory. The complexity of a bitmapped image is determined by its size, resolution, and bit-depth. The area the fill spreads to is determined by the color similarity value specified for adjacent pixels.

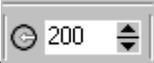
You can fill images with a preset bitmap fill, or you can create custom bitmap fills from saved images or editable image areas. You can customize the appearance of a bitmap fill by changing its width and height, and by adjusting its horizontal and vertical offset. Offset is determined relative to the top left corner of the fill area. You can also offset rows or columns of tiles in a bitmap fill. You can further customize bitmap fills by rotating and skewing the bitmapped image. You can then save the customized bitmap fills for later use.

{button ,AL('Applying bitmap fills;',0,"Defaultoverview",)} How to

To apply a bitmap fill

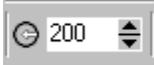
- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Bitmap fill button** on the property bar, and click the **Edit fill button**.
- 3 In the **Bitmap fill** dialog box, open the **Bitmap fill** picker, and click a fill.
- 4 Specify the attributes you want in the **Bitmap fill** dialog box, and click **OK**.
- 5 On the property bar, type values in the following boxes:

- **Transparency**  lets you specify a value for the opacity of the fill. Higher values increase the transparency.

- **Color similarity**  lets you specify how the fill spreads based on the color similarity of adjacent pixels. A value of 100 fills the entire object or area.

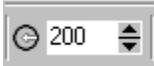
- If you want to change the merge mode, click a merge mode from the **Paint mode** list box on the property bar.

- 6 Click where you want to apply the fill in the image.



Note

- The **Width** and **Height** boxes are available only when the **Use original size** and **Scale bitmap to fit** check boxes are disabled.



Tips

- You can add a bitmapped image stored on your computer, on disk, or on CD to the **Bitmap fill** picker by clicking **Load**, locating the bitmapped image, and double-clicking the filename.
- You can use this procedure to apply a bitmapped fill to a selected object.

{button ,AL('Applying bitmap fills;',0,"Defaultoverview",)} [Related topics](#)

To create a bitmap fill from an editable area

1 Define an editable area.



2 Click **Edit** **Create fill from selection.**

3 Choose the drive and folder where you want to save the file.

4 Type a filename in the **File name** box.



Note

- The bitmap fill you create is added to the **Bitmap fill** picker.

{button ,AL('Applying bitmap fills;',0,"Defaultoverview",)} [Related topics](#)

Applying texture fills

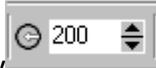
Texture fills are three-dimensional patterns. Unlike tiled bitmap fills, texture fills are a single image. You can use preset texture fills, such as water, minerals, and clouds, or you can edit a preset to create a custom texture fill.

When you edit a texture fill, you can specify values for parameters that control different aspects of the texture such as softness, density, light, volume, and shade of a texture. You can then save a custom texture fill and its attributes in a texture library.

{button ,AL(^AApplying texture fills;',0,"Defaultoverview",,)} How to

To apply a texture fill

- 1 Open the **Fill tools** flyout, and click the **Fill tool**.
- 2 Click the **Texture fill button** on the property bar, and click the **Edit fill button**.
- 3 In the **Texture fill** dialog box, choose a texture library from the **Texture library** list box.
- 4 Choose a texture from the **Texture** list.
- 5 Specify the attributes you want and click **OK**.
- 6 On the property bar, type values in the following boxes:



- **Transparency** lets you specify a value for the opacity of the fill. Higher values increase the transparency.



- **Color similarity** lets you specify how the fill spreads based on the color similarity of adjacent pixels. A value of 100 fills the entire object or area.
 - If you want to change the merge mode, click a merge mode from the **Paint mode** list box on the property bar.
- 7 Click where you want to apply the fill in the image.



Notes

- Texture fills are scaled to the image or image area to which you apply them.
- You can overwrite or delete textures from any library except the **Styles** library.



Tips

- You can save the fill settings you specify by clicking the **Add fill button**, typing a name in the **Texture name** box, and choosing a library from the **Library name** list box.
- You can continue to click the **Preview** button to randomly change all unlocked parameters.

{button ,AL("Applying texture fills;",0,"Defaultoverview",)} [Related topics](#)

Applying gradient fills

Gradient fills let you create a gradual blend between the colors in the area that you want to fill. They are similar to fountain fills; however, they can be adjusted directly in the image window. You can apply gradient fills to create a fill color that fades according to the type or shape of the image that you want to fill. Gradient fills can be flat, linear, elliptical, radial, rectangular, square or conical. They can also be made up of bitmapped images or texture patterns.

When you apply a gradient fill to an image, a gradient arrow, which marks the transition from one color to another, displays in the image window. Each color in the gradient fill is represented by a node on the gradient arrow. You can change and add colors, or adjust the transparency of individual colors. You can also adjust the size of the gradient fill.

{button ,AL('AApplying gradient fills;',0,"Defaultoverview",,)} [How to](#)

To apply a gradient fill

- 1 Open the **Fill tools** flyout, and click the **Interactive fill tool**.
- 2 On the property bar, choose a gradient type from the **Type** list box, and choose **Custom** from the **Interactive fill style** list box.
- 3 Drag in the image window to set the gradient arrow.
- 4 Drag a color swatch from the color palette to a color node on the gradient arrow.
A black arrow appears to indicate that the color swatch is in position.
- 5 Click the **Apply** button.

You can also

Set the halfway point for the color transition	Drag the slider on the gradient arrow.
Change a color	Drag a color swatch from the color palette to a color node on the gradient arrow.
Add a color	Drag a color swatch from the color palette to any area along the gradient arrow.
Delete a color	Right-click a color node, and click Delete .
Set the transparency of a color	Click a color node, and move the Node transparency slider on the property bar. Higher values increase transparency.



Note

- When you choose a **Flat**, **Bitmap**, or **Texture** fill type from the **Type** list box, color nodes do not display in the image window; the current paint color determines the color of the flat fill, and the last settings for the bitmap fill or texture fill are applied. You can specify the transparency for a **Flat**, **Bitmap** or **Texture** fill type on the property bar.

{button ,AL(^AAppling gradient fills;',0,"Defaultoverview",,)} [Related topics](#)

Applying a transparency pattern to a fill

You can control the transparency level and the pattern for the transparency when you apply a fill to the entire image. The fill can be applied to any object layer to create foreground or background effects.

{button ,AL('AApplying a transparency pattern to a fill;',0,"Defaultoverview",)} [How to](#)

To apply a transparency pattern to a fill



- 1 Click **Edit** **Fill**.
- 2 In the **Edit fill** dialog box, click the **Fill color** tab.
- 3 Click a fill type and set the attributes in the corresponding dialog box.
- 4 Click the **Transparency tab**.
- 5 Choose a pattern type from the **Type** list box.
- 6 Set the **Start** transparency and **End** transparency values.
- 7 Drag in the display window at the top of the dialog box to place the adjustment nodes and preview the fill.

{button ,AL('Applying a transparency pattern to a fill;',0,"Defaultoverview",,)} [Related topics](#)



Allow you to correct colors between devices, and control how colors are displayed. The arrows appear orange when on, and grayed and broken when off.



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



Opens the Fill flyout (shown below). The Fill flyout provides preset fills, as well as various tools for setting uniform, fountain, texture, and pattern fills.





Opens the Advanced Import/Export Settings dialog box, which allows you to choose import and export options for profiles.



Opens the Advanced Settings dialog box, which allows you to choose Rendering Intent and Color Engine settings.



Opens the Advanced Display Settings dialog box, which allows you to choose settings for the out-of-gamut warning color and mapping colors into CMYK gamut.



Lets you create a new custom color palette.



Lets you open a custom color palette.



Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.



Gives you quick access to the most commonly used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.



Opens the Advanced Printer Settings dialog box, which allows you to link a color profile to a composite printer.



Lets you save a custom color palette.



Lets you save a custom color palette.



Represents a scanner and digital camera.



Opens the Advanced Printer Settings dialog box, which allows you to link a color profile to a separations printer.



Opens the Paint Color dialog box, which lets you choose or create a paint color.



Opens the Paper Color dialog box, which lets you choose or create a paper color.



Opens the Select Fill dialog box, which lets you choose a fill color or texture.



Lets you view the Mini Preview window in the Print dialog box.



Allows you to print on both sides of the page.



Lets you create and edit imposition layouts.



Sets the margins automatically.



Sets gutter spacing automatically.



Arranges the same page at each location on a signature.



Positions where the document is cut.



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



Applies equal horizontal and vertical gutter sizes.



Positions where the document is folded.



Arranges pages on a signature automatically.



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



Arranges pages in reading order, from left to right and top to bottom.



Crops the edge of the signature, instead of scaling down the document page.

Cropping and stitching images

You can crop an image to remove unwanted image areas. You can also stitch multiple images together to create a single, large image.

In this section, you'll learn about

- cropping images
- stitching images together

Cropping images

You can crop an image to remove unwanted image areas and to reduce its size. Cropping does not affect the resolution of the remaining areas. Corel PHOTO-PAINT also lets you crop around the editable area of a mask; however, the resulting image is always rectangular. For information about masks, see "Masking images."

You can also crop the color border surrounding an image.

{button ,AL(^ACropping images;',0,"Defaultoverview",,)} How to

To crop an image

- 1 Click the [Deskew crop tool](#).
- 2 Drag to select an area on the image.
- 3 Double-click inside the cropping area.

You can also

Fine-tune the cropping area

Straighten the cropped image

Drag the cropping handles.

Click inside the cropping area and drag the cropping handles to align the cropping area with the image area you want to straighten.



Tip

- You can also [crop](#) an image area by clicking the [Deskew crop tool](#) and typing values in the **Crop size** and **Crop edges** boxes on the property bar.

`{button ,AL('ACropping images;',0,"Defaultoverview",)} Related topics`

To crop to an editable area of a mask

1 Define an editable area on your image.



2 Click **Image**

Crop



To mask.

{button ,AL('ACropping images;',0,"Defaultoverview",)} Related topics

To crop a color border from an image

1 Click **Image**

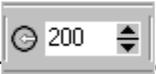


Crop



Crop border color.

2 Enable one of the following options:

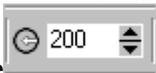
- **Paper**  crops the color specified in the **Paper** color swatch on the status bar

- **Paint**  crops the color specified in the **Paint** color swatch on the status bar

- **Other**  crops the color you choose using the color picker or the **Eyedropper tool**

3 In the **Tolerance** section, enable one of the following options:

- **Normal**  determines the color tolerance based on the similarity of hue values between adjacent pixels

- **HSB Mode**  determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels

4 Move the tolerance slider to set the tolerance for the color that you want to crop.



Tip

- You can also crop the border color by clicking the **Deskew crop tool** and clicking the **Crop to border button** on the property bar.

{button ,AL('ACropping images;',0,"Defaultoverview",,)} Related topics

Stitching images together

You can stitch images together to create a panoramic effect or to reassemble a large image that was scanned in parts. You can also specify the sequence in which the images are stitched together and remove unwanted images from the stitching sequence. You can stitch images in all color modes except black-and-white. If the selected images use the same color mode, the new file will use that color as well. If the selected files use a different color mode, the new file uses RGB color mode.

{button ,AL('AStitching images together;',0,"Defaultoverview",)} How to

To stitch images together

1 Open the images you want to stitch together.

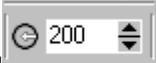


2 Click **Image** **Stitch**.

3 In this **Source files** area, click the images you want to stitch together, and click **Add**.

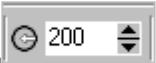
4 Click one of the following alignment buttons:

• **Vertical**  aligns images vertically

• **Horizontal**  aligns images horizontally

5 Click **OK**.

6 Adjust the following sliders:

• **Vertical**  lets you align the images vertically

• **Horizontal**  lets you align the images horizontally

You can also

Remove an image from the stitching selection

Click **Remove**.

Change the image stitching sequence

Drag an image to a new position.

Reverse the image stitching sequence

Click the **Reverse order** button.

{button ,AL('Astitching images together;',0,"Defaultoverview",)} [Related topics](#)

Creating and editing movies

You can make movies to add the illusion of movement to your images.

In this section, you'll learn about:

- [opening and playing movies](#)
- [creating movies](#)
- [modifying frame sequence and frame rate in a movie](#)
- [saving movies](#)
- [working with QuickTime VR movies](#)

Opening and playing movies

You can open all or part of a movie. Opening part of a movie reduces the amount of data your computer processes at one time. A movie plays continuously until you stop it. You can stop a movie at any frame, rewind to the first frame, or fast forward to the last frame. You can also step forward or backward through a movie one frame at a time, or move to a specific frame in a movie.

`{button ,AL('AOpening and playing movies;',0,"Defaultoverview",)} How to`

To open a movie



- 1 Click **File**  **Open**.
- 2 Choose the drive and folder where the movie is stored.
- 3 Click the filename.
- 4 From the list box beside the Files of type list box, choose one of the following:
 - **Full image**
 - **Partial load**

If you choose **Partial load**, type values in the **From** and **To** boxes to specify the range of frames you want to open.



Tips



- You can open a different section of a movie by clicking **Movie**  **Insert from file** after you open the movie.
- You can view the frames in a movie before you open them by dragging the **Preview** scroll bar.

{button ,AL("Opening and playing movies";0,"Defaultoverview",)} [Related topics](#)

To use movie playback controls

To

Play a movie

Do the following



Click **Movie** **Control**



Play Movie.

Stop a movie



Click **Movie** **Control**



Stop movie.

Rewind to the beginning of a movie



Click **Movie** **Control**



Rewind to beginning.

Fast forward to the end of a movie



Click **Movie** **Control**



Fast forward to end.

Move to a different frame



Click **Movie** **Go To Frame** and type a frame number in the **Frame** box.

Move forward one frame



Click **Movie** **Control**



Step forward one frame.

Move back one frame



Click **Movie** **Control**



Step back one frame.



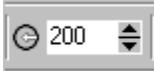
Tips

- You can also use the controls in the **Movie** Docker window to play, stop, rewind, fast forward, step forward a frame, or step

back a frame in a movie by clicking **Windows**



Dockers



Movie.

- You can also move to a specific frame by double-clicking the thumbnail of a frame in the **Movie** Docker window.

{button ,AL('AOpening and playing movies';,0,"Defaultoverview",)} [Related topics](#)

Creating movies

Movies contain a background and one or more objects that appear in the foreground.

Creating the background

When you create a movie background, you choose the size, resolution, color mode, and paper color. You can also create a movie background using an existing image. This image automatically becomes the first and only frame of the new movie file. For information about adding frames, see "To insert frames into a movie." A movie is saved to the .avi file format by default. To save the movie to another file type, see "Saving movies."

Creating moving objects

The moving parts in a movie are called objects. For more information about creating objects, see "Creating objects." The illusion of movement is created by moving an object in small increments from one frame to the next. Until you make an object a permanent part of the current frame, the object appears in each frame of the movie. To make the object a permanent part of the current frame, you combine it with the background. When you save a movie as a QuickTime movie, an animated GIF, or an AVI, objects are automatically combined with the background of each frame. This means that you can no longer edit the objects separately from the image. For more information about combining objects with the background, see "Grouping and combining objects."

You can view multiple frames in a movie simultaneously to help you position an object from frame to frame. The selected frames are superimposed on the current frame so that you can position the moving object relative to the next or previous frame. The objects are displayed in progressive shades to differentiate each frame.

{button ,AL('ACreating movies;',0,"Defaultoverview",)} How to

To create a movie background



- 1 Click **File** **New**.
- 2 Choose a **color mode** from the **Color mode** list box.
- 3 Open the **Paper color** picker, and click a background color.
- 4 Choose a frame size from the **Size** list box.

If you want to use a different unit of measure, choose an option from the list box beside the **Width** box.

- 5 Choose a value from the **Resolution** list box.
- 6 Enable the **Create a movie** check box.
- 7 Type a value between **1** and **1000** in the **Number of frames** box to specify the number of frames in the movie.



Notes

- If you want to create an animated GIF for use on a Web page, choose **8-bit paletted** color mode from the **Color mode** list box. This creates a smaller file to download. For information about the [Paletted color mode](#), see "[Changing the color mode of images.](#)"
- The maximum [resolution](#) a color monitor can display is 96 dpi. Choosing a higher dpi reduces playback performance.

{button ,AL('ACreating movies;',0,"Defaultoverview",)} [Related topics](#)

To create a movie background from an existing image



- 1 Click **File**  **Open**.
- 2 Choose the drive and folder where the file is stored.
- 3 Double-click the filename.



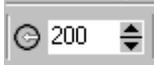
- 4 Click **Movie**  **Create from document**.

{button ,AL('ACreating movies;',0,"Defaultoverview",)} [Related topics](#)

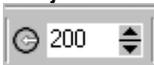
To create a moving object

1 Select an object with the **Object picker** tool.

2 Click **Edit**  **Copy.**

3 Click **Object**  **Combine**

 **Combine objects with background.**

4 Click **Window**  **Dockers**

 **Movie.**

5 In the image window, click the **Step forward one frame** button.

If you want to add a frame, click the **Insert frame** button in the **Movie** Docker window.

6 Click **Edit**  **Paste**

 **As new object.**

7 Position the object in the current frame.

8 Click **Object**  **Combine**

 **Combine objects with background.**

9 Repeat steps 5 to 8 for each frame in the movie.

{button ,AL('ACreating movies;',0,"Defaultoverview",)} [Related topics](#)

To position a moving object relative to other frames

1 Click **Window**  **Dockers**

 **Movie.**

- 2 Click the **Overlay frame** button In the **Movie** Docker window.
- 3 Move the red **Frame overlay** slider to specify the frames that you want to view.
- 4 Move the **Overlay** slider to change the **opacity** of the superimposed objects.
- 5 Select an **object** in the current frame with the **Object picker** tool.
- 6 Position the object in the current frame.

7 Click **Object**  **Combine**

 **Combine objects with background.**

{button ,AL("ACreating movies";,0,"Defaultoverview",)} [Related topics](#)

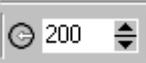
Modifying frame sequence and frame rate in a movie

You can edit movies by reorganizing and customizing the frame sequence. You can insert blank frames, frames that have been copied from another point in the movie, or entire movie or image files. You can also change the frame sequence as well as delete frames to decrease the playback time of a movie.

Changing the frame rate of a movie modifies the amount of time that a frame appears on the screen, letting you increase or decrease the speed of moving objects from one frame to another. You can assign a display length to individual frames or to all the frames in a movie.

{button ,AL(^AModifying frame sequence and frame rate in a movie;',0,"Defaultoverview",,)} How to

To change the order of movie frames

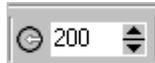
- 1 Click  **Movie**  **Move frame**.
- 2 In the **Move frames** dialog box, type a value to specify the first frame to move in the **Move frame** box.
- 3 Type a value to specify the last frame to move in the **To frame** box.
- 4 Enable one of the following options:

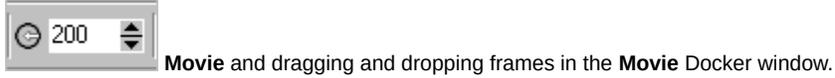
- **Before**  positions the frames before the frame specified in the **Frame** box

- **After**  positions the frames after the frame specified in the **Frame** box

- 5 Type a value to specify the location of the frames.



- You can also change the order of movie frames by clicking **Windows**  **Dockers**



{button ,AL("AModifying frame sequence and frame rate in a movie;',0,"Defaultoverview",)} [Related topics](#)

To insert frames into a movie

- 1 Click **Movie**  **Insert frame**.
- 2 Type a value in the **Insert** box.
- 3 Enable one of the following options:

- **Before**  inserts the frames before the frame specified in the **Frame** box

- **After**  inserts the frames after the frame specified in the **Frame** box

- 4 Type a value in the **Frame** box to specify the location of the new frames.
- 5 Enable one of the following options:

- **Copy current frame**  adds frames using a copy of the current frame

- **Use paper color**  adds blank frames using the current paper color

 **Note**

- You can insert up to 100 frames into a movie at a time.

 **Tip**

- You can also insert frames into a movie by clicking **Windows**  **Dockers**

 **Movie** and clicking the **Insert Frame** button in the **Movie** Docker window.

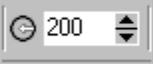
{button ,AL("AModifying frame sequence and frame rate in a movie;";0,"Defaultoverview",)} [Related topics](#)

To insert files into a movie

- 1 Click **Movie**  **Insert from file**.
- 2 Choose the drive and folder where the file is stored.
- 3 Click the filename.
- 4 Choose **Full image** from the list box to the left of **Options**.
- 5 Click **Open**.
- 6 Enable one of the following options:

- **Before**  inserts the frames before the frame specified in the **Frame** box

- **After**  inserts the frames after the frame specified in the **Frame** box
- 7 Type a value in the **Frame** box to specify the location of the file in the movie.

 **Note**

- If the current movie and the inserted file are different sizes, the inserted file conforms to the image dimensions of the current movie.

 **Tip**

- You can also insert frames into a movie by clicking **Windows**  **Dockers**

 **Movie** and clicking the [Insert from file](#) button in the **Movie** Docker window.

{button ,AL('AModifying frame sequence and frame rate in a movie;',0,"Defaultoverview",)} [Related topics](#)

To delete frames from a movie

- 1 Click **Movie**  **Delete frame**.
- 2 Type a value in the **From frame** box to specify the first frame to delete.
- 3 Type a value in the **To frame** box to specify the last frame to delete.

 **Tip**

- You can also delete the selected frame by clicking **Windows**  **Dockers**

 **Movie** and clicking the **Delete frames** button in the **Movie** Docker window.

{button ,AL("AModifying frame sequence and frame rate in a movie";0,"Defaultoverview",)} [Related topics](#)

To change the frame rate

1 Click **Window**  **Dockers**

 **Movie.**

2 Click a frame thumbnail in the **Movie** Docker window.

3 Type a value in the **Frame delay** box beside the thumbnail.

If you want to test the effect of the frame rate change on the movie, click the **Play movie** button.

 **Tip**

- You can change the frame rate of multiple frames simultaneously by holding down **CTRL**, choosing the frames, and typing a value in the **Frame delay** box.

{button ,AL('AModifying frame sequence and frame rate in a movie;',0,"Defaultoverview",)} [Related topics](#)

Saving movies

You can save a movie before or after you add the background and objects; however, when you save a movie as a QuickTime movie, an animated GIF, or to the .AVI format, objects are automatically combined with the background in every frame and are no longer editable.

If you want to save the movie for use on a Web page, save it to the animated GIF file format. When you save a movie to the animated GIF file format, you can adjust the number of colors in the movie and the number of times the movie replays. You can also specify a color you want to be transparent, which lets you see the background of a Web page through the movie. GIF animation supports only Paletted images. To convert a 24-bit image to the Paletted color mode, see "Changing images to the Paletted color mode."

{button ,AL(^ASaving movies;',0,"Defaultoverview",)} How to

To save a movie



- 1 Click **File** **Save As**.
- 2 Choose the drive and folder where you want to save the file.
- 3 From the Files of type list box, choose one of the following:
 - .AVI
 - .MOV - Quick Time Movie
- 4 Type the filename in the **File name** box and click **Save**.



Note

- To save a QuickTime movie, you must have QuickTime software installed on your computer.

{button ,AL('ASaving movies;',0,"Defaultoverview",)} [Related topics](#)

To save a movie as an animated GIF



- 1 Click **File**  **Export**.
- 2 Choose the drive and folder where you want to save the file.
- 3 Type the filename in the **File name** box.
- 4 Choose **GIF - GIF animation** from the **Files of type** list box and click **Save**.
- 5 Click the **Frame settings** tab, and enable one of the following options in the **Palette** section:

- **Use global**  uses the same color palette for all frames

- **Use local**  uses a different color palette for each frame

- 6 Type a value in the **Frame delay** box to specify the length of time between frames.

You can also

Play the animation repeatedly

Click the **File settings** tab, enable the **Loop frame** check box and enable an option in the **Repetition** area

Choose a color to appear transparent in the movie

Enable the **Image color** option, and click **Select color**. In the **Select color** dialog box, choose a color and click **OK**.

Save only the pixels that differ from the first frame

Enable the **Save difference** check box.

Refresh the image after each frame is loaded

Enable the **Interlace rows** check box.



Note

- When you save a movie as an animated GIF, objects are automatically combined with the background of each frame. This means that you can no longer edit the objects separately from the image.

{button ,AL('ASaving movies;',0,"Defaultoverview",)} [Related topics](#)

Working with QuickTime VR movies

QuickTime VR movies let you interact with the computer in virtual reality mode. QuickTime VR movies create a spatial environment in which you can navigate by looking up and down, turning around, and zooming.

A QuickTime VR file is composed of one or more nodes. A node is point from which an image can be viewed. There are two types of QuickTime VR nodes: panorama and object. A panorama node lets you view 360 degrees of an image as if you were turning around in one spot to view the image as a panorama. Images that have a greater width than height are best suited for a panorama. You can also create an image suitable for a panorama node by stitching a series of images together. For more information, see "[Stitching images together.](#)"

An object node lets you see many sides of an [object](#) as if the object is stationary in the center of the image and your view of it changes as you move around it. An object node requires a number of images of the same object from different views.

Opening QuickTime VR movies

You can open and edit QuickTime VR movies in Corel PHOTO-PAINT. If the file has multiple nodes, you must choose which node you want to open because only one node can be open at a time.

Saving single-frame movies or images as panorama nodes

You can save 24-bit RGB movies (.AVI format, QuickTime, or QuickTime VR) or 24-bit RGB images as a panorama node in a QuickTime VR movie file.

Saving multiple-frame movies as object nodes

You can save a multiframe 24-bit RGB movie as an object node in a scene. How an object is displayed by an object node is determined by the number of rows and the order of the frames. You can specify the number of images per row to determine the number of rows. For example, if you have a movie containing nine frames, specifying three images per row creates three rows.

The order of the frames is also important, because the rows are created chronologically. For example, a movie containing nine frames in three rows is ordered as follows: frames 1 to 3 in the top row; frames 4 to 6 in the middle row; frames 7 to 9 in the bottom row. Therefore, if the nine movie frames display an object from various views, frames 1 to 3 show it from an upward perspective, panning from left to right; frames 4 to 6 show it from a level perspective, panning from left to right; frames 7 to 9 show it from a downward perspective, panning from left to right. For information about how to change the order of movie frames, see "[Modifying frame sequence and frame rate in a movie.](#)"

To add a new node to a QuickTime VR movie

You can add nodes to a movie or overwrite existing ones.

To create low-resolution panorama nodes

You can create low-resolution panorama nodes for quicker downloading on a Web page. To create a low-resolution panorama node, you must first [resample](#) the image. For information about resampling images, see "[Changing image dimensions and resolution.](#)"

To link a QuickTime VR node

By saving and linking various nodes together in a scene you create a virtual reality world. All objects in a scene can be made into hot spots that link one node to another or to a URL. To link the current node to another node, you must save the current node in an existing QuickTime VR movie. For information about saving a node to an existing QuickTime VR movie, see "[To add a node to a QuickTime VR movie.](#)"

{button ,AL('AWorking with QuickTime VR movies;',0,"Defaultoverview",)} [How to](#)

To open a QuickTime VR movie



- 1 Click **File**  **Open**.
- 2 Choose the drive and folder where the file is stored.

If you want to open a particular node of a multiple-node movie, drag the **Preview** scroll bar to choose the scene that you want to open.

- 3 Double-click the filename.



Notes

- In order for Corel PHOTO-PAINT to open QuickTime VR files, QuickTime 3.0 or higher must be installed on your computer.
- All hot spots are loaded in Corel PHOTO-PAINT as objects.

{button ,AL('AWorking with QuickTime VR movies';,0,"Defaultoverview",)} Related topics

To save a movie to the QuickTime VR format



- 1 Click **File** **Save As**.
- 2 Choose the drive and folder where you want to save the file.
- 3 Choose **MOV - QuickTime VR** from the **Files of type** list box.
- 4 Type the filename in the **File name** box.
- 5 In the **QuickTime VR export** dialog box, type a name for the node in the **Node name** box.

If you are saving an object node, specify the number of images you want in a row in the **Number of images per row** box.



Notes

- If you overwrite a saved version of the QuickTime VR file, all previously defined hot spots in the modified node are lost. For more information about hot spots, see "[To link QuickTime VR nodes.](#)"
- The width of the image in a panorama movie must be a multiple of four pixels.



Tip

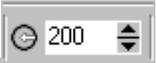
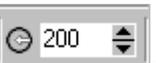
- You can customize how an object node responds to input from a mouse or keyboard when it is viewed in a QuickTime Player by enabling options in the **Control settings** section of the **QuickTime VR export** dialog box.

{button ,AL('AWorking with QuickTime VR movies;',0,"Defaultoverview",)} [Related topics](#)

To add a node to a QuickTime VR movie

- 1 Click  **File** > **Save As**.
- 2 Choose the drive and folder where the QuickTime VR movie is saved.
- 3 Choose **MOV - QuickTime VR** from the **Files of type** list box.
- 4 Double-click the filename of the QuickTime VR movie.
- 5 In the **Save an image to disk** dialog box, click **Yes**.
- 6 In the **QuickTime VR export** dialog box, type a name for the new node in the **Node name** box, and click **New Node**.

If you are saving a panorama node, choose one of the following:

-  **Full** creates a node with the original resolution of the image
-  **1/2 of full** creates a node with a resolution half that of the original image
-  **1/4 of full** creates a node with a resolution a quarter that of the original image
-  **Preview** creates a node with a thumbnail preview size

 **Tip**

- You can overwrite a specific node within a scene by choosing an existing node from the list.

{button ,AL('AWorking with QuickTime VR movies;',0,"Defaultoverview",)} [Related topics](#)

To link QuickTime VR nodes



- 1 Click **File**  **Save As**.
- 2 Choose the drive and folder where you want to save the node.
- 3 Type the filename in the **File name** box.
- 4 Choose **MOV - QuickTime VR** from the **Files of type** list box, and click **Save**.
- 5 In the **QuickTime VR export** dialog box, click the **Hot spots** tab.
- 6 Choose an **object** from the **Hot spot** list.
- 7 In the **Hot spot type** section, enable one of the following options:



- **Link**  links the hot spot to the node specified in the **Link to** box



- **URL**  links the hot spot to the **URL** specified in the **URL** box
- 8 Repeat steps 7 and 8 for all the objects in the **Hot spot** list.

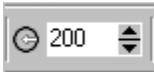
You can also

Name the VR world created by the linked nodes

Click the **VR world** tab, and type a name in the **VR world name** box.

Set one display size for all nodes within a scene

Click the **VR world** tab, and type width and height values in the **Default world** boxes.



Note

- Nodes can be linked via hot spots to other nodes in a scene or to a URL only if there are objects present in the node you are saving. For information about creating objects, see "[Creating objects.](#)"

{button ,AL(^AWorking with QuickTime VR movies;',0,"Defaultoverview",)} **Related topics**

Retouching Images

Corel PHOTO-PAINT lets you retouch images to improve their quality or modify their contents.

In this section, you'll learn about

- [fixing poorly scanned images](#)
- [removing red eye and dust and scratch marks](#)
- [sharpening images](#)
- [cloning images and objects](#)
- [erasing image areas](#)
- [smearing, smudging, and blending colors](#)

Fixing poorly scanned images

You can remove lines from scanned or interlaced video images. These lines can be filled with copies of adjacent lines of pixels or with colors derived from surrounding pixels. You can also remove moiré or noise. Moiré is the wave pattern produced when halftone screens of two different frequencies are superimposed on the same image. Noise is the speckled effect produced by scanning or video-capturing.

{button ,AL('AFixing poorly scanned images;',0,"Defaultoverview",)} How to

To fix poorly scanned images

To

Remove lines

Do the following



Click **Image** **Transform**



Deinterlace and specify the settings you want.

Remove moiré



Click **Effects** **Noise**



Remove moiré and specify the settings you want.

Remove noise



Click **Effects** **Noise**



Remove noise and specify the settings you want.

{button ,AL('AFixing poorly scanned images;',0,"Defaultoverview",)} [Related topics](#)

Removing red eye and dust and scratch marks

You can remove the red that can appear in the eye area of a subject in a scanned or digital photo by replacing the red with a different color. You can also remove marks from a scanned image of a dusty or scratched original image or photo.

{button ,AL('ARemoving red eye and dust and scratch marks;',0,"Defaultoverview",)} How to

To remove red eye

1 Define an editable area in your image.



2 Click **Effects**

Color transform



Red eye removal.

3 Open the **Replace color** picker, and click a color.



Tip

- You can also use a color from the image to replace the red in the eye area by clicking the **Eyedropper tool** and selecting a color in the image.

{button ,AL('ARemoving red eye and dust and scratch marks;',0,"Defaultoverview",)} [Related topics](#)

To remove dust and scratch marks from an image

- 1 Open the **Brush tools** flyout, and click the **Effect tool**.
- 2 On the property bar, open the **Effect tool** picker, and click the **Undither tool**.
- 3 Choose a brush from the **Brush type** list box.
- 4 Choose a nib from the **Nib shape** list box.
- 5 Move the **Nib size** slider.
- 6 Type a value from 1 to 100 in the **Amount** box to set the intensity of the repair.
- 7 Drag across the damaged area.



Tip

- You can remove dust and scratch marks from all areas of an image by clicking **Effects**



Noise



Dust and Scratch and specifying the threshold and radius settings you want.

`{button ,AL('ARemoving red eye and dust and scratch marks;',0,"Defaultoverview",)}` [Related topics](#)

Sharpening images

You can sharpen images to increase contrast, enhance image edges, or reduce shading. You can sharpen part of an image by applying brush strokes. You can also sharpen images by applying filters to an entire image or to an [editable area](#) you define. For information about defining an editable area, see "[Masking images](#)."

These filters can also be applied using a lens. For more information about lenses, see "[Working with lenses](#)."

The following table describes the filters you can use to sharpen an image.

<u>To</u>	<u>Use the</u>
Sharpen an image	Tune sharpen filter. This filter provides access to five sharpen filters at once. The thumbnail buttons let you preview the image as you apply any of the five filters.
Enhance image edges	Directional sharpen filter. This filter enhances the edges of an image without creating a grainy effect.
Remove shading	High pass filter. This filter removes image detail and shading. This filter can give an image an ethereal, glowing quality by emphasizing its highlights and luminous areas.
Increase contrast	Sharpen filter. This filter accentuates the edges of the image by focusing blurred areas and increasing the contrast between neighboring pixels.
Accentuate edge detail	Unsharp mask filter or the Adaptive unsharp filter. The Unsharp mask filter accentuates edge detail and focuses blurred areas in the image without removing low-frequency areas . Only those pixels with a grayscale value higher than the threshold value you specify are affected. The Adaptive unsharp filter accentuates edge detail by analyzing the values of neighboring pixels. This filter preserves most image detail, but its effect is most apparent in high-resolution images.

{button ,AL(^ASharpening images;',0,"Defaultoverview",)} [How to](#)

To sharpen selected areas by applying brush strokes

- 1 Open the **Brush tools** flyout, and click the **Effect tool**.
- 2 On the property bar, open the **Effect tool** picker, and click the **Sharpen tool**.
- 3 Choose a brush from the **Brush type** box.
- 4 Choose a nib from the **Nib shape** list box.
- 5 Move the **Nib size** slider.
- 6 Type a value in the **Amount** box to set the intensity of the stroke.
- 7 Drag across an image area.

{button ,AL('ASharpening images;',0,"Defaultoverview",)} **Related topics**

To sharpen an image by applying a filter

- 1 Click **Effects**  **Sharpen**, and click a filter.
- 2 In the filter dialog box, specify the settings you want.



Note

- Sharpen filters support all color modes except 48-bit RGB, 16-bit grayscale, Paletted, and black-and-white, except the **Sharpen** filter, which supports all color modes except Paletted and black-and-white.



Tip

- You can use this procedure to sharpen an editable area of an image.

{button ,AL("ASharpning images";0,"Defaultoverview",)} Related topics

Cloning images and objects

You can duplicate image areas and objects to cover damaged or unwanted elements in an image. The cloned areas or objects can be added to the active image or to another image. You can create realistic-looking cloned images or abstract images based on the original image.

{button ,AL("Cloning images and objects";0,"Defaultoverview",)} How to

To clone an image or object

- 1 Open the **Brush tools** flyout, and click the **Clone tool**.
- 2 On the property bar, open the **Clone tool** picker, and click one of the following tools:

- **Clone**  produces a duplicate of the area at the clone source

- **Impressionism clone**  produces brush strokes comprised of several colors, including the single color found at the clone source

- **Pointillism clone**  produces small dots that duplicate the colors located underneath the tool as you clone

3 Choose a brush from the **Brush type** list box on the property bar.

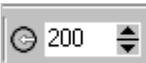
4 Click the image to set a source point for the clone (indicated by a crosshair cursor).

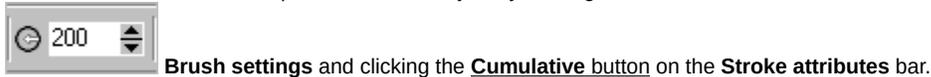
If you want to return the source-point to its original position when you release the mouse button, hold down **SHIFT + ALT**.

5 Drag the brush in the image window.

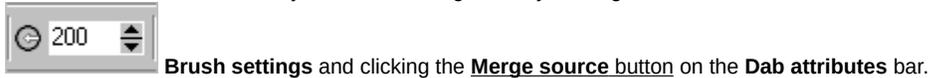
If you want to reset the clone source point, click the right mouse button.



- You can also create multiple clones of an object by clicking **Windows**  **Dockers**



- You can clone an object and the background by clicking **Windows**  **Dockers**



{button ,AL('ACloning images and objects;',0,"Defaultoverview",)} [Related topics](#)

Erasing image areas

You can restore image areas as you edit. For example, you can undo your most recent action, erase image areas to reveal the object, image background, or paper color, and replace a selected paint color in the image with the paper color.

{button ,AL('AErasing image areas;',0,"Defaultoverview",)} How to

To erase image areas

1 Open the Undo tools flyout, and click the Eraser tool.

2 Drag across an image area.



Notes

- The erased areas reveal the object below or the paper color.
- If the Lock object transparency button is disabled in the **Objects** Docker window, the object's marquee changes to exclude the areas you are erasing.

{button ,AL('AErasing image areas;',0,"Defaultoverview",)} Related topics

To erase an object

- 1 Select an [object](#) using the [Object picker tool](#).
- 2 Open the [Undo tools flyout](#), and click the [Eraser tool](#).
- 3 Drag across the object.

{button ,AL("AErasing image areas;',0,"Defaultoverview",,)} [Related topics](#)

To restore parts of an image

- 1 Open the Undo tools flyout, and click the Local Undo tool.
- 2 Drag across the area you want to restore.

{button ,AL('AErasing image areas;',0,"Defaultoverview",)} Related topics

To replace a paint color with the paper color

1 Open the [Undo tools flyout](#), and click the [Color replacer tool](#).

2 On the property bar, click one of the following buttons:

- **Normal**  determines the [color tolerance](#) based on color similarity

- **HSB**  determines the color tolerance based on the similarity of [hue](#), [saturation](#), and [brightness](#) levels between adjacent pixels

3 Click a color on the [color palette](#).

4 Drag in the image window.

{button ,AL("AErasing image areas;',0,"Defaultoverview",,)} [Related topics](#)

Smearing, smudging, and blending colors

You can smear, smudge, or blend the paint in an image. Smearing produces a similar effect to dragging your finger across wet paint. Smudging has the same effect as rubbing your finger across a pastel drawing. Blending softens the transition between colors or hard edges. You can smear, smudge, or blend the colors in an entire image or in an [editable area](#) you define. For more information about defining an editable area, see "[Masking images](#)."

`{button ,AL('ASmearing smudging and blending colors;',0,"Defaultoverview",)} How to`

To smear, smudge, or blend colors in an image

- 1 Select an object or the background image using the **Object pickertool**.
- 2 Open the **Brush tools** flyout, and click the **Effect tool**.
- 3 On the property bar, open the **Effect tool** picker, and click one of the following tools:
 - **Smear**
 - **Smudge**
 - **Blend**
- 4 Choose a brush from the **Brush type** list box on the property bar.
- 5 Drag in the image window.



Tips

- You can also increase the effect of the brush across an area without clicking multiple times by clicking **Windows**



Dockers



Brush settings and clicking the Cumulative button on the **Stroke attributes** bar.

- You can also apply the effect to all items in the image window by clicking **Windows**



Dockers



Brush settings and clicking the Merge source button on the **Dab attributes** bar.

{button ,AL('ASmearing smudging and blending colors;',0,"Defaultoverview",,)} Related topics

Printing

Corel PHOTO-PAINT 10 provides extensive options for printing your work.

In this section, you'll learn about

- [printing your work](#)
- [laying out print jobs](#)
- [previewing print jobs](#)
- [applying print styles](#)
- [fine-tuning print jobs](#)
- [printing colors accurately](#)
- [printing to a PostScript printer](#)

Printing your work

In Corel PHOTO-PAINT, you can print multiple copies of the same image. You can specify whether to print the active image, the active page, specific pages, specific images, or selections.

Before printing an image, you can specify printer properties, including paper size, graphics, and device options.

{button ,AL('APrinting your work;',0,"Defaultoverview",)} How to

To set printer properties



- 1 Click **File**  **Print**.
- 2 Click the **General** tab.
- 3 Click **Properties**.
- 4 In the **Properties** dialog box, set any properties.

{button ,AL('APrinting your work;',0,"Defaultoverview",,)} [Related topics](#)

To print your work

- 1 Click **File**  **Print**.
- 2 Click the **General** tab.
- 3 Choose a printer from the **Name** list box.
- 4 Type a value in the **Number of copies** box.

If you want the copies collated, enable the **Collate** check box.

- 5 Enable one of the following options:

- **Current document**  prints the active drawing
- **Current page**  prints the active page
- **Pages**  prints the pages that you specify
- **Documents**  prints the drawings that you specify
- **Selection**  prints the objects that you specify

 **Note**

- You must select objects before printing a selection.

 **Tip**

- You can preview your work by clicking on the **Mini preview button** on the title bar.

{button ,AL('APrinting your work;',0,"Defaultoverview",)} [Related topics](#)

Laying out print jobs

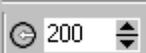
You can lay out a print job by specifying the size, position, and scale. Tiling a print job prints portions of each page on separate sheets of paper that you can assemble into one sheet. You would, for example, tile a print job that is larger than your printer paper.

If the orientation of a print job differs from the orientation specified in the printer properties, a message prompts you to adjust the paper orientation of the printing device. You can disable this prompt, so that the printer adjusts paper orientation automatically.

`{button ,AL('ALaying out print jobs;',0,"Defaultoverview",)} How to`

To specify the size and position of a print job

- 1 Click **File**  **Print**.
- 2 Click the **Layout** tab.
- 3 Enable one of the following options:

- **As in document**  sizes and positions the printed image

- **Fit to page**  sizes and positions the print job to fit to a printed page

- **Reposition images to**  lets you reposition the print job by choosing a position from the list box

 **Note**

- Enabling the **Reposition images to** option lets you specify size, position, and scale in the corresponding boxes.

{button ,AL('ALaying out print jobs;',0,"Defaultoverview",)} [Related topics](#)

To tile a print job

- 1 Click **File**  **Print**.
- 2 Click the **Layout** tab.
- 3 Enable the **Print tiled pages** check box.
- 4 Type values in the following boxes:

- **Tile overlap**  lets you specify the number of inches by which to overlap tiles

- **% of page width**  lets you specify the percentage of the page width the tiles will occupy

- **# of tiles**  lets you specify the number of horizontal and vertical tiles

 **Tip**

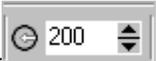
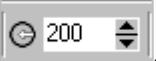
- Enable the **Tiling marks** check box to include tiling alignment marks.

{button ,AL('ALaying out print jobs;',0,"Defaultoverview",)} [Related topics](#)

To change the page orientation prompt



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Page orientation prompt** from the **Option** list.
- 4 Choose one of the following from the **Setting** list box:

- **Off**  **always match orientation**
- **On**  **ask if orientations differ**
- **Off**  **don't change orientation**

{button ,AL('ALaying out print jobs;',0,"Defaultoverview",)} [Related topics](#)

Previewing print jobs

You can preview your work to show you how the position and size of the print job will appear on paper. For a detailed view, you can zoom in on an area. You can view how the individual color separations will appear when printed. You can also increase the speed of a print preview by hiding the graphics.

Before printing your work, you can view a summary of issues for a print job to find potential printing problems. For example, you can check the current print job for print errors, possible print problems, and suggestions for resolving issues.

`{button ,AL('APreviewing print jobs;',0,"Defaultoverview",)} How to`

Using Preflight

Preflight checks the status of your file before you decide to output it. A summary of issues of potential problems and suggestions for resolving them is provided. You can specify which issues Preflight checks for. You can also save Preflight settings. For more information about specific Preflight settings, see any of the following:

- [To check for issues relating to printing a file](#)
- [To check for issues relating to publishing a PDF file](#)

`{button ,AL('AUsing Preflight;',0,"Defaultoverview",)} How to`

To preview a print job

- Click **File**



Print preview.



Tip

- You can also preview your work by clicking on the [Mini preview button](#) on the title bar.

{button ,AL('AUsing Preflight';,0,"Defaultoverview",)} [Related topics](#)

To magnify the preview page

1 Click **File**  **Print preview**.

2 Click **View**  **Zoom**.

3 Enable the **Percent** option, and type a value in the box.

 **Tips**

- You can also magnify the preview page by choosing a preset zoom level.
- You can also zoom in on a portion of the print preview by clicking the [Zoom tool](#) in the toolbox and marquee selecting an area.

{button ,AL(^AUsing Preflight;',0,"Defaultoverview",)} [Related topics](#)

To preview color separations

1 Click **File**  200  **Print preview.**

2 Click **View**  200  **Preview color**

 200  **Color.**

3 Click **View**  200  **Preview separations**

 200  **Separations.**

 200  **Note**

- You can only preview color separations if you have enabled the **Print separations** check box under the **Separations** tab in the **Print** dialog box.

 200  **Tips**

- You can preview the composite by clicking **View**  200  **Preview separations**

 200  **Composite.**

- You can view individual color separations by clicking on the tabs at the bottom of the application window.

{button ,AL('AUsing Preflight';,0,"Defaultoverview",)} [Related topics](#)

To hide or display graphics

1 Click **File**  **Print preview.**

2 Click **View**  **Show image.**

A check mark beside the menu command name indicates the graphic is displayed.

 **Note**

- When the **Show image** menu command is disabled, the print job is represented by a bounding box that you can use to position and size the job.

{button ,AL(^AUsing Preflight;',0,"Defaultoverview",)} [Related topics](#)

To view a summary of issues for a print job

- 1 Click **File**  **Print**.
- 2 Click the **Issues** tab.

If you don't want Preflight to check for certain issues, click **Settings**, double-click **Printing**, and disable any check boxes that correspond to issues you want overlooked.



- You can save settings by clicking the plus sign (+) and typing a name in the **Save preflight style** box.

{button ,AL('AUsing Preflight;',0,"Defaultoverview",)} [Related topics](#)

Applying print styles

A print style is a set of saved printing options. Each print style is a separate file. This lets you move a print style from one machine to another, back up a print style, and keep document specific styles in the same directory as the document file.

You can select a print style or edit a print style and save your changes. You can also delete print styles.

{button ,AL('AApplying print styles;',0,"Defaultoverview",)} How to

To select a print style



- 1 Click **File**  **Print**.
- 2 Choose one of the following from the **Print Style** list box:
 - **CorelDRAW defaults**
 - **CorelR.A.V.E**
 - **Corel PHOTO-PAINT defaults**
 - **Browse**

{button ,AL(^AApplying print styles;',0,"Defaultoverview",)} [Related topics](#)

To save a print style



- 1 Click **File**  **Print**.
- 2 Click the **General** tab.
- 3 Set any printing options.
- 4 Click **Save as**.
- 5 Choose the drive and folder where you want to save the print style.
- 6 Type a name for the style in the **File name** box.



Tips

- When you save a print style, a dialog box opens that includes a section called **Settings to include**. The settings in this section correspond to the printing options you have already selected. You can also specify which settings to include in a print style in this dialog box.



- You can also save a print style by clicking **File**  **Print preview** mode.

{button ,AL('Applying print styles;',0,"Defaultoverview",)} [Related topics](#)

To edit a print style



- 1 Click **File**  **Print**.
- 2 Choose a print style from the **Print style** list box.
- 3 Modify any of the printing options.
- 4 Click **Save as**.
- 5 Choose the drive and folder where the print style is stored.
- 6 Click the filename.



Note

- You should save the modified settings as a print style or apply the changes before canceling; otherwise, you'll lose all of the modified settings.

{button ,AL('Applying print styles;',0,"Defaultoverview",)} Related topics

To delete a print style



- 1 Click **File** **Print preview**.
- 2 Select a print style.
- 3 Click the minus sign (-).

{button ,AL('AApplying print styles;',0,"Defaultoverview",)} [Related topics](#)

Fine-tuning print jobs

You can specify driver compatibility settings for a selected printing device driver. For example, some non-PostScript printing devices cannot hold a full page in memory and must print the page in multiple passes, or bands. If printing is too slow, you can split a print job into bands before it is sent to the printer driver.

You can send bitmapped images to non-PostScript printing devices all at once or in smaller blocks (below 64 KB), called chunks. You can choose the threshold over which bitmapped images print in chunks and specify the degree to which each chunk overlaps adjacent chunks.

When printing to a black-and-white printing device, you can specify to print color print jobs as grayscale.

To reduce file size, you can downsample bitmapped images . Because bitmapped images are made up of pixels. when you downsample a bitmapped image, the number of pixels per line decreases, which decreases the file size.

{button ,AL(^AFinetuning print jobs;',0,"Defaultoverview",,)} How to

To specify driver compatibility settings



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Global, Printing**, and click **Driver compatibility**.
- 3 Select a non-PostScript printing device from the **Printer** list box.
- 4 Enable any of the check boxes that correspond to the settings you want to specify.

{button ,AL('AFinetuning print jobs;',0,"Defaultoverview",)} [Related topics](#)

To choose a threshold and chunk overlap



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose one of the following from the **Option** list:
 - **Bitmap output threshold (K)**
 - **Bitmap chunk overlap pixels**
- 4 Choose a value from the **Setting** list box.

{button ,AL('AFinetuning print jobs;',0,"Defaultoverview",)} [Related topics](#)

To print color print jobs in grayscale



- 1 Click **File**  **Print**.
- 2 Click the **Misc** tab.
- 3 Enable the **All colors as grayscale** option in the **Proofing options** area.

{button ,AL("AFinetuning print jobs";,0,"Defaultoverview",)} [Related topics](#)

To downsample bitmapped images



- 1 Click **File** **Print**.
- 2 Click the **Misc** tab.
- 3 Enable the **Downsample to** check box, and type a value in the corresponding box.

{button ,AL("AFinetuning print jobs";,0,"Defaultoverview",)} [Related topics](#)

Printing colors accurately

To reproduce colors accurately, you can apply the International Color Consortium (ICC) color profile or you can choose a specific [color profile](#) for your printer.

Using color management also helps you ensure accurate color reproduction. You can output color bitmapped images as CMYK, RGB, or grayscale. For information on selecting printing device color profiles, see "[Reproducing colors accurately.](#)"

{button ,AL(^APrinting colors accurately;',0,"Defaultoverview",)} [How to](#)

To apply the ICC color profile



- 1 Click **File** **Print**.
- 2 Click the **Misc** tab.
- 3 Enable the **Apply ICC profile** check box.



Note

- Applying the ICC color profile on the **Misc** page will override any settings that you specified for separations printer profiles in the **Color management** dialog box. For information about applying the ICC color profile in the **Color management** dialog box, see "[To choose a color profile.](#)"

{button ,AL("Printing colors accurately";,0,"Defaultoverview",)} Related topics

To output color bitmapped images



- 1 Click **File**  **Print**.
- 2 Click the **Misc** tab.
- 3 Choose one of the following from the **Output color bitmaps as** list box,:

- **RGB**
- **Grayscale**
- **CMYK**



Note

- The CMYK option is available only for Postscript devices.

{button ,AL('APrinting colors accurately;',0,"Defaultoverview",)} [Related topics](#)

Printing to a PostScript printer

PostScript is a page description language that sends printing instructions to a PostScript device. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document. For improved compatibility with third-party prepress software, you can choose a PostScript Printer Description (.ppd) file. A .ppd file describes the capabilities and features of your PostScript printer and is available from your printer manufacturer.

You can print to a PostScript printing device. To ensure that a print job prints properly on a PostScript Level 1 device, you can test for potential issues such as complex graphics and fountain fills for banding. To ensure that your print jobs print properly, you can reduce curve complexity by increasing flatness. Curve flatness determines how smooth a curve appears when printed. As the flatness increases, curves begin to appear as connected straight lines.

A print job that contains too many fonts may not print properly, and a print job that contains too many spot colors increases file size. You can set the PostScript options to warn you when a print job contains more than a set number of fonts or spot colors. You can specify the maximum number of bitmap fonts that a print job can contain.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} How to

To select a PPD file



- 1 Click **File**  **Print**.
- 2 Click the **General** tab.
- 3 Select a PostScript printer from the **Name** list box.
- 4 Enable the **Use PPD** check box.
- 5 Choose the drive and folder where the file is stored.
- 6 Double-click the filename.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

To print to a PostScript device



- 1 Click **File**  **Print**.
- 2 Select a PostScript printer from the **Name** list box.
- 3 Click the **PostScript** tab.
- 4 From the **Compatibility** list box, choose the PostScript level that corresponds to the printer.

If you want to compress your bitmaps when printing, enable the **Use JPEG compression** check box, and adjust the **Quality factor** slider.



Note

- You can only compress bitmaps by saving them as **.prn** or **.ps** files.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

To test for complex graphics



- 1 Click **File**  **Print**.
- 2 Click the **Issues** tab.
- 3 Click **Settings**.
- 4 Double-click **Printing warnings**.
- 5 Enable any of the following check boxes:
 - **Text with texture fills (PS Level1 Only)**
 - **Bitmaps in complex clipping paths (PS Level1 only)**
 - **Texture fills in complex objects (PS Level1 only)**
 - **Complex clipping regions (PS Level1 only)**
 - **Objects with outline having many nodes (PS Level1 only)**
 - **Objects with outline and fill having many nodes (PS Level1 only)**

{button ,AL(^APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

To test fountain fills for banding



- 1 Click **File**  **Print**.
- 2 Click the **Issues** tab.
- 3 Click **Settings**.
- 4 Double-click **Printing warnings**.
- 5 Enable the **Banded fountain fills** check box.

If you want to optimize fountain fills to reduce complexity, enable the **Optimize fountain fills** check box under the **PostScript** tab.



Note

- Testing fountain fills for banding applies only to linear fountain fills.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

To reduce curve complexity



- 1 Click **File** **Print**.
- 2 Click the **PostScript** tab.
- 3 Type a value in the **Set flatness to** box.

{button ,AL("APrinting to a PostScript printer";,0,"Defaultoverview",)} [Related topics](#)

To set color separations and font warning options



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Spot color separations warning** from the **Option** list.
- 4 Choose one of the following from the **Setting** list:
 - **If any spot colors are used**
 - **If more than 1 spot color used**
 - **If more than 2 spot colors used**
 - **If more than 3 spot colors used**
- 5 Choose **Fonts warning threshold** from the **Option** list.
- 6 Choose a number from the **Setting** list.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

To choose the maximum number of bitmap fonts



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose a number from the **Bitmap font limit (PS)** list box.

If you want to set a maximum bitmap font size, choose a font size from the **Bitmap font size threshold (PS)** list box.

{button ,AL('APrinting to a PostScript printer;',0,"Defaultoverview",)} [Related topics](#)

Commercial printing

With Corel PHOTO-PAINT, you can prepare a print job for commercial printing

In this section, you'll learn about

- [preparing a print job for a service bureau](#)
- [working with imposition layouts](#)
- [printing printer's marks](#)
- [printing color separations](#)
- [working with color trapping](#)
- [specifying In-RIP trapping settings](#)
- [printing to film](#)

Preparing a print job for a service bureau

You can print a drawing to a file, which lets the service bureau send the file directly to an output device. If a PostScript file is to be trapped or imposed by a service bureau, you can ensure that the file conforms to the Document Structuring Convention (DSC). If you are unsure about which settings to choose, consult the service bureau.

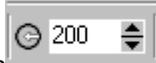
You can include a job information file or a printed sheet with all the prepress settings that you have specified.

For more information about commercial printing, see [Reference: commercial printing](#).

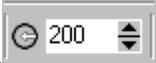
`{button ,AL('APreparing a print job for a service bureau;',0,"Defaultoverview",)} How to`

To print to a file

- 1 Click **File**  **Print**.
- 2 Click the **General** tab.
- 3 Enable the **Print to file** check box.
- 4 Click the flyout arrow, and click one of the following commands:

- **For Mac**  saves the drawing to be readable on a Macintosh computer
- **Single file**  prints pages to a single file
- **Pages to separate files**  prints pages to separate files
- **Plates to separate files**  prints plates to separate files

- 5 Click **Print**.
- 6 Choose one of the following from the **Save as type** list box:

- **Print file**  saves the file as a **.prn** file
- **PostScript file**  saves the file as a **.ps** file

- 7 Choose the drive and folder where you want to save the file.
- 8 Type a filename in the **File name** box.

 **Note**

- If you prefer not to prepare PostScript files, service bureaus equipped with the application in which you created your work can take the original files (for example, CorelDRAW files) and apply the required prepress settings.

{button ,AL('Preparing a print job for a service bureau;',0,"Defaultoverview",)} [Related topics](#)

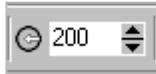
To conform to DSC



- 1 Click **File** **Print**.
- 2 Click the **PostScript** tab.
- 3 Enable the **Conform to DSC** check box.

{button ,AL("Preparing a print job for a service bureau;"',0,"Defaultoverview",)} [Related topics](#)

To include a job information sheet with the print job



- 1 Click File **Print**.
- 2 Click the **Misc** tab.
- 3 Enable the **Print job information sheet** check box.
- 4 Click **Info settings**.
- 5 In the **Information** area, disable any of the options.
- 6 In the **Destination** area, enable one of the following :
 - **send to text file**
 - **send to printer**

{button ,AL('APreparing a print job for a service bureau;',0,"Defaultoverview",)} [Related topics](#)

Working with imposition layouts

Working with imposition layouts lets you print more than one page of a document on each sheet of paper. You can choose a preset imposition layout to create documents such as magazines and books to print on a commercial printing press; produce documents that involve cutting or folding, such as mailing labels, business cards, pamphlets, or greeting cards; or print multiple thumbnails of a document on one page. You can also edit a preset imposition layout to create your own layout.

You can select a binding method by choosing from three preset binding methods or you can customize a binding method. When you choose a preset binding method, all but the first signature are automatically arranged.

You can arrange pages on a signature manually or automatically. When you arrange the pages automatically, you can choose the angle of the image. If you have more than one page across or down, you can specify the size of gutters between pages; for example, you can choose the automatic gutter spacing option, which sizes gutters so that the document's pages fill the entire available space in the layout.

When printing on a desktop printer, you can adjust the margins to accommodate the nonprintable area of a page. If the margin is smaller than the nonprintable area, the edges of some pages or some printer's marks may be clipped by your printer.

{button ,AL('AWorking with imposition layouts;',0,"Defaultoverview",)} How to

To choose a preset imposition layout



- 1 Click **File**  **Print**.
- 2 Click the **Layout** tab.
- 3 Choose an imposition layout from the **Imposition layout** list box.



Note

- The layout you choose does not affect the original document, only the way it is printed.

{button ,AL('AWorking with imposition layouts;',0,"Defaultoverview",)} [Related topics](#)

To edit an imposition layout



- 1 Click **File**  **Print**.
- 2 Click the **Layout** tab.
- 3 Choose an imposition layout from the **Imposition layout** list box.
- 4 Click **Edit**.
- 5 Edit any imposition layout settings.
- 6 Click **Save layout** on the property bar.
- 7 Type a name for the imposition layout in the **Save as** box.



Note

- When editing an imposition layout, you should save it with a new name; otherwise the settings for a preset imposition layout will be overwritten.

{button ,AL('AWorking with imposition layouts;',0,"Defaultoverview",)} [Related topics](#)

To select a binding method



- 1 Click **File** **Print preview**.
- 2 Click the **Imposition layout** tool.
- 3 Choose **Edit basic settings** from the **What to edit** list box on the property bar.
- 4 Type values in the **Pages across/down** boxes.

If you want the page to be double-sided, click the **Single/double sided** button.

- 5 Choose one of the following binding methods from the **Binding mode** list box:

- **Perfect binding**
- **Saddle stitch**
- **Collate and cut**
- **Custom binding**



Notes

- If you choose either **Perfect binding** or **Custom binding**, type a value in the corresponding box.
- When you click the **Single/double sided layout** for double-sided printing, and you are printing on a nonduplex printing device, a wizard automatically provides instructions on how to insert the paper into the printer, so that you can print on both sides of the page.

{button ,AL('AWorking with imposition layouts;',0,"Defaultoverview",)} [Related topics](#)

To arrange pages



- 1 Click **File** **Print preview**.
- 2 Click the **Imposition layout** tool.
- 3 Choose **Edit page placements** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:

- **Intelligent auto-ordering**
- **Sequential auto-ordering**
- **Cloned auto-ordering**

If you want to arrange the page numbering manually, click on the page and specify the page number in the **Page sequence number** box.

- 5 Choose an angle from the **Page rotation** list box.

{button ,AL("AWorking with imposition layouts";0,"Defaultoverview",)} [Related topics](#)

To edit gutters



- 1 Click **File**  **Print preview**.
- 2 Click the **Imposition layout** tool.
- 3 Choose **Edit gutters and finishing** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:
 - **Auto gutter spacing**
 - **Equal gutters**
- 5 Click one of the following buttons:
 - **Cut location**
 - **Fold location**



Notes

- If you click the **Equal gutters** button, you must specify a value in the **Gutter size** box.
- You can edit the gutters only if you've selected an imposition layout with two or more pages across and down.

{button ,AL('AWorking with imposition layouts';,0,"Defaultoverview",)} [Related topics](#)

To adjust margins



- 1 Click **File**  **Print preview**.
- 2 Click the **Imposition layout** tool.
- 3 Choose **Edit margins** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:

- **Auto margins**
- **Equal margins**



Notes

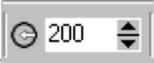
- If you click the **Equal margins** button, you must specify values in the **Top/left margin** boxes.
- When preparing a job for a commercial press, the service bureau may request minimum margin sizes, such as for page grippers and printer's marks.

{button ,AL('AWorking with imposition layouts;',0,"Defaultoverview",)} [Related topics](#)

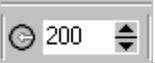
Printing printer's marks

Printing printer's marks lets you print information on a page about how a work should be printed. You can set crop/fold marks, bleed limits, and registration marks; print composite crop/fold marks, color calibration marks, and densitometer scales; and include page numbers and file information, such as the job name and date. You can also specify the position of the printer's marks on the page.

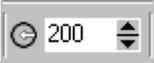
The available printer's marks are as follows:

- **Crop/fold marks**  represent the size of the paper and print at the corners of the page. You can print crop/fold marks to use as guides to trim the paper. If you print multiple pages per sheet (for example, two rows by two columns) you can choose to print the crop/fold marks on the outside edge of the page so that all crop/fold marks are removed after the cropping process, or you can choose to add crop marks around each row and column.

- **Bleed limit**  determines how far an image can extend beyond the crop marks. When you use a **bleed** to extend the print job to the edge of the page, you must set a bleed limit. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the print job must extend beyond the edge of the final paper size.

- **Registration marks**  are required to line up film for proofing or printing plates on a color press. They print on each sheet of a color separation.

- **Color calibration bars**  are color scales that print on each sheet of a color separation and ensure accurate color reproduction. To see calibration bars, the page size of the print job must be larger than the page size of the work you are printing.

- **Densitometer scale**  is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.

- **Page numbers**  helps you collate pages of an image that do not include any page numbers or do not contain page numbers that correspond to the actual number of pages.

- **File information**  prints file information, such as, the color profile; halftone settings; name, date, and time the image was created; plate number; and job name.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [How to](#)

To print crop and fold marks

- 1 Click **File**  **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Crop/fold marks** check box.

If you want to print only the exterior crop/fold marks, enable the **Exterior only** check box.



Note

- To print crop and fold marks, the paper on which you print must be 0.5 inches larger on all sides than the page size of the image that you are printing.



Tip

- To set crop and fold marks, see "[To edit gutters.](#)"

Related topics

To print composite crop/fold marks



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Composite crop marks** from the **Option** list.
- 4 Choose **Output in CMYK** from the **Setting** list.

{button ,AL('APrinting printers marks';0,"Defaultoverview",)} [Related topics](#)

To set a bleed limit



- 1 Click **File**  **Print**.
- 2 Click the **Layout** tab.
- 3 Enable the **Bleed limit** check box.
- 4 Type a bleed limit in the **Bleed limit** box.



Note

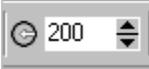
- Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that uses memory needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

To print registration marks



- 1 Click **File**  **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Print registration marks** button.
- 4 Choose a registration mark style from the **Style** list box.



Note

- To print registration marks, the paper on which you print must be 0.5 inches larger on all sides than the page size of the image that you are printing.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

To print color calibration bars and densitometer scales



- 1 Click **File** **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Calibration bars** area, enable any of the following check boxes:

- **Color calibration bar**
- **Densitometer scales**

If you want to customize the levels of gray in one of the densitometer scale squares, choose a number from the **Densities** list (lower values represent lighter squares) and type a new density for that square.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

To print page numbers

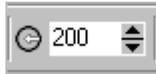


- 1 Click **File** **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Print page numbers** check box.

If you want to position the page number inside the page, enable the **Position within page** check box.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

To print file information



- 1 Click **File** **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Print file information** check box.
- 4 Type a job name in the **Job name/slug line** box.

If you want to position the file information inside the page, enable the **Position within page** check box.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

To position printer's marks



- 1 Click **File**  **Print preview**.
- 2 Click the **Marks placement tool**.
- 3 Click the **Auto-position marks rectangle** button on the property bar.
- 4 Type values in the **Marks alignment rectangle** boxes.



Tips

- You can also change the position of printer's marks by clicking on a printer's mark icon in the print preview window and dragging the bounding box.
- If you want to affix printer's marks to the object's bounding box instead of to the page bounding box, click the **Prepress** tab in the **Print** dialog box, and enable the **Marks to objects** button.

{button ,AL('APrinting printers marks;',0,"Defaultoverview",)} [Related topics](#)

Printing color separations

When you send color work to a service bureau or printing shop, either you or the service bureau must create color separations. Color separations are necessary because a typical printing press applies only one color of ink at a time to a sheet of paper. You can specify the color separations to print, including the order in which they print.

Printing presses produce color using either process color or spot color, or both. You can convert the spot colors to process colors at printing time. For more information on spot and process colors, see "Choosing colors."

Corel also supports Pantone Hexachrome, a type of printing process that increases the range of printable colors. To use Pantone Hexachrome color effectively, you can use the Pantone Hexachrome process color. Talk to the service bureau about whether you should use Pantone Hexachrome color.

When setting halftone screens to print color separations, we recommend that you use default settings; otherwise, screens can be improperly set and result in undesirable moiré patterns and poor color reproduction. However, if you are using an imagesetter, the screen technology should be set to match the type of imagesetter the service bureau uses. Before customizing a halftone screen, consult the service bureau to determine the correct setting.

{button ,AL('APrinting color separations;',0,"Defaultoverview",)} How to

To print color separations



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **Print separations** check box.

If you want to print specific color separations, enable the corresponding check box in the list of color separations.



Tips

- Although not recommended, you can print separations in color by enabling the **Print separations in color** check box in the **Options** area.
- You can change the order in which color separations print, by enabling the **Use advanced settings** check box, clicking **Advanced**, and choosing an order from the **Order** list box.

{button ,AL('APrinting color separations;',0,"Defaultoverview",)} [Related topics](#)

To use PANTONE Hexachrome process color



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **Print separations** check box.
- 4 Enable the **Hexachrome plates** check box in the **Options** area.

{button ,AL('APrinting color separations;',0,"Defaultoverview",)} [Related topics](#)

To convert spot colors to process colors



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **Print separations** check box.
- 4 Enable the **Convert spot colors to process** check box in the **Options** area.



Note

- Changing the spot colors to process colors when you print does not affect the document, only the way it is printed.

{button ,AL('APrinting color separations;',0,"Defaultoverview",)} [Related topics](#)

To customize a halftone screen



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **Print separations** check box.
- 4 Enable the **Use advanced settings** check box.
- 5 Click **Advanced**.
- 6 Change any of the following settings:

- **Screening technology**
- **Halftone type**
- **Resolution**



Note

- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can set one to print at 45 degrees and the other at 90 degrees.

{button ,AL('APrinting color separations;',0,"Defaultoverview",)} [Related topics](#)

Working with color trapping

Trapping intentionally overlaps colors so that minor problems with the alignment of printing plates are not noticed. To overlap colors and create color trapping, one color must overprint the other. Overprinting works best when the top color is much darker than the underlying color; otherwise, an undesirable third color may result (for example, cyan over yellow may result in a green object).

You can preserve overprint settings by choosing to overprint specific color separations, specify in which order they will print, and specify whether you want to overprint graphics, text, or both.

For advanced trapping options, see "[Specifying In-RIP trapping settings.](#)"

{button ,AL('AWorking with color trapping;',0,"Defaultoverview",)} [How to](#)

To overprint selected color separations



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **Print separations** check box.
- 4 Enable the **Use advanced settings** check box.
- 5 Click **Advanced**.
- 6 In the **Advanced separations settings** dialog box, choose a color separation from the **Screening technology** list box.
- 7 In the **Overprint** column, click one or both of the following icons:

- **Overprint graphics**
- **Overprint text**



Note

- The icons appear darker when the separation is set to overprint.



Tip

- You can change the order in which color separations print by selecting a color separation and choosing an order from the **Order** list box.

{button ,AL('AWorking with color trapping;',0,"Defaultoverview",)} [Related topics](#)

Specifying In-RIP trapping settings

In-RIP trapping allows you to specify advanced trapping settings. Before selecting In-RIP trapping, ensure that your PostScript 3 printer has In-RIP options.



You can select a trap width the amount that one color spreads into another. You can also specify image trap placement, which determines where the trap occurs. You can, for example, specify whether the trap is a choke or a spread, depending upon the neutral densities of adjacent colors. Neutral density indicates the lightness or darkness of a color and helps determine how adjacent colors spread into one another.

You can specify a threshold at which a trap will be created by specifying a step trap limit. If trap colors are of similar neutral densities, the trap placement will be adjusted accordingly. The step trap limit specifies a threshold at which a trap will adjust.

Before trapping, you can set the inks; for example, you can set an ink to opaque, as in the case of a metallic ink, so that nothing shows through it. To reduce the visibility of a trap, you can decrease the amount of ink color in a trap. This is especially helpful in the case of pastel colors, contrasting colors, and colors with similar neutral densities.

{button ,AL('ASpecifying InRIP trapping settings;',0,"Defaultoverview",)} How to

To select a trap width



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **In-RIP trapping** check box.
- 4 Click **Settings**.
- 5 Type a value in the **Trap width** box.

If you are trapping to black, type a value in the **Black trap width** box.



Note

- To select **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab of the **Print** dialog box.

{button ,AL('ASpecifying InRIP trapping settings',0,"Defaultoverview",)} [Related topics](#)

To specify image trap placement

- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **In-RIP trapping** check box.
- 4 Click **Settings**.
- 5 From the **Image trap placement** list box, choose one of the following placements:

- **Neutral density**  used to determine the lighter object and thus, the direction and placement of the trap
- **Choke**  used to trap a dark foreground object to a light background image
- **Spread**  used to trap a light foreground object to a dark background image
- **Centerline**  used when adjacent images and objects have similar neutral densities or when image density changes along an object's edge

If you want to trap an object to an image, enable the **Trap objects to images** option.

 **Note**

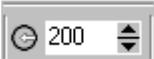
- To select **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab of the **Print** dialog box.

{button ,AL('ASpecifying InRIP trapping settings;',0,"Defaultoverview",)} [Related topics](#)

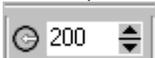
To specify a threshold



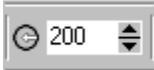
- 1 Click **File** **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **In-RIP trapping** check box.
- 4 Click **Settings**.
- 5 Type a value in one or any of the following boxes:

- **Step limit**  specifies a threshold between color variations. The lower the threshold value, the more likely it is that a trap will be created

- **Black limit**  specifies the threshold at which process black is considered pure black

- **Black density limit**  specifies a neutral density value for the black ink

- **Sliding trap limit**  specifies the difference between the neutral densities of adjacent colors at which a trap adjusts (slides) from the darker side of a color edge toward the centerline. The lower the sliding trap limit, the more gradual the transition



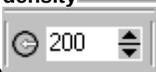
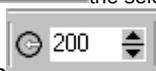
Note

- To select **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

{button ,AL('ASpecifying InRIP trapping settings;',0,"Defaultoverview",)} [Related topics](#)

To set inks for trapping

- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **In-RIP trapping** check box.
- 4 Click **Settings**.
- 5 Click **Type**, and for each color separation, select one of the following:

- **Transparent**  the selected ink doesn't get trapped, but anything beneath it does
- **Neutral density**  the neutral density of the selected ink determines how it is treated
- **Opaque**  the selected ink is treated as opaque
- **Opaque ignore**  the selected ink is doesn't get trapped nor does anything beneath it

 **Note**

- To select **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

{button ,AL('ASpecifying InRIP trapping settings;',0,"Defaultoverview",)} [Related topics](#)

To select a trap color reduction



- 1 Click **File**  **Print**.
- 2 Click the **Separations** tab.
- 3 Enable the **In-RIP trapping** check box.
- 4 Click **Settings**.
- 5 Type a value in the **Trap color reduction** box.



Notes

- A reduction value of 100% indicates no reduction, while a lower value reduces the neutral density.
- To select **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

{button ,AL('ASpecifying InRIP trapping settings;',0,"Defaultoverview",)} [Related topics](#)

Printing to film

You can set up a print job to produce negative images. An imagesetter produces images on film that may need to be produced as negatives depending on which printing device you are using. Consult the service bureau or printing shop to determine whether you can produce images on film.

You can specify to print with the emulsion down. Printing with the emulsion down produces a backward image on desktop printers.

`{button ,AL('APrinting to film;',0,"Defaultoverview",)} How to`

To print a negative



- 1 Click **File**  **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Invert** check box.



Note

- Do not choose negative film if you are printing to a desktop printer.

{button ,AL("Printing to film";,0,"Defaultoverview",)} [Related topics](#)

To specify film with the emulsion down



- 1 Click **File** **Print**.
- 2 Click the **Prepress** tab.
- 3 Enable the **Mirror** check box.

{button ,AL("APrinting to film";,0,"Defaultoverview",)} [Related topics](#)

Reference: commercial printing

If you use commercial printing services for your print jobs, you probably use a service bureau or a printing shop. The service bureau takes your file and converts it directly to film or to plates. The printing shop uses the film from a service bureau to make printing plates.

When you prepare a print job for commercial printing, you can send camera-ready paper output or the work on disk. If you send the work on disk, the service bureau needs either a PostScript file or a native file from the application that you use. If you are creating a file to send to an imagesetter or a platesetter, speak with the service bureau about the best file format and printing device settings to use. Always provide a final printout of the work to the service bureau, even if it is only a black-and-white representation. This helps the service bureau to identify and assess any potential problems.

Before printing a drawing, you must choose and properly configure the appropriate printing device driver. Consult the printing device manufacturer instructions, or the service bureau or printing shop that you use to print the work, to find out the best way to set up the printing device driver.

Customizing Corel applications

You can customize Corel graphics applications by arranging command bars and commands to suit your needs. Command bars include menus, toolbars, the property bar, and the status bar.

Corel online Help is based on an application's default settings. When you customize command bars, commands, and buttons, the Help topics associated with them do not reflect your changes.

In this section, you'll learn about

- [setting multiple workspaces](#)
- [customizing keyboard shortcuts](#)
- [customizing toolbars](#)

You can also learn about additional customization features specific to the Corel graphics application you are using.

Setting multiple workspaces

A workspace is a configuration of settings that specifies how the various command bars, commands, and buttons are arranged when you open the application. You can create, choose, and delete workspaces. You can also import and export workspaces to and from other computers using the same application. For example, you may want a group of users to have a similar look and feel to the workspace they are using.

`{button ,AL('ASetting multiple workspaces;',0,"Defaultoverview",)} How to`

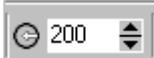
To create a workspace



- 1 Click **Tools** **Options**.
- 2 In the list of categories, click **Workspace**.
- 3 Click **New**.
- 4 Type the name of the workspace in the **Name of new workspace** box.
- 5 From the **Base new workspace on** list box, choose an existing workspace on which to base the new workspace.
If you want to include a description of the workspace, type a description in the **Description of new workspace** box.

{button ,AL("Setting multiple workspaces";0,"Defaultoverview",)} [Related topics](#)

To choose a workspace



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, click **Workspace**.
- 3 Enable a checkbox beside a workspace in the **Workspaces available** list.



Tip

- You can restore the default workspace by pressing **F8** while starting the application.

{button ,AL('ASetting multiple workspaces;',0,"Defaultoverview",,)} [Related topics](#)

To delete a workspace



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, click **Workspace**.
- 3 Choose a workspace from the **Workspaces available** list.
- 4 Click **Delete**.



Note

- You cannot delete the default workspace.

{button ,AL('ASetting multiple workspaces;',0,"Defaultoverview",)} [Related topics](#)

To import a workspace



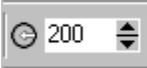
- 1 Click **Tools** **Options**.
- 2 In the list of categories, click **Workspace**.
- 3 Click **Import**.
- 4 Click **Browse**.
- 5 Choose the drive and folder where the file is stored.
- 6 Double-click the file.
- 7 Follow the instructions on screen.

{button ,AL("ASetting multiple workspaces;',0,"Defaultoverview",,)} [Related topics](#)

To export a workspace



- 1 Click **Tools** **Options**.
- 2 In the list of categories, click **Workspace**.
- 3 Click **Export**.
- 4 Enable the check boxes beside the workspace items you want to export.
- 5 Click **Save**.
- 6 Type a file name in the **File name** box.
- 7 Click **Save**.
- 8 Click **Close**.



Note

- The workspace items available for export are toolbars, menu bars, and the status bar.



Tip

- You can email a workspace as an attachment by clicking **Email**.

{button ,AL('ASetting multiple workspaces;',0,"Defaultoverview",)} [Related topics](#)

Customizing keyboard shortcuts

Although Corel applications already have preset keyboard shortcuts, you can change these or add your own shortcuts to suit your working style. You can assign keyboard shortcuts to the commands that you use most, and you can delete keyboard shortcuts. You can also print keyboard shortcuts. You can also save a list of the keyboard shortcuts to a file format that applications such as word processors or spreadsheets can open.

When you change keyboard shortcuts, the changes are saved in a file called an accelerator table. Corel applications come with two accelerator tables, which can be customized to suit your work habits:

- Main table  contains all non-text related shortcut keys
- Text Editing table  contains all text-related shortcut keys

`{button ,AL('ACustomizing keyboard shortcuts;',0,"Defaultoverview",)} How to`

To assign a keyboard shortcut to a command



- 1 Click **Tools**  **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Choose an item from the list box.
- 6 Click a command in the **Commands** list.
- 7 Type a key combination in the **New shortcut key** box.

If you want to see what keyboard shortcuts are overwritten as a result of the new shortcut, enable the **Navigate to conflict** check box.

- 8 Click **Assign**.



Note

- The shortcut keys currently assigned to the selected command are displayed in the **Currently assigned to** box.



Tips

- You can reset keyboard shortcuts by clicking **Reset all**.
- You can view all of the existing keyboard shortcuts by clicking **View all**.

{button ,AL('ACustomizing keyboard shortcuts;',0,"Defaultoverview",)} [Related topics](#)

To delete a keyboard shortcut assigned to a command



- 1 Click **Tools** **Customization** .
- 2 In the list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Choose an item from the list box.
- 6 Click a command in the **Commands** list.
- 7 Click a shortcut key in the **Current shortcut keys** box.
- 8 Click **Delete**.



Note

- You cannot delete the following keyboard shortcuts: **F1**, **ALT + F6**, **ALT + TAB**, **ALT + ESC**, **CTRL + ESC**, and **CTRL + I**.

{button ,AL('ACustomizing keyboard shortcuts;',0,"Defaultoverview",)} [Related topics](#)

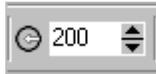
To print keyboard shortcuts



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Click **View all**.
- 6 Click **Print**.

{button ,AL('ACustomizing keyboard shortcuts;',0,"Defaultoverview",)} [Related topics](#)

To save keyboard shortcuts to a format readable by other programs



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Click **View all**.
- 6 Click **Export to CSV**.
- 7 Choose the drive and directory in which you want to save the file.
- 8 Type a filename in the **File name** box.
- 9 Click **Save**.

{button ,AL(^ACustomizing keyboard shortcuts;',0,"Defaultoverview",)} [Related topics](#)

Customizing color palettes

Corel PHOTO-PAINT offers you the option of customizing color palettes. You can set the right-mouse-button menu of a color palette to either view a pop-up menu or to set the fill color. You can also change the border width of a color palette, resize color swatches, and change the number of rows displayed when a color palette is docked.

{button ,AL('ACustomizing color palettes;',0,"Defaultoverview",)} How to

To set the right-mouse-button menu of a color palette



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Color palette**.
- 3 Enable one of the following check boxes:

- **Pop-up menu**
- **Set outline color**



Tip

- If you enable **Set outline color**, you can still view the pop-up menu of a color palette by right-clicking anywhere on the border of a color palette.

{button ,AL('ACustomizing color palettes;',0,"Defaultoverview",)} [Related topics](#)

To change the border width of a color palette



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Color palette**.
- 3 Enable the **Wide borders** check box to increase the border width.

If you want to decrease the border width, disable the **Wide borders** check box.

{button ,AL('ACustomizing color palettes;',0,"Defaultoverview",)} [Related topics](#)

To resize color swatches



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Color palette**.
- 3 Enable the **Large swatches** check box to display large color swatches.
If you want to display small color swatches, disable the **Large swatches** check box.

{button ,AL('ACustomizing color palettes;',0,"Defaultoverview",)} [Related topics](#)

To change the number of rows on a docked color palette



- 1 Click **Tools**  **Customization**.
- 2 In the list of categories, click **Color palette**.
- 3 Type a value in the **Maximum palette rows when docked** box.

{button ,AL('ACustomizing color palettes;',0,"Defaultoverview",)} [Related topics](#)

Customizing menus

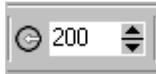
Corel customization features let you modify the menu bar and the menus it contains. You can change the order of menus and menu commands; add, remove, and rename menus and menu commands; and add and remove menu command separators. For further customization, you can change keyboard shortcuts to menus and menu commands. You can also reset menus to the default setting.

The customization options apply to the menu bar menus as well as to pop-up menus that you access by right-clicking.

Corel online Help is based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not change to reflect your changes.

`{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} How to`

To change the order of menus and menu commands



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Click a menu on the menu bar and drag it to the left or right.

If you want to change the order of a menu command, click a menu on the menu bar, click a menu command, and drag it up or down.

{button ,AL('ACustomizing menus';0,"Defaultoverview",)} [Related topics](#)

To add an item to the menu bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose an item from the list box.
- 4 Click an item and drag it onto the menu bar.



Tip

- When you click Commands in the list of categories, you can remove an item from the menu bar by clicking the item and dragging it off the menu bar.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} [Related topics](#)

To rename a menu



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose **Application menus** from the list box.
- 4 Click a menu in the list.
- 5 Click the **Appearance** tab.
- 6 Type a name in the **Caption** box.



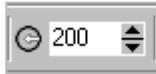
Tip

- If you want to use a letter in the menu name as a shortcut to the menu, type an ampersand (&) before the letter.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} [Related topics](#)

To add a command to a menu



- 1 Click **Tools**  **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose an item from the list box.
- 4 Click a command and drag it onto a menu in the application window.

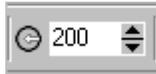


Tip

- When you click **Commands** in the list of categories, you can remove a menu command from a menu by clicking on the command and dragging it off the menu.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} [Related topics](#)

To add a menu command separator



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands** .
- 3 Choose **User menus** from the list box.
- 4 Click **Separator** and drag it onto a menu in the application window.



Tip

- When you click **Commands** in the list of categories, you can remove a menu command separator by clicking on the separator and dragging it off the menu.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} [Related topics](#)

To change the keyboard shortcut to a menu



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose **Application menus** from the list box.
- 4 Click a menu in the list.
- 5 Click the **Appearance** tab.
- 6 In the **Caption** box, type an ampersand (&) before the letter you want to use as the shortcut.
- 7 Remove all other ampersands from the menu name.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} Related topics

To change the keyboard shortcut to a menu command



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose an item from the list box.
- 4 Click a menu command in the list.
- 5 Click the **Appearance** tab.
- 6 In the **Caption** box, type an ampersand (&) before the letter you want to use as the shortcut.
- 7 Remove all other ampersands from the menu command name.



Note

- Be sure that the shortcut letter you choose is not already being used in the same menu.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} Related topics

To reset menus to the default setting



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the checkbox beside **Menus**.
- 4 Click **Reset**.

{button ,AL('ACustomizing menus;',0,"Defaultoverview",)} [Related topics](#)

Customizing toolbars

You can create, delete, and rename custom toolbars and adjust toolbar position and display. You can also customize toolbars by editing toolbar buttons, adding toolbar items to toolbars, and specifying what toolbar items appear on a toolbar and in what order.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [How to](#)

To customize toolbar position and display

To

Move a toolbar

Dock a toolbar

Resize a toolbar

Display a toolbar

Display titles on a toolbar

Hide titles on a toolbar

Reset a toolbar to its default setting

Do the following

Click the toolbar border, and drag the toolbar to a new position.

Click the toolbar border, and drag the toolbar to the edge of the application window until it changes shape.

Point to the edge of the toolbar and, using the two-directional arrow, drag the edge of the toolbar.



Click **Tools**, double-click **Options**, double-click **Customization**, click **Command bars**, and enable the check box next to the toolbar you want to display.



Click **Tools**, double-click **Options**, double-click **Customization**, click **Command bars**, and enable the **Show title when toolbar is floating** check box.



Click **Tools**, double-click **Options**, double-click **Customization**, click **Command bars**, and disable the **Show title when toolbar is floating** check box.



Click **Tools**, double-click **Options**, double-click **Customization**, click **Command bars**, click a toolbar, and click **Reset**.

{button ,AL(^ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

To create custom toolbars

To

Delete a custom toolbar

Do the following



Click **Tools**, double-click **Customization**, click **Command bars**, click a toolbar, and click **Delete**.

To rename a custom toolbar



Click **Tools**, double-click **Customization**, click **Command bars**, click a toolbar, click the toolbar name, and type a new name.

{button ,AL(^ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

To resize toolbar buttons and button borders



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside a toolbar, and click the name of the toolbar.
- 4 Choose a size from the **Button** list box.
- 5 Type a value from **1** to **8** in the **Border** list box.



Tip

- You can reset the toolbar button and button borders on built-in toolbars by clicking **Reset**.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

To change the appearance of toolbar buttons



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside a toolbar.

If you want to choose all command bars in the list, hold down **SHIFT** when you select.

- 4 From the **Default button appearance** list box, choose one of the following:
 - **Caption below image**
 - **Caption only**
 - **Caption to right of image**
 - **Image only**



Tip

- You can change the size of toolbar buttons by choosing **Small**, **Medium**, or **Large** from the **Button** list box in the **Size** area.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

To edit a toolbar button image

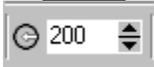


- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Commands**.
- 3 Choose an item from the list box.
- 4 Click a toolbar command.
- 5 Click the **Appearance** tab.
- 6 Edit the button image using the options in the **Image area**.



Note

- When you choose either **Small** or **Medium** in the **Size** list box, you edit the small or medium versions of a particular button image. For information about how to display all buttons as small, medium, or large, see "[To change the appearance of toolbar buttons.](#)"



Tip

- You can reset toolbar button images to the default settings by clicking **Restore defaults**.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

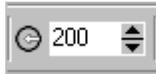
To add an item to a toolbar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside the toolbar to which you are adding an item.
- 4 In the list of categories, click **Commands**.
- 5 Choose an item from the list box.
- 6 Drag a toolbar item icon to a custom toolbar in the application window.
If you want to remove an item from a custom toolbar, drag the toolbar item icon from the toolbar to the application window.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

To arrange toolbar items



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside the toolbar whose items you are arranging.
If you want to move a toolbar item to another toolbar, enable the checkboxes of both the source and target toolbars.
- 4 In the list of categories, click **Commands**.
- 5 Drag the toolbar item icon to a new position.
If you want to move a toolbar item to another toolbar, drag the toolbar item icon from one toolbar to the other.



Tip

- You can copy a toolbar item to another toolbar by holding down **ALT** when clicking a toolbar item icon.

{button ,AL('ACustomizing toolbars;',0,"Defaultoverview",)} [Related topics](#)

Customizing the property bar

You have control over the placement and content of the property bar. You can move the property bar anywhere on screen. Placing it inside the application window creates a floating property bar with a title bar. Placing it on any of the four sides of the application window docks it, making it part of the window border.

You can also set up a custom property bar by adding, removing, and rearranging toolbar items. This lets you customize what appears on the property bar when you choose various tools.

`{button ,AL('ACustomizing the property bar;',0,"Defaultoverview",)} How to`

To position the property bar

To

Move the property bar

Dock the property bar

Do the following

Click the property bar border, and drag the property bar to a new position.

Click the property bar border, and drag the property bar toward the edge of the application window until it changes shape.

{button ,AL(^ACustomizing the property bar;',0,"Defaultoverview",)} Related topics

To add a toolbar item to the property bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside **Property bar**.
- 4 In the list of categories, click **Commands**.
- 5 Choose an item from the list box.
- 6 Drag the toolbar item icon to the property bar.



Tip

- If you want to remove an item from the property bar, drag the toolbar item icon off the property bar.

{button ,AL('ACustomizing the property bar;',0,"Defaultoverview",)} [Related topics](#)

To rearrange toolbar items on the property bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside **Property bar**.
- 4 In the list of categories, click **Commands**.
- 5 Drag the toolbar item icon to a new position on the property bar.

{button ,AL('ACustomizing the property bar;',0,"Defaultoverview",)} [Related topics](#)

Customizing the status bar

The status bar gives you up-to-date information about your workspace, such as the colors you are working with and the position of the cursor. You can customize the status bar by resizing the status bar or a status bar item. If you want to see more of the application window, you can hide the status bar. You can also customize the status bar by adding and removing toolbar items.

{button ,AL('ACustomizing the status bar;',0,"Defaultoverview",)} How to

To resize the status bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Click **Status bar**, and enable the check box.
- 4 Type a value in the **Number of lines when docked** box.



Note

- You can only choose one or two as the values for the **Number of lines when docked** box.

{button ,AL('ACustomizing the status bar;',0,"Defaultoverview",)} [Related topics](#)

To resize a status bar item



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Choose one of the following options from the **Button** list box:
 - **Small**
 - **Medium**
 - **Large**

{button ,AL('ACustomizing the status bar;',0,"Defaultoverview",)} [Related topics](#)

To hide the status bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside **Status bar**.

{button ,AL('ACustomizing the status bar;',0,"Defaultoverview",)} [Related topics](#)

To add items to the status bar



- 1 Click **Tools** **Customization**.
- 2 In the list of categories, click **Command bars**.
- 3 Enable the check box beside **Status bar**.
- 4 In the list of categories, click **Commands**.
- 5 Choose an item from the list box.
- 6 Drag a toolbar item onto the status bar.

If you want to remove an item from the status bar, drag the toolbar item off the status bar.

{button ,AL('ACustomizing the status bar;',0,"Defaultoverview",)} [Related topics](#)

Customizing filters

Filters are used to convert files from one format to another. They are organized into three categories: Raster, Vector, and Animation. You can customize filter settings by adding or removing filters so that only the filters you need are loaded. You can also change the order of the list of filters and reset filters to the default setting.

{button ,AL("ACustomizing filters;',0,"Defaultoverview",,)} How to

To add a filter



- 1 Click **Tools** **Options**.
- 2 Double-click **Global**, and click **Filters**.
- 3 Double-click a type of filter in the **Available file types** list.
- 4 Click a filter.
- 5 Click **Add**.

{button ,AL("ACustomizing filters;',0,"Defaultoverview",,)} Related topics

To remove a filter



- 1 Click **Tools** **Options**.
- 2 Double-click **Global**, and click **Filters**.
- 3 Click a filter in the **List of active filters**.
- 4 Click **Remove**.

{button ,AL('ACustomizing filters;' ,0,"Defaultoverview",)} [Related topics](#)

To change the order of the list of filters

- 1 Click **Tools**  **Options**.
- 2 Double-click **Global**, and click **Filters**.
- 3 Click a filter in the **List of active filters**.
- 4 Click one of the following:

- **Move up**  moves the filter up the list

- **Move down**  moves the filter down the list



- You can reset the **List of active filters** to the default setting by clicking **Reset**.

{button ,AL('ACustomizing filters;',0,"Defaultoverview",)} [Related topics](#)

Customizing file associations

You can associate a number of different file types with Corel applications. When you double-click a file you have associated with an application, the application starts and the file opens. When you no longer need a file type association, you can break it.

{button ,AL('ACustomizing file associations;',0,"Defaultoverview",)} [How to](#)

To associate a file type with Corel PHOTO-PAINT



- 1 Click **Tools**  **Options**.
- 2 Double-click **Global, Filters**.
- 3 Click **Associate**.
- 4 In the **Associate file extensions with Corel PHOTO-PAINT** list, enable the check box of the file type you want to associate.



Note

- You can reset file associations by clicking **Reset**.

{button ,AL('ACustomizing file associations;',0,"Defaultoverview",)} [Related topics](#)

To break a Corel PHOTO-PAINT file type association



- 1 Click **Tools**  **Options**.
- 2 Double-click **Global, Filters**.
- 3 Click **Associate**.
- 4 In the **Associated file extensions with Corel PHOTO-PAINT** list, disable the check box of the file type association you want break.



Note

- You can reset file associations by clicking **Reset**.

{button ,AL('ACustomizing file associations;',0,"Defaultoverview",)} [Related topics](#)

Working with color

Corel graphics applications let you choose and create colors using various [color models](#).

In this section, you'll learn about

- [choosing colors](#)
- [working with custom color palettes](#)
- [reproducing colors accurately](#)

This section also includes a reference topic that contains additional information about color.

Choosing colors

You can choose paint, paper, and fill colors using color palettes, color viewers, color harmonies, or color blends.

For information about applying the colors you choose, see "[Applying uniform fills.](#)"

Choosing a color using fixed or custom color palettes

Fixed color palettes are provided by third-party manufacturers. Some examples of these are HKS, FOCOLTONE, PANTONE, and TRUMATCH. It may be useful to have on hand a manufacturer's swatch book, which is a collection of color samples that shows exactly what each color looks like when printed.

The PANTONE Matching System, FOCOLTONE, TOYO COLOR Finder, HKS, and DIC fixed color palettes are all [spot colors](#). If you create color separations when you print, each color from these color palettes requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, convert the spot colors to [process colors](#) when you print. For more information, see "[Printing color separations.](#)"

Custom color palettes can include colors from any color model or fixed color palette. Custom color palettes are saved as color palette files.

Choosing a color using color viewers

Color viewers give a representation of a range of colors using either one-dimensional or three-dimensional shapes. The default color viewer is based on the [HSB color model](#), but you can use this viewer to choose CMYK, CMY, or [RGB](#) colors. For information about color models, see "[Understanding color models.](#)"

Choosing a color using color harmonies

Color harmonies work by superimposing a shape, such as a rectangle or a triangle, over a color wheel. Each vertical row in the color grid begins with the color located at one of the points on the superimposed shape.

The colors at each corner of the shape are always complementary, contrasting, or harmonious, depending on the shape you choose. The color harmonies allow you to choose the color model you prefer to use and are most useful when you're choosing several colors for a project.

Choosing a color using color blends

When you choose a color using color blends, you combine base colors to get the color you want. The color blender displays a grid of colors that it creates from the four base colors you choose.

{button ,AL(^Achoosing colors;',0,"Defaultoverview",)} [How to](#)

To choose a color using a fixed or custom color palette

- 1 On the status bar, double-click one of the following swatches:
 - **Paint**
 - **Paper**
- 2 Click the **Palettes** tab.
- 3 Choose a fixed or custom palette from the **Palette** list box.
- 4 Click the color scroll bar to set the range of colors displayed in the color selection area.
- 5 Click a color in the color selection area.



Note

- Each color swatch on a fixed color palette is marked with a small white square.



Tips

- You can use this procedure to choose a fill color by double-clicking the **Fill swatch**, clicking the **Uniform fill tool**, and clicking **Edit**.



- You can swap the old and new colors by clicking **Options** **Swap color**.

`{button ,AL('Achoosing colors;',0,"Defaultoverview",)}` [Related topics](#)

To choose a color using a color viewer

1 On the status bar, double-click one of the following swatches:

- **Paint**
- **Paper**

2 Click the **Models** tab.

3 Choose a color model from the **Model** list box.



4 Click **Options** **Color viewers**, and choose a color viewer.

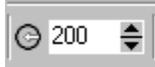
5 Click the color scroll bar to set the range of colors displayed in the color selection area.

6 Click a color in the color selection area.



Notes

- If you choose a color that is out of the printer's gamut, the color in the smaller swatch next to the **New** color swatch is the closest in-gamut color to the color you choose. You can click this closest in-gamut color, or you can correct the out-of-gamut color. For information about color correction, see "Reproducing colors accurately."
- You should use the same color model for all the colors in a drawing.



Tips

- You can use this procedure to choose a fill color by double-clicking the **Fill swatch**, clicking the **Uniform fill tool**, and clicking **Edit**.



- You can swap the old and new colors by clicking **Options** **Swap color**.

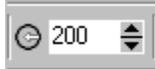
{button ,AL('AChoosing colors;',0,'Defaultoverview',)} Related topics

To choose a color using color harmonies

1 On the status bar, double-click one of the following swatches:

- **Paint**
- **Paper**

2 Click the **Mixers** tab.

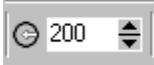


3 Click **Options** **Mixers**



Color harmonies.

- 4 Choose a shape from the **Hues** list box.
- 5 Choose an option from the **Variation** list box.
- 6 Drag the black dot around the color wheel to the color you want to use.
- 7 Click a color swatch on the color palette below the color wheel.



Note

- If you choose a color that is out of the printer's **gamut**, the color in the smaller swatch next to the **New** color swatch is the closest in-gamut color to the color you choose. You can click this closest in-gamut color, or you can correct the out-of-gamut color. For information about color correction, see "[Reproducing colors accurately.](#)"



Tips

- You can use this procedure to choose a fill color by double-clicking the **Fill swatch**, clicking the **Uniform fill tool**, and clicking **Edit**.



- You can swap the old and new colors by clicking **Options** **Swap color**.

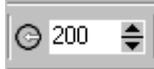
{button ,AL('Achoosing colors;',0,"Defaultoverview",)} [Related topics](#)

To choose a color using color blends

1 On the status bar, double-click one of the following swatches:

- **Paint**
- **Paper**

2 Click the **Mixers** tab.



3 Click **Options** **Mixers**



Color blend.

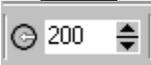
4 Open each color picker, and click a color.

5 Click a color in the color selection area.



Note

- You can only blend colors that are in your default on-screen color palette. If you want to blend other colors, change the default on-screen color palette. For information about how to change the default on-screen color palette, see "[To open a custom color palette.](#)"



Tips

- You can use this procedure to choose a fill color by double-clicking the **Fill swatch**, clicking the **Uniform fill tool**, and clicking **Edit**.



- You can swap the old and new colors by clicking **Options** **Swap color**.

{button ,AL('Achoosing colors;',0,"Defaultoverview",)} **Related topics**

Working with custom color palettes

Custom color palettes are collections of colors that you save as a color palette file. A number of preset custom color palettes are available; however, you can create color palettes from scratch. Custom color palettes are useful when you repeatedly choose the same colors, or when you want to work with a set of colors that look good together.

You can create a custom color palette using the Palette Editor, from an object in a document, from all the colors used in a document, or from a masked area in a document. When you create a custom color palette, the color palette is empty; however, you can edit it by adding the colors you want to include, as well as changing, deleting, sorting, and renaming colors.

You can also open a custom color palette, and set a custom color palette as the default on-screen color palette.

For more information about customizing color palettes, see "[Customizing color palettes](#)."

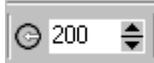
{button ,AL('AWorking with custom color palettes;',0,"Defaultoverview",)} [How to](#)

To create a custom color palette

To

Create a palette from the Palette Editor

Do the following

Click **Window**  **Color**

palettes  **Palette Editor**, click **New palette**, type a filename, and click **Save**.

Create a palette from an object

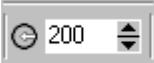
Select an object, click **Window**

 **Color palettes**

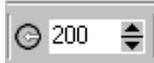
 **Create palette from object**, click **Save palette as**, type a filename, and click **Save**.

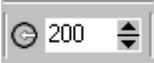
Create a palette from a document

Click **Window**  **Color**

palettes  **Create palette from document**, click **Save palette as**, type a filename, and click **Save**.

Create a palette from a masked area

Click **Window**  **Color**

palettes  **Create palette from visible**, click **Save palette as**, type a filename, and click **Save**.

{button ,AL('AWorking with custom color palettes;',0,"Defaultoverview",)} [Related topics](#)

To open a custom color palette



- 1 Click **Window** **Color palettes**.
- 2 Click **Open palette**.
- 3 Choose the drive and folder where the custom color palette is stored.
- 4 Double-click the filename.



Tips



- You can close a custom color palette by right-clicking its border, and clicking **Palette** **Close**.
- You can set the opened custom color palette as the default on-screen palette by right-clicking the top of the palette and clicking **Set as default**.

{button ,AL('AWorking with custom color palettes;',0,"Defaultoverview",)} Related topics

To edit a custom color palette

1 Click **Window**



Color palettes



Palette Editor.

- 2 Choose a palette from the list box.
- 3 Click **Add color**.
- 4 Click a color from the color selection area.
- 5 Click **Add to palette**.

You can also

Change a color in a palette

Click **Window**



Color

palettes



Palette Editor,

choose a palette from the list box, click a color in the color selection area, click **Edit color**, and click a color in the color selection area.

Delete a color in a palette

Click **Window**



Color

palettes



Palette Editor,

choose a palette from the list box, click a color in the color selection area, and click **Delete color**.

Sort colors in a palette

Click **Window**



Color

palettes



Palette Editor,

choose a palette from the list box, click **Sort colors**, and choose a color sorting method.

Rename a color in a palette

Click **Window**



Color

palettes



Palette Editor,

choose a palette from the list box, click a color in the color selection area, and type a name in the **Name** box.



Tip

- You can delete multiple colors from a custom color palette by holding down **SHIFT** or **CTRL** when you click a color in the color selection area.

{button ,AL('AWorking with custom color palettes;',0,'Defaultoverview',)} [Related topics](#)

Reproducing colors accurately

You can ensure that colors are reproduced accurately by using color profiles and color correction.

Each device that you use to create a drawing has a range of colors, or color gamut, that it can reproduce. The range of colors of a device is a device gamut. For example, a monitor displays a different range of colors than a printer reproduces. This means that your drawing might contain colors that display properly on your monitor, but cannot be printed properly. Different monitors, scanners, printers, and other devices might have a different gamut. To minimize the differences in gamut, you can use a color management system. A color management system uses color profiles, which contain the color gamut of various devices.

For more information about color management, see "[Understanding the Color management dialog box.](#)"

Color profiles

Color profiles contain the color gamut of input and output devices. You can choose color profiles for a

- monitor
- scanner/digital camera
- composite printer
- separations printer
- internal RGB

ICC (International Color Consortium) color profiles are standard profiles that contain information about how color is reproduced by devices. The ICC options available in Corel graphics applications include setting the rendering intent, which is a way to map colors to various output devices by controlling how the color management system converts colors between different spaces.

Color correction

Color correction lets you adjust colors so that they display as accurately as possible on screen. If you correct only the display colors, the colors are adjusted according to your monitor's color profile. If you display colors as they will print, on-screen colors are adjusted according to your monitor and your printer's color profiles.

Some color management settings can result in on-screen colors appearing dull. For more information, see "[To use color management styles.](#)"

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [How to](#)

To choose a color profile



- 1 Click **Tools** **Color management**.
- 2 Click a profile name under one of the following icons:

- **Scanner/digital camera**
- **Separations printer**
- **Monitor**
- **Composite printer**
- **Internal RGB**

- 3 Choose a profile from the list box.



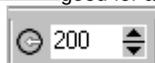
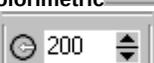
Tips

- You can access a color profile online by choosing **Color profiles online** from the list box.
- You can access profiles on a disk by choosing **Get profiles from disk** from the list box. The profiles are stored in the **Color** folder on CorelDRAW Disc 1.

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} **Related topics**

To choose ICC options

- 1 Click **Tools**  **Color management.**
- 2 Click on the **Internal RGB** icon.
- 3 From the **Rendering intent** list box, choose one of the following:

- **Absolute colorimetric**  good for images that use spot colors
 - **Automatic**  default setting
 - **Perceptual**  good for a variety of images, especially bitmapped images and photographic images
 - **Relative colorimetric**  good for producing proofs on inkjet printers
 - **Saturation**  good for vector graphics (lines, text, and solid colored objects)
- 4 Choose an option from the **Color engine** list box.

{button ,AL("AReproducing colors accurately;','0,"Defaultoverview",)} [Related topics](#)

To choose advanced import and export settings



- 1 Click **Tools**  **Color management.**
- 2 Click the **Import/Export** icon.
- 3 In the **Import** area, enable one of the following options :
 - **Use embedded ICC profile**
 - **Always convert using**
 - **Ignore embedded ICC profile**
- 4 In the **Export** area, enable one of the following options:
 - **Embed internal RGB profile**
 - **Always embed using**
 - **Do not embed ICC profiles**



Notes

- When you enable the **Use embedded ICC profile** or **Always convert using** import options, as well as the **Always embed using** export option, you can choose a profile from the list box.
- When you enable the **Embed internal RGB profile** or the **Always embed using** export options, certain file formats are exported with an embedded ICC profile. These file formats are: **TIFF (.tif)**, **EPS (.eps)**, **COREL PHOTO-PAINT (.cpt)**, **COREL DRAW (.cdr)**, **JPEG (.jpg)**, **PDF (.pdf)**.

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [Related topics](#)

To choose advanced settings for printers



- 1 Click **Tools** **Color management**.
- 2 Click one of the following icons:

- **Composite printer**
- **Separations printer**

- 3 Choose a setting from the list box.



Note

- If you choose an advanced setting, that setting will override the profile that displays under the printer icon in the **Color management** dialog box.

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [Related topics](#)

To enable the gamut alarm



- 1 Click **Tools**  **Color management**.
- 2 Click the **Monitor icon**.
- 3 Enable the **Highlight display colors out of printer gamut** check box.
If you want to show CMYK in percentages, enable the **Show CMYK in percentages** check box.



Tips

- You can map spot colors into CMYK gamut by enabling the **Map spot colors into CMYK gamut** check box.
- You can change the warning color of the gamut alarm by opening the **Warning color** picker and choosing a color.

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [Related topics](#)

To correct colors

To

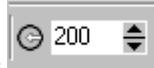
Correct display colors

Do the following



Click **Tools** **Color management**, and click the arrow from the **Internal RGB icon** to the **Monitor icon**.

Display for a composite printer



Click **Tools** **Color management**, and click the arrow from the **Composite printer icon** to the **Monitor icon**.

Display for a color separations printer



Click **Tools** **Color management**, and click the arrow from the **Separations printer icon** to the **Monitor icon**.

Simulate separations printer output on composite printer



Click **Tools** **Color management**, and click the arrow from the **Separations printer icon** to the **Composite printer icon**.

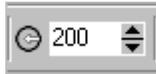


Note

- Arrows appear orange when they are turned on, and grayed and broken when they are turned off. For more information about using the arrows for color correction, see "[Understanding the Color management dialog box.](#)"

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [Related topics](#)

To use color management styles



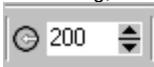
- 1 Click **Tools** **Color management**.
- 2 Choose one of the following from the **Styles** list box:

- **Color management off**
- **Default settings**
- **Optimized for desktop printing**
- **Optimized for professional output**
- **Optimized for the Web**



Note

- Some color management settings, such as **Default**, **Optimized for desktop**, and **Optimized for professional output**, can result in on-screen colors appearing dull. For a brighter display of on-screen colors, choose another color management setting, or turn off color management.



Tip

- You can add or delete a color management style by clicking on the plus (+) or minus (-) buttons.

{button ,AL('AReproducing colors accurately;',0,"Defaultoverview",)} [Related topics](#)

Reference: working with color

You can work with color more effectively when you understand basic color models and color management.

In this reference topic, you'll learn about

- [understanding color models](#)
- [understanding the Color management dialog box](#)

{button ,AL('AReference working with color;',0,"Defaultoverview",)} [How to](#)

Understanding color models

You need a precise method to define colors. Color models provide various methods to define colors, each model defining colors through the use of specific color components. There are a range of color models to choose from when creating graphics.

CMYK color model

The CMYK color model defines color using the following components:

- cyan (C)
- magenta (M)
- yellow (Y)
- black (K)

The cyan, magenta, yellow, and black components are the amounts of cyan, magenta, yellow, and black ink that a CMYK color contains and are measured in percent from 0 to 100.

The CMYK color model is a subtractive color model. Subtractive color models use reflected light to display color. Printed materials are produced using the CMYK color model. The combinations of the amounts of cyan, magenta, yellow, and black ink define the colors in the CMYK color model. When you combine cyan, magenta, yellow, and black, so that the value of each component is 100, the result is black. When the value of each component is 0, the result is pure white.

RGB color model

The RGB color model defines color using the following components:

- red (R)
- green (G)
- blue (B)

The red, green, and blue components are the amounts of red, green, and blue light that an RGB color contains and are measured in values ranging from 0 to 255.

The RGB color model is an additive color model. Additive color models use transmitted light to display color. Monitors use the RGB color model. The combination of red, green, and blue light defines the colors in the RGB color model. When you add red light, blue light, and green light together, so that the value of each component is 255, the color white displays. When the value of each component is 0, the result is pure black.

HSB color model

The HSB color model defines color using the following components:

- hue (H)
- saturation (S)
- brightness (B)

Hue describes the pigment of a color and is measured in degrees from 0 to 359 (for example, 0 degrees is red, 60 degrees yellow, 120 degrees green, 180 degrees cyan, 240 degrees blue, and 300 degrees magenta). Saturation describes the vividness or dullness of a color and is measured in percent from 0 to 100 (the higher the percentage, the more vivid the color). Brightness describes the amount of white that the color contains and is measured in percent from 0 to 100 (the higher the percentage, the brighter the color).

Grayscale color model

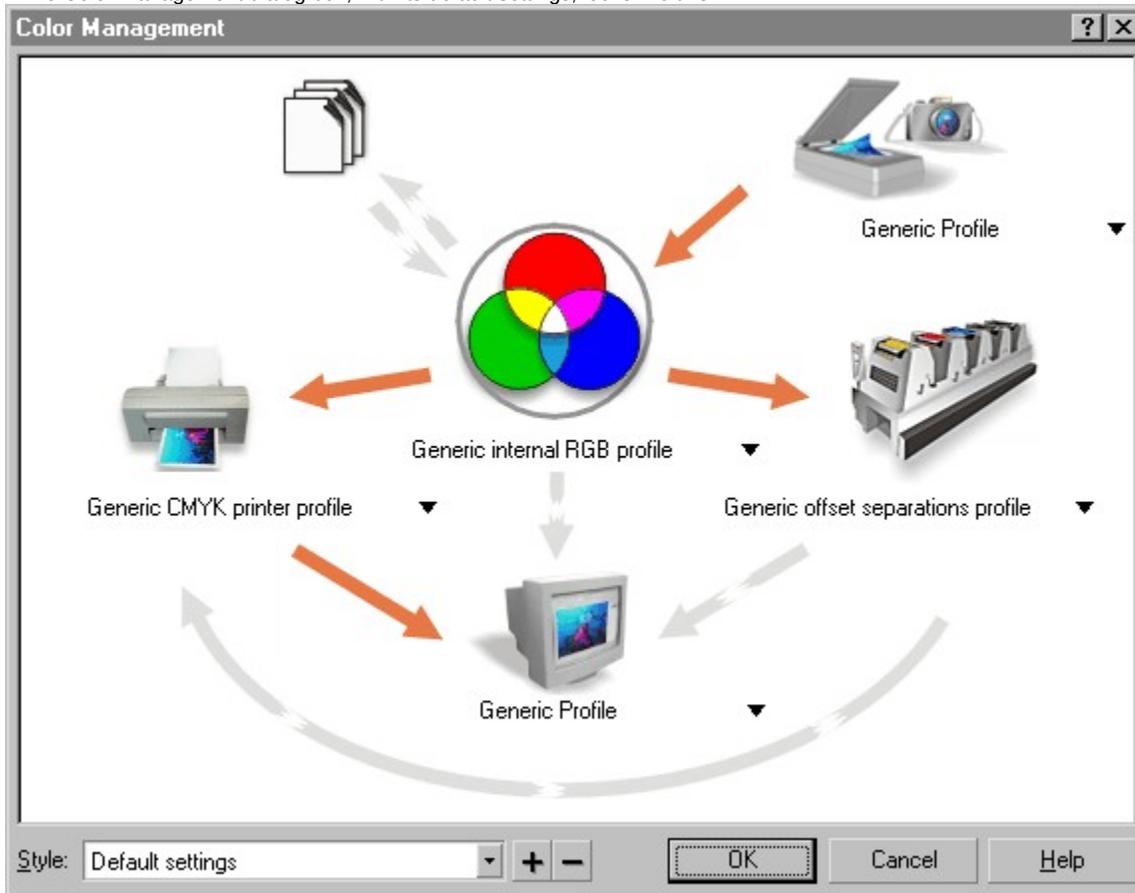
The Grayscale color model defines color using only one component, lightness, and is measured in values ranging from 0 to 255. Each Grayscale color has equal values of the red, green, and blue components of the RGB color model.

`{button ,AL(^AReference working with color;',0,"Defaultoverview",)} Related topics`

Understanding the Color management dialog box

Color management is the process of matching colors between various devices, such as scanners, digital cameras, printers, and monitors. Corel graphics applications feature color management controls designed to ensure color matching between various devices.

The Color management dialog box, with its default settings, looks like this:



In the Color management dialog box, you can activate the following visual elements :

- [Scanner/digital camera icon](#)
- [Separations printer icon](#)
- [Monitor icon](#)
- [Composite printer icon](#)
- [Import/export icon](#)
- [Internal RGB icon](#)
- [Arrows](#)

With the exception of the scanner/digital camera icon, you can click these elements to choose color management options. When you click on the icons, you can choose advanced settings that relate to the devices they represent. For example, clicking on the composite printer icon allows you to link color profiles with any printer connected to your computer.

You can also click the caption text under the icons. Clicking the text under the icons allows you to choose profiles for the devices listed above. You can also choose to get profiles from disk (Disc 1 of the CorelDRAW discs), or get profiles online. You should check the manufacturer's documentation for a device to choose the appropriate profile.

In addition, you can click the arrows to turn them on or off. The arrows appear orange when on, and grayed and broken when off. You can use the arrows to correct colors between devices, and control how colors are displayed.

The following table contains descriptions of what happens when an arrow is on or off.

Arrow	On	Off
From the scanner/digital	The scanner/digital camera	The profile is not used.

camera to internal RGB	profile is used for color correction.	
From internal RGB to the monitor	Colors are calibrated for display using the monitor's color profile.	The profile is not used.
From internal RGB to the composite printer	The printer's profile is used for color correction.	The profile is not used.
From the composite printer to the monitor	The monitor simulates a composite printer output.	The monitor does not simulate a composite printer output.
From internal RGB to the separations printer	The separations printer profile is used for color correction.	The profile is not used. You can override this setting in the Print dialog.
From the separations printer to the monitor	The monitor simulates color separations printer output.	The monitor does not simulate color separations printer output.
From the separations printer to composite printer	The composite printer simulates separations printer output.	The composite printer does not simulate separations printer output.
From internal RGB to import/export	Internal RGB profiles are embedded.	ICC profiles are not embedded.
From import/export to internal RGB	Embedded ICC profiles are used.	ICC profiles are ignored.

{button ,AL('AReference working with color;',0,"Defaultoverview",)} Related topics

Publishing to PDF

PDF is a file format designed to preserve fonts, images, graphics, and formatting of an original application file.

In this section, you'll learn about

- [saving documents as PDF files](#)
- [including hyperlinks, bookmarks, and thumbnails in PDF files](#)
- [reducing PDF file size](#)
- [exporting PDF files in an encoding format](#)
- [embedding files in a PDF file](#)
- [outputting objects in PDF files](#)
- [preparing PDF files for a service bureau](#)
- [viewing Preflight summaries for PDF files](#)
- [optimizing PDF files](#)

Saving documents as PDF files

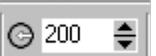
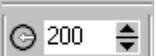
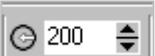
You can save a document as a PDF file. A PDF file can be viewed, shared, and printed on any platform provided that users have Adobe Acrobat or Acrobat Reader installed on their computers. A PDF file can also be placed on an Intranet or the World Wide Web. You can also export a selection or all of a document to a PDF file.

When you save a document as a PDF file, you can choose from five preset PDF styles, which apply settings that are specific to a particular PDF style. For example, with the **PDF for the Web** style, the resolution of the images in the PDF file will be optimized for the World Wide Web. You can also create a PDF style or edit a preset style.

{button ,AL(^ASaving documents as PDF files;',0,"Defaultoverview",,)} How to

To save a document as a PDF file

- 1 Click **File**  **Publish to PDF**.
- 2 From the **PDF style** list box, choose one of the following:

- **PDF for document distribution**  is best used for general document delivery. These documents can be printed on a laser or desktop printer.
 - **PDF for prepress**  contains LZW bitmap compression, embeds fonts, and preserves spot color options best designed for high-end quality printing. Consult the service bureau for their preferred settings.
 - **PDF for the Web**  contains JPEG bitmap compression, embeds fonts, and compresses text for publishing the document to the World Wide Web.
 - **PDF for editing**  contains LZW compression, embeds all fonts, and includes hyperlinks, bookmarks, and thumbnails. It displays the PDF file with all the fonts, all of the images at full resolution, and hyperlinks, so that you can edit the file at a later date.
 - **PDF/X-1**  contains ZIP bitmap compression, embeds fonts, and preserves spot color options. This style contains the basic settings for prepress.
- 3 Choose the drive and folder where you want to save the file.
 - 4 Type a filename in the **File name** box.

{button ,AL('ASaving documents as PDF files;',0,"Defaultoverview",,)} [Related topics](#)

To create a PDF style



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 In the **Publish to PDF** dialog box, specify any settings.
- 4 Click the **General** tab.
- 5 Click the plus sign (+).
- 6 Type a name for the style in the **Save PDF style as** list box.



Tip

- If you want to delete a PDF style, select the style and click the minus sign (-).

{button ,AL('ASaving documents as PDF files;',0,"Defaultoverview",,)} [Related topics](#)

To edit a PDF style



- 1 Click **File**  **Publish to PDF**.
- 2 Click **Settings**.
- 3 In the **Publish to PDF** dialog box, make any changes to settings.
- 4 Click the **General** tab.
- 5 Click the plus sign.
- 6 Choose a style from the **Save PDF style as** list box.



Note

- If you save changes you make to preset style settings, the original settings will be overwritten. To avoid this, save any changes to preset style settings with a new name.

{button ,AL('Saving documents as PDF files;',0,"Defaultoverview",)} [Related topics](#)

Including hyperlinks, bookmarks, and thumbnails in PDF files

You can include [hyperlinks](#), and generate bookmarks, and [thumbnails](#) in a PDF document. Hyperlinks are useful for adding jumps to other web pages or to Internet URLs. Bookmarks allow you to link to specific areas in a PDF file. You can specify whether bookmarks or thumbnails are displayed when the PDF file is first opened in Adobe Acrobat or Acrobat Reader.

{button ,AL(^AIncluding hyperlinks bookmarks and thumbnails in PDF files;',0,"Defaultoverview",)} [How to](#)

To include hyperlinks, bookmarks, and thumbnails in a PDF file



- 1 Choose **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Document** tab.
- 4 Enable any of the following check boxes:

- **Include hyperlinks**
- **Generate bookmarks**
- **Generate thumbnails**

If you want to display bookmarks or thumbnails on startup, enable the **Bookmarks** or **Thumbnails** button in the **On start, display** area.

{button ,AL('Including hyperlinks bookmarks and thumbnails in PDF files';0,"Defaultoverview",)} [Related topics](#)

Reducing PDF file size

You can compress bitmapped images to reduce the size of a PDF file. Bitmap compression is available for JPEG, LZW, or ZIP files. Bitmaps using JPEG compression have a changeable quality scale ranging from 2 (high) to 255 (low). The higher the image quality, the larger the file size.

Downsampling color, grayscale, or monochrome bitmapped images also reduces file size.

{button ,AL(^AReducing PDF file size;',0,"Defaultoverview",)} How to

To compress bitmapped images in a PDF file



- 1 Click **File**  **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Objects** tab.
- 4 Choose one of the following from the **Compression type** list box:
 - **None**
 - **LZW**
 - **JPEG**
 - **ZIP**



Tip

- If you choose JPEG compression, you can specify the compression quality by adjusting the **Quality factor** slider.

{button ,AL(^AReducing PDF file size;',0,"Defaultoverview",)} [Related topics](#)

To downsample bitmapped images in a PDF file



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Objects** tab.
- 4 Enable any of the following check boxes, and type a value in the corresponding box:
 - **Color**
 - **Grayscale**
 - **Monochrome**



Note

- Downsampling color, grayscale, or monochrome bitmapped images is effective only when the resolution of the bitmapped image is higher than the resolution specified in the **Bitmap downsampling** area.

{button ,AL('AReducing PDF file size;',0,"Defaultoverview",)} [Related topics](#)

Exporting PDF files in an encoding format

ASCII and binary are encoding formats. When you publish a file to PDF, you can choose between exporting ASCII or binary files. ASCII creates files that are fully portable to all platforms. Binary creates smaller files that are less portable, since some platforms cannot handle the file format.

{button ,AL(^AExporting PDF files in an encoding format;',0,"Defaultoverview",)} How to

To export a PDF file in an encoding format



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Objects** tab.
- 4 Enable one of the following options:
 - **ASCII**
 - **Binary**

{button ,AL('AExporting PDF files in an encoding format;',0,"Defaultoverview",)} [Related topics](#)

Embedding files in a PDF file

You can embed any type of file in a PDF file. For example, you can embed the Corel PHOTO-PAINT file from which the PDF file was generated.

`{button ,AL('AEmbedding files in a PDF file;',0,"Defaultoverview",)}` [How to](#)

To embed a file in a PDF file



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Advanced** tab.
- 4 Enable the **Embedded file** check box.
- 5 Click **Browse**.
- 6 Choose the drive and folder where the embedded file is stored.
- 7 Double-click the filename.

{button ,AL('AEmbedding files in a PDF file;',0,"Defaultoverview",)} [Related topics](#)

Outputting objects in PDF files

You can output objects in a PDF file as RGB, CMYK, or Grayscale. If you choose to output objects as CMYK, you can apply a generic ICC profile to define the CMYK color space of your printer. For more information on ICC color profiles, see "Reproducing colors accurately."

{button ,AL(^AOutputting objects in PDF files;',0,"Defaultoverview",)} How to

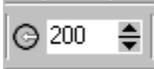
To output objects in a PDF file as RGB, CMYK, or grayscale



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Advanced** tab.
- 4 Choose one of the following from the **Output all objects as** list box:

- **Native**
- **RGB**
- **CMYK**
- **Grayscale**

If you want to use ICC profiles to define the CMYK color space of your printer, enable the **Apply ICC profile** and choose a printer profile from the list.



Note

- The ICC color profile option is only available for CMYK.

{button ,AL("AOutputting objects in PDF files";,0,"Defaultoverview",)} [Related topics](#)

Preparing PDF files for a service bureau

A job ticket is useful when you want to send a PDF file to a service bureau, where the file is converted to film or plates. You can include specifications for publishing PDF files, including information about the customer, delivery, and the finishing of a job.

Generating a job ticket lets you embed a job ticket file or save an external file. When you embed a job ticket, you create a PDF file that contains a Portable Job Ticket object. When you create an external file, you create two separate files; a PDF file and a .jtf file, which can be opened by a Job Ticket Editor. Consult the service bureau or print shop before sending a .jtf file.

Printers' marks provide information to the service bureau about how the work should be printed. You can specify which printers' marks to include on the page. The available printers' marks are as follows:



- **Crop marks** represent the size of the paper and appear at the corners of the page. You can add crop marks to use as guides to trim the paper. If you output multiple pages per sheet (for example, two rows by two columns) you can add the crop marks on the outside edge of the page so that all crop marks are removed after the cropping process, or you can choose to add crop marks around each row and column. A **bleed** determines how far an image can extend beyond the crop marks. When you use a **bleed** to extend the print job to the edge of the page, you must set a bleed limit. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the print job must extend beyond the edge of the final paper size.



- **Registration marks** are required to line up the film for proofing the printing plates on a color press. Registration marks print on each sheet of a color separation.



- **Densitometer scale** is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.



- **File information** can be printed, including the color profile; halftone settings; name, date, and time the image was created; plate number; and job name.

To set up a job ticket for a PDF file

- 1 Click  **File** .
- 2 Click **Settings**.
- 3 Click the **Prepress** tab.
- 3 Enable the **Include job ticket** check box.
- 4 Enable one of the following options:

- **External file**  lets you create two separate files, a PDF file and a **.jtf** file

- **Embedded**  lets you create a PDF file that contains a portable job ticket object

5 Click **Settings**.

6 In the **Job ticket settings** dialog box, type job specifications on any of the following pages:

- **Customer info**
- **Delivery**
- **Finishing**

 **Tip**

- If you enable the **External** option, you can save the **.jtf** file by clicking **Browse** and typing a filename in the **File name** box.

To include printer's marks in a PDF file



- 1 Click **File**  **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Prepress** tab.
- 4 Enable any of the following check boxes:

- **Crop marks**
- **File information**
- **Registration marks**
- **Densitometer scales**

If you want to include a bleed limit, enable the **Include bleed** check box, and type a bleed limit in the corresponding box.



Note

- Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that uses memory needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

{button ,AL('AOutputting objects in PDF files;',0,"Defaultoverview",)} [Related topics](#)

Viewing Preflight summaries for PDF files

Before printing your work, you can use Preflight to find potential problems. Preflight checks and displays a summary of errors, possible problems, and suggestions for resolving issues. By default, Preflight checks for many PDF issues, but you can disable the issues that you do not want Preflight to check.

{button ,AL(^AViewing Preflight summaries for PDF files;',0,"Defaultoverview",)} [How to](#)

To view the Preflight summary for a PDF file

- 1 Click **File**  **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **Issues** tab.

If there are issues that you don't want Preflight to check, click the **Settings** button, double-click **Publishing to PDF**, and disable the check boxes that correspond to the issues that you want Preflight to overlook.



- You can save Preflight settings by clicking the plus sign (+) and typing a name in the **Save as** box.

{button ,AL('AViewing Preflight summaries for PDF files';0,"Defaultoverview",)} [Related topics](#)

Optimizing PDF files

You optimize PDF files for different versions of Adobe Acrobat or Acrobat Reader. You can select a compatibility depending upon what kind of viewer the recipients have. In Corel PHOTO-PAINT, you can select one of three compatibilities: Acrobat 3.0, Acrobat 4.0 or PDF/X-1. Different compatibilities have different options; for example, the bleed option is only available for Acrobat 4.0 and PDF/X-1.

{button ,AL('AOptimizing PDF files;',0,"Defaultoverview",)} How to

To select a compatibility



- 1 Click **File** **Publish to PDF**.
- 2 Click **Settings**.
- 3 Click the **General** tab.
- 4 From the **Compatibility** list box, choose one of the following:
 - **Acrobat 3.0**
 - **Acrobat 4.0**
 - **PDF/X-1**

{button ,AL('AOptimizing PDF files;',0,"Defaultoverview",)} [Related topics](#)

Recorder Docker window

The Recorder Docker window lets you record sequences of commands so that you can perform the commands on multiple images or frames or use them in future work sessions.

Removes all previously recorded commands from the Recorder Docker window and starts a new recording.

Opens the Load Script dialog box, which lets you open a script file in the Recorder Docker window.

Opens the Save Recording dialog box, which lets you save a script file.

Inserts newly recorded commands in a recording or script or overwrites the existing commands. Newly recorded commands are inserted when the button appears pressed.

Enables or disables selected commands in the command list so that only enabled commands are played. Commands are disabled when the button appears pressed.

Opens a menu that lets you display the script command parameters or apply the commands to a selected range of frames in a movie file. It also lets you scale the commands so that they produce the same result when they are used on an image with dimensions different from those of the image used to create the script.

Displays the commands in a recording or script in sequential order.

Displays the name of the open script.

Moves the Position Indicator to the first command in the command list.

Plays the command that follows the command to which the Position Indicator is pointing.

Plays all the enabled commands in the command list.

Moves the Position Indicator to the last command in the command list.

Stops the recording of a script.

Records the keystrokes, mouse, toolbar, and menu actions you perform.

Deletes selected commands from the command list.

Channels Docker window

The Channels Docker window lets you perform specialized image-editing operations, such as editing channels and managing multiple masks.

Displays a list of the color and alpha channels in the image and lets you display, hide, or choose channels.

Opens a menu that lets you create and save channels, open and edit existing channels, or change the Channels list display.

Loads the mask that is saved in the selected alpha channel. The saved mask is integrated with the current mask, if there is a current mask, according to the current mask mode.

Saves the mask that is displayed in the Image Window to a new alpha channel.

Integrates the current mask with the selected alpha channel.

Deletes the selected alpha channel from the Channels list.

Opens the Channel Properties dialog box, which lets you choose properties for the new alpha channel.

Channel Properties dg box accessed from the Channels Docker window

Lets you specify a name for the channel.

Lets you choose a color for the mask overlay.

Lets you specify the amount (as a percentage) by which you can see through the mask overlay.

Enable to display the mask overlay over the selection instead of over the mask.

Enable to create an alpha channel with a mask that covers the entire image.

Enable to create an alpha channel with a selection that covers the entire image.

Scripts Docker window

The Scripts Docker window lets you search for saved scripts and play them.

Opens a menu that lets you find, view, and edit scripts, or change the display in the Scripts Docker window.

Plays the script you choose from the Scripts Docker window.

Deletes the script that you choose from the Scripts Docker window.

Thumbnail size dg box accessed through the menu flyout in the Scripts Docker

Displays a thumbnail of the selected script, and lets you size it by dragging one of the corner handles.

Lets you choose a preset thumbnail size.

Lets you choose a preset thumbnail size.

Lets you specify a thumbnail width value from 32 to 128 pixels.

Lets you specify a thumbnail width value from 32 to 128 pixels.

Lets you specify a thumbnail height value from 32 to 128 pixels.

Lets you specify a thumbnail height value from 32 to 128 pixels.

Scrapbook Docker window

Opens a menu that lets you create and find folders or change the display in the Scrapbook.

Lets you choose the drive or folder whose contents you want to display in the Scrapbook or the Scripts Docker window.

Displays the next level up the directory tree in the Scrapbook or the Scripts Docker window.

Objects Docker window

The Objects Docker window lists the objects in an image (including the image background) and displays a thumbnail representation of each. It also contains controls for creating and editing objects.

Displays a list of the objects in the image (including the image background), and lets you display, hide, or choose objects.

Enable to maintain the shape and transparency of an object when you edit it. The button is enabled when it appears pressed.

Opens a menu that lets you change object attributes or the objects list display in the Objects Docker window.

Creates a selection that has the same shape as the selected object.

Creates an object that has the shape of the current selection.

Lets you convert the background to an object.

Merges the selected objects using the specified merge mode.

Creates a transparent object that covers the entire image and lets you add elements, such as shapes, paintbrush strokes, and sprayed images, to the object.

Opens the New Lens dialog box, which lets you select a type and name for the new lens object.

Deletes the selected objects from the image.

Lets you choose how the colors of the object and the colors of the background image combine when the object is merged with the background.

Lets you specify the amount (as a percentage) by which you can see through the selected object.

Image Info Docker window

Opens a menu, which lets you choose a primary and secondary color model to display the color values of the pixel under the cursor. The menu also lets you display the color values in red for colors that are out of gamut, or display and hide the secondary color model values.

Opens a menu, which lets you change the unit of measure used to display the image information.

Displays the color values (in the specified primary color model) of the pixel under the cursor.

Displays the color values (in the specified secondary color model) of the pixel under the cursor.

Displays the coordinates of the cursor as it moves across the image. If you drag in the Image Window, this area displays the coordinates of the first anchor point. The coordinates of the moving cursor are shown in the area below.

Displays the width and height of an object, selection, or shape you create using a mask tool, a shape tool, or the Deskew Crop tool.

The Image Info Docker window lets you make changes to your image while viewing cursor coordinates and their corresponding color model values.

Path Docker window

The Path Docker window lets you create, save, load, and delete paths.

Opens a menu, which lets you save, import, export, duplicate, or stroke a path. It also lets you set a path as a clipping path or choose a display style for the paths in the Path Docker window.

Converts the area enclosed by the path to a selection.

Converts the current mask marquee to a path.

Displays and hides the active path in the Image Window.

Opens the Save Path dialog box, which lets you save a path.

Removes the current path from the Image Window so that you can create a new path.

Deletes the current path.

Undo/Redo Docker window

Lists the actions that you performed on an image and lets you choose the actions you want to undo.

Lets you scroll to the end of the list.

Opens the Save Recording dialog box, which lets you save the series of commands listed in the Undo/Redo Docker window as a script.

Returns the image to its last saved version.

Creates a checkpoint on the image in its current state of development so that you can return this state later.

Cancels all the actions you performed on the image after marking its last checkpoint.

Creates a duplicate of the active image.

Movie Docker

The Movie Docker window lets you play and edit movie files.

Lists the frames in the movie file.

Plays the movie.

Stops the movie from playing.

Rewinds the movie to the first frame.

Rewinds the movie to the previous frame.

Advances the movie to the last frame.

Advances the movie to the next frame.

Opens a menu, which lets you change how the frames display in the Movie Docker window.

Opens the Insert Frames dialog box, which lets you insert frames in the movie.

Opens the Insert A Movie From Disk dialog box, which lets you insert a file in the movie.

Activates the Frame Overlay slider, which lets you superimpose a semitransparent representation of up to eight frames over the current frame to help you position an object from frame to frame.

Deletes the frames you've selected in the Movie Docker window

Lets you set the transparency of the superimposed frame.

Lets you specify the number of milliseconds you want the selected frame to appear on screen in the movie.

Artistic Media Docker Window

The Artistic Media Docker window lets you choose brush groups and brushes. It also lets you see a list of the brushes you've used in the current Corel PHOTO-PAINT session.

Displays all the brush types you have used in the current Corel PHOTO-PAINT session.

Lets you choose a brush group.

Lets you choose a brush type.

Opens a menu, which lets you add brushes to a brush group, remove brushes, add brush groups, and return all brush groups to their default settings.

Brush Settings

Brush Options flyout commands

Lets you save customized brush types.

Deletes the active brush type.

Returns the active Brush tool and its corresponding brush types to their default settings.

Returns the active brush type to its default settings.

Returns all Brush tools and their corresponding brush types to their default settings.

Save Brush dialog box (accessed from the Brush Options dialog box)

Lets you specify a name for the new brush type.

Nib Options flyout commands

Adds the active nib to the list of preset nibs.

Removes the active nib from the list of preset nibs.

Creates a brush nib based on the shape and transparency of the active selection.

Opens the Nib Load dialog box, which lets you load a nib file.

Opens the Nib Save As dialog box, which lets you save the active nib file.

Opens the Nib Append dialog box, which lets you append the active nib file to another nib file.

Returns the active nib file to its default settings.

Create A Custom Brush dialog box (accessed via Create From Contents Of Selection command)

Lets you specify the width (in pixels) of the nib.

The Brush Settings Docker window lets you customize the brush nib and texture, change the dab and stroke attributes, and set the attributes for the pressure-sensitive pen.

For information about Brush settings, see "[Creating custom brushes](#)" and "[Using a pressure-sensitive pen](#)".

The following controls lets you set the properties of the brush stroke.

Lets you choose how the paint color combines with the underlying colors in an image.

Lets you preview the brush nib and interactively change its rotation and flatness.

Lets you choose a preset nib shape.

Lets you set the nib size.

Lets you set the rate at which the paint is applied to the image or the degree to which the paint or effect is applied to the image.

Nib properties

The following controls let you set the properties of the brush nib.

Lets you specify the transparency level for the nib.

Lets you specify the angle at which the nib is rotated.

Lets you specify the amount by which the nib is flattened along one dimension.

Lets you specify the transparency and width of the edges of the nib.

Stroke attributes

The following controls let you set the properties of the brush stroke. Enable the Merge Source button to use as a clone source the entire image or to apply the effect to the entire image, not just the selected object. Enable the Anti-aliasing button to produce smooth-looking curved or diagonal brush strokes. The buttons are enabled when they appear pressed.

Enable to use as a clone source the entire image or to apply the effect to the entire image, not just the selected object. The button is enabled when it appears pressed.

Lets you specify a value for the smoothing of the stroke when the mouse moves fast. A higher value results in a rounder curve.

Lets you specify the intensity of the fade-out effect for the brush stroke. A higher value results in a shorter brush stroke, i.e., the brush stroke runs out of paint faster. A negative value results in a fade-in effect.

Lets you enable or disable anti-aliasing for the edges of the nib. Anti-aliasing is enabled when the button appears pressed.

Dab Attributes

The following controls let you set the dab properties of the brush stroke. Enable the Cumulative button to make the effect of the brush strokes cumulative. The button is enabled when it appears pressed.

Enable to make the effects of the brush strokes cumulative.

Lets you specify the number of dabs in a brush stroke.

Lets you specify the amount of space between dabs along the length of the brush stroke. A value of 1 produces a solid line. A higher value separates the dabs in the brush stroke.

Lets you specify the distance between dabs along the width of the brush stroke. A higher value results in a thicker brush stroke.

Lets you specify the hue variation in the brush stroke.

Lets you specify the saturation variation in the brush stroke.

Lets you specify the lightness variation in the brush stroke.

Brush Texture

The following controls let you set the properties of the brush texture. The Open button opens the Load Texture dialog box, which lets you load a texture for the brush.

Opens the Load Texture dialog box, which lets you load a texture for the brush.

Lets you specify how much of the texture is applied to the brush stroke.

Lets you specify how much of the texture is applied to the edges of the brush stroke. The Edge Texture box is available only if the nib has a soft edge.

Lets you specify the extent to which brush strokes become diluted throughout the stroke. If a Sustain Color value is specified, traces of the paint remain throughout the brush stroke.

Lets you specify the extent to which traces of the paint color appear in a brush stroke with a specified bleed value.

Orbits

The following controls let you set the orbits properties of the brush stroke. Enable the Orbits button to paint using designs, such as pods, twists, and rings. Enable the Include Center button to display the center of the brush stroke around which the orbits rotate. The buttons are enabled when they appear pressed.

Lets you enable or disable the orbits option, which lets you paint using designs, such as pods, twists, and rings. Orbits are enabled when the button appears pressed. Enable the Include Center button

Enable to display the center of the brush stroke around which the orbits rotate.

Lets you specify the number of nibs that travel around the center of the brush stroke when you paint with orbits.

Lets you specify the distance between the center of the brush stroke and the nibs that travel around the center of the brush stroke when you paint with orbits. Increasing this value increases the size of the brush stroke.

Lets you specify the speed at which the orbits rotate around the center of the brush stroke.

Lets you specify the speed at which the orbits move toward or away from the center of the brush stroke.

Lets you specify the distance that the orbits cover when they move toward and away from the center of the brush stroke.

Color variation

The following controls let you set the color variation properties of the brush stroke.

Lets you specify the amount of hue variation in the brush stroke.

Lets you specify how fast the hue value changes.

Lets you specify the amount of saturation variation in the brush stroke.

Lets you specify how fast the saturation value changes.

Lets you specify the amount of lightness variation in the brush stroke.

Lets you specify how fast the lightness value changes.

Pen setting

The following controls let you set the properties of the pressure-sensitive pen. Enable the Mouse button to use the mouse as a pressure-sensitive pen and adjust the pressure using the Arrow keys when you don't have a pressure-sensitive pen installed. The mouse can be used as a pressure-sensitive pen when the button appears pressed. The Eraser Options button lets you choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use the pressure-sensitive pen's eraser.

Lets you specify a value for the individual Brush tool attributes for the pressure-sensitive pen.

Lets you use the mouse as a pressure-sensitive pen and adjust the pressure using the Arrow keys when you don't have a pressure-sensitive pen installed. The mouse can be used as a pressure-sensitive pen when the button appears pressed.

Lets you choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use the pressure-sensitive pen's eraser.

Lets you specify the size of the brush tool. The maximum size of the tool equals the nib size plus the percentage that you set.

Lets you specify the opacity of the brush stroke. Positive or negative values have no impact if the transparency of the tool is set to 0 or is already set to the maximum.

Lets you specify the softness of the edge of the brush stroke.

Lets you specify the degree by which the hue of the paint color is shifted around the Color Wheel.

Lets you specify the maximum variation in the saturation of the paint color.

Lets you specify the maximum variation of lightness of the paint color.

Lets you specify a transparency value for the texture of the Paint tool.

Lets you specify the variation that makes a brush stroke run out of paint.

Lets you specify the maximum variation in the sustain rate of the paint color. It works in conjunction with the bleed attribute and lets a long brush stroke that is running out of paint maintain traces of the paint color throughout the stroke.

Lets you specify the degree of tilt and rotation of the pressure-sensitive pen.

Color Docker window - in the common engines file

Saving, exporting, and closing images

You can save your work as you create and edit an image and before you close it.

In this section, you'll learn about

- [saving images](#)
- [exporting files](#)
- [closing images](#)

Saving images

Saving an image lets you preserve your work. When you save an image, you must specify a filename, drive, and folder where you want to save the file. You can also save an image with a new filename if you want to make changes to an image but keep a copy of the original.

You can specify auto-save settings to have an image automatically saved at regular intervals as you work. You can choose to temporarily save an image at a particular stage in its development or overwrite the last version of the image.

Specifying backup settings lets you create a copy of an image each time you save. A backup copy is stored in the folder you specify.

`{button ,AL('ASaving images;',0,"Defaultoverview",)} How to`

To save an image

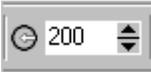
To save

An image

An image with a new filename

Do the following

Click **File**  **Save.**

Click **File**  **Save as.**
Choose the drive and folder where you want to save the file, and type a filename in the **File name** box. Choose a file type from the **Files of type** list box, and click **Save.**



Note

- You can save a file in a non-native file format. For information about file formats, see ["Exporting images."](#)



Tip

- You can also save an image by clicking the **Save** button on the standard toolbar.

{button ,AL("ASaving images";,0,"Defaultoverview",)} [Related topics](#)

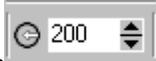
To specify auto-save settings

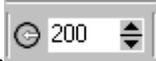


- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Save**.
- 3 Enable the **Auto-save every** check box.
- 4 Type a value in the **Auto-save every** box to specify the number of minutes between auto-saves.
- 5 Enable one of the following options:



- **Save to checkpoint**  temporarily saves the image in its current state without overwriting the version that has been saved to disk



- **Save to file**  overwrites the last version of the file that you saved to disk
- If you want a message displayed at every auto-save, enable the **Warn me before saving** check box.



Note

- When you save the image or exit Corel PHOTO-PAINT, the checkpoint version of the image is lost.

{button ,AL("ASaving images";1,0,"Defaultoverview",)} [Related topics](#)

To specify backup settings



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Save**.
- 3 Enable the **Make backup on save** check box.

If you want to change the folder where backup copies are saved, enable the **Back-up to** check box, and click **Browse** to specify a folder.

{button ,AL('ASaving images;',0,"Defaultoverview",)} [Related topics](#)

Closing images

You can close an image or all images at any time. If you close images without saving them, your work is lost.

{button ,AL("AClosing images;',0,"Defaultoverview",,)} How to

To close images

To close

An image

Do the following

Click **File**  **Close**.

All images

Click **Window**  **Close all**.

{button ,AL('AClosing images;',0,"Defaultoverview",,)} [Related topics](#)

Welcome to Corel PHOTO-PAINT

Corel PHOTO-PAINT® is a bitmap-based image-editing program that lets you retouch existing photos or create original graphics. Corel PHOTO-PAINT gives you the tools and supplies of a professional graphic design studio. You can choose from an array of media and textures; colors and brushes; and a library of ready-made images. You can also animate your images and publish your work to the Internet.

In this section, you'll learn about

- [Corel Corporation®](#)
- [Installing and uninstalling applications](#)
- [Registering Corel PHOTO-PAINT](#)
- [Starting and quitting Corel PHOTO-PAINT](#)
- [Using Corel PHOTO-PAINT Help](#)
- [Exploring the Corel PHOTO-PAINT work area](#)
- [Setting options](#)
- [Setting the units of measure](#)

About Corel Corporation

Corel Corporation is an internationally recognized developer of award-winning business productivity, graphics, and operating system solutions on Windows, Linux, UNIX, Macintosh, and Java platforms. Corel also develops market-leading, Web-based solutions, including applications, e-commerce and online services. For access to these services and more information about Corel and its products, see www.corel.com/ or www.corelcity.com/ on the Internet. Corel is headquartered in Ottawa, Canada. Corel's common stock trades on the NASDAQ Stock Market (symbol: CORL) and on the Toronto Stock Exchange (symbol: COR).

Corel wants your feedback

If you have any comments or suggestions about Corel PHOTO-PAINT documentation, you can send them by email to drawdoc@corel.com or by regular mail to the following address. Corel can't respond to your messages individually, but you can check the Corel PHOTO-PAINT Web site for the latest product news, tips and tricks, and product upgrade information. You can access the Corel PHOTO-PAINT Web site at <http://www.corel.com/paint10/index.htm> on the Internet.

Creative Products Documentation Manager

Corel Corporation
1600 Carling Avenue
Ottawa, Ontario, Canada
K1Z 8R7

Installing and uninstalling applications

The Corel Setup wizard makes it easy to install and uninstall Corel applications. The Setup wizard lets you:

- install any Corel applications included in your software package
- add components to currently installed applications
- refresh files and configurations of currently installed applications
- uninstall all or some of the components of Corel applications

{button ,AL("Installing and uninstalling applications;";0,"Defaultoverview",)} How to

To install new components or to update your current installation

1 Close all applications.

2 Insert **Corel DRAW CD#1** into the CD drive.

If the Corel Setup wizard does not start automatically, click **Start** on the Windows taskbar, and click **Run**. Type D:\Setup, where D is the letter that corresponds to the CD drive.

3 Select one of the following options and follow the instructions in the **Corel setup wizard**:

- **Add New Components**  if you want to install components that are not already installed

- **Update Current Installation**  if you want to refresh your installation of the application and restore all settings to their default values

- **Custom Setup**  if you want to specify which components to include

{button ,AL(^Installing and uninstalling applications;',0,"Defaultoverview",)} [Related topics](#)

To uninstall

1 Click **Start** on the Windows taskbar, and click **Programs**



CorelDRAW 10



Setup and notes



Corel uninstaller.

2 Follow the instructions in the **Corel uninstaller wizard**.

{button ,AL("Installing and uninstalling applications";0,"Defaultoverview",)} [Related topics](#)

Registering Corel PHOTO-PAINT

You must register Corel PHOTO-PAINT to be eligible for technical support. Registered users receive our email newsletter, which contains information about new product releases and updates, free downloads, articles, tips, and special offers. If you have an Internet connection, you can register by following the instructions provided during installation.

{button ,AL("Registering Corel PHOTOPAINT";'0,"Defaultoverview",)} [How to](#)

To register Corel PHOTO-PAINT

1 Click **Start** on the Windows taskbar, and click **Programs**



CoreIDRAW 10



Setup and notes



Corel registration.

2 Follow the instructions on the screen.

{button ,AL("Registering Corel PHOTOPAINT;',0,"Defaultoverview",,)} [Related topics](#)

Starting and quitting Corel PHOTO-PAINT

You can start Corel PHOTO-PAINT from the Windows taskbar, and end your Corel PHOTO-PAINT session from the application.

{button ,AL("Registering Corel PHOTOPAINT;',0,"Defaultoverview",,)} [Related topics](#)

To start Corel PHOTO-PAINT

- From the Windows taskbar, click **Start**  **Programs**



CorelDRAW 10



Corel PHOTO-PAINT 10.

{button ,AL('ARegistering Corel PHOTOPAINT;',0,"Defaultoverview",)} [Related topics](#)

To quit Corel PHOTO-PAINT

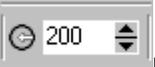


- Click **File**  **Exit**.

{button ,AL("Registering Corel PHOTOPAINT";0,"Defaultoverview",)} [Related topics](#)

Using Corel PHOTO-PAINT Help

Corel PHOTO-PAINT has a variety of features that help you work with the application:

- **Corel PHOTO-PAINT User Guide**  lets you access Corel PHOTO-PAINT concepts and procedures in a paper-based format.
- **Online Help**  lets you access Help directly from the user interface and find topics using the contents topic, index, and word/phrase search tool.
- **Context Help**  lets you access information about specific buttons, icons, and sliders on the user-interface
- **CorelTUTOR**  lets you work through a series of practical lessons that introduce you to the application's major capabilities.
- **ToolTips**  lets you access information about icons and buttons

{button ,AL('AUsing Corel PHOTOPAINT Help;',0,"Defaultoverview",)} How to

To use online Help

- 1 Click **Help**  **Help Topics.**
- 2 Click one of the following tabs:

- **Contents**  to browse through topics by category
- **Index**  to see a list of index entries
- **Find**  to search for a particular word or phrase in the online Help

You can also

Print an entire section

Click a title on the **Contents** page, and click **Print**.

Print a topic

Open a Help topic, and click the **Print** button in the Help window.



Note

- After you access an online Help topic, you can access related topics by clicking on the green highlighted text, the **How To** buttons, the **Related Topics** buttons, or the **Overview** buttons.

{button ,AL(^AUsing Corel PHOTOPAINT Help;',0,"Defaultoverview",)} [Related topics](#)

To use context help

To access context help for

Dialog boxes

Menu commands

Tools and controls

Docker windows

The status bar

Do the following

Click the **What's this button** in the dialog box, and click the item you want help on.

Click the **What's this button** on the standard toolbar, and press **ALT** + the underlined letter of the menu name. Click the command you want help on.

Click the **What's this button** on the standard toolbar, and click the item you want help on.

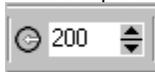
Click the **What's this button** on the standard toolbar, and click the item you want help on.

Click the **What's this button** on the standard toolbar, and click the item you want help on.



Note

- The status bar at the bottom of the application window lets you familiarize yourself with work area elements by displaying brief descriptions of buttons, controls, and menu commands as you move the mouse over them.



Tip

- You can also access context Help by right-clicking an item, and clicking **What's This?**.

`{button ,AL('AUsing Corel PHOTOPAINT Help;',0,"Defaultoverview",)}` [Related topics](#)

To use CorelTUTOR



- Click **Help**  CorelTUTOR.

{button ,AL('AUsing Corel PHOTOPAINT Help;',0,"Defaultoverview",)} [Related topics](#)

To display ToolTips

- Position the cursor over an icon or a button.

`{button ,AL('AUsing Corel PHOTOPAINT Help;',0,"Defaultoverview",)} Related topics`

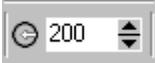
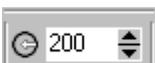
Exploring the Corel PHOTO-PAINT work area

An image that you open or create in Corel PHOTO-PAINT appears in an image window. You can open more than one image window, but you can apply commands to the active image window only. Application commands are accessible through the menu bar, toolbars, and toolbox. The property bar and Docker windows provide access to commands that are relevant to the active tool or current task. The property bar, Docker windows, toolbars, and toolbox can be opened, closed, and moved across your screen at any time.

{button ,AL('AExploring the Corel PHOTOPAINT work area;',0,"Defaultoverview",,)} How to

Toolbars

Toolbars consist of buttons that are shortcuts to many menu commands. The standard toolbar consists of commonly used commands. The table below outlines the buttons on the standard toolbar.

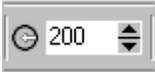
Press this button	To
	Start a new drawing
	Open a drawing
	Save a drawing
	Print a drawing
	Cut selected objects to the Clipboard
	Copy selected objects to the Clipboard
	Paste the Clipboard contents into a drawing
	Undo the last action
	Redo the last action
	Import a drawing
	Export a drawing
	Expand the work area
	Show or hide the mask marquee
	Show or hide the object marquee
	Show the image properties



Launch Corel applications



Launch Corel Graphics Community Web site



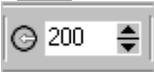
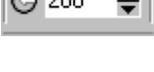
Launch What's This? or context Help

{button ,AL('Exploring the Corel PHOTOPAINT work area;',0,"Defaultoverview",)} [Related topics](#)

Toolbox

The toolbox consists of flyout toolbars. Flyouts contain a set of related Corel PHOTO-PAINT tools. A small arrow in the right-hand corner of a toolbox button, indicates a flyout.

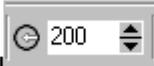
Descriptions of Corel PHOTO-PAINT's flyouts and their tools appear below.

Flyout	Description
	The Object tools flyout lets you access the Object picker tool and the Transformation tool.
	The Mask tools flyout lets you access the Rectangular mask tool, the Circle mask tool, the Freehand mask tool, the Lasso mask tool, the Scissors mask tool, the Magic wand mask tool, the Mask brush tool.
	The Zoom tools flyout lets you access the Zoom tool and the Hand tool.
	The Undo tools flyout lets you access the Local undo tool, Eraser tool, and Color replacer tool.
	The Shape tools flyout lets you access the Rectangle tool, the Ellipse tool, the Polygon tool, and the Line tool.
	The Fill tools flyout lets you access the Fill tool and the Interactive fill tool.
	The Object transparency tools flyout lets you access the Object transparency tool, the Color transparency tool, and the Transparency brush tool.
	The Brush tools flyout lets you access the Paint tool, the Effect tool, the Clone tool, and the Image sprayer tool.
Tools	Description
	The Path tool lets you create and edit paths.
	The Deskew crop tool lets you define a cropping area and straighten crooked images.
	The Eyedropper tool lets you choose colors from an image.
	The Text tool lets you add text to your image and edit existing text.
	The Interactive dropshadow tool lets you add shadows to objects.

{button ,AL('Exploring the Corel PHOTOPAINT work area;',0,"Defaultoverview",)} [Related topics](#)

Setting options

Corel PHOTO-PAINT lets you customize your display options. There are two types of display options:



- **General** lets you specify settings, such as what you see at startup, cursor type, sound, and whether pop-up Help and Object tips display



- **Display** lets you specify settings such as the color of paths, the mask tint and the color of guidelines, as well as the threshold settings for the mask and object marquees

{button ,AL(^ASetting options;',0,"Defaultoverview",)} How to

To set general options



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Specify the settings you want.

{button ,AL("ASetting options";0,"Defaultoverview",)} Related topics

To set display options



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Specify the settings you want.

{button ,AL("ASetting options";0,"Defaultoverview",)} Related topics

Setting the units of measure

You can improve your efficiency by customizing measurement options. The unit of measure you select will be your default unit of measure for all new Corel PHOTO-PAINT documents. You can also set the unit of measure for the rulers independent of the default setting. This will be the unit of measure for the active document only.

You can also set the Nudge, Super nudge, and Micro nudge values. The Nudge value defines the distance (in pixels) that you can move an object, selection or guideline with the ARROW keys. The Super nudge value is a multiple of the Nudge distance, while the Micro nudge value is a fraction of the Nudge distance.

{button ,AL(^ASetting the units of measure;',0,"Defaultoverview",,)} How to

To set the default unit of measure



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **General**.
- 3 Choose a unit of measure from the **Units** list box.

{button ,AL("ASetting the units of measure;',0,"Defaultoverview",,)} [Related topics](#)

To set the nudge increments



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Document**, and click **Ruler**.
- 3 Type a value in the **Nudge** box.



Tip

- You can use this procedure to set the Super nudge increment by typing a value in the **Super nudge** box.

{button ,AL("Setting the units of measure;',0,"Defaultoverview",,)} [Related topics](#)

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accelerator table

A file that contains a list of shortcut keys. Different tables are active depending on the task that you are performing.

active object

An object that has a red border around its thumbnail in the Objects Docker window.

alpha channel

A temporary storage area for masks. When you save a mask to an alpha channel, you can access and reuse it in the image as many times as you want. You can save an alpha channel to a file or load a previously saved channel in the active image.

ambient lighting

The lighting in a room, including natural and artificial light sources.

animation

Animation files support moving images. CorelDRAW 10 supports four animation file types: GIF animation (**.gif**), MPEG Animation (**.mpg**), Quick Time Movie (**.mov**), and Video for Windows (**.avi**).

anti-aliasing

A method of smoothing the curved and diagonal edges in bitmap images. Intermediate pixels along edges are filled to smooth the transition between the edges and the surrounding image.

aspect ratio

The ratio of the width of an image to its height (expressed mathematically as x:y). For example, the aspect ratio of an image that is 640 x 480 pixels is 4:3.

bit depth

The number of binary bits that define the shade or color of each pixel in a bitmapped image. For example, a pixel in a black-and-white image has a depth of 1 bit, because it can only be black or white. The number of color values that a given bit depth can produce is equal to 2 to the power of the bit depth.

bitmapped image

An image composed of grids of pixels or dots.

bitmap fill

A fill created from any bitmap image.

Black-and-white mode



A 1-bit color mode that stores images as two solid colors

black and white



with no gradations. This color mode is useful for line art and simple graphics.

bleed

The part of the printed image that extends beyond the edge of the page. The bleed ensures that the final image goes right to the edge of the paper after binding and trimming.

brightness

The amount of light that is transmitted or reflected from a given pixel. In the HSB color mode, brightness is a measure of how much white a color contains. For example, a brightness value of 0 produces black, and a brightness value of 255 produces white.

CERN

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

channel

An 8-bit grayscale image that stores color or mask information for another image. There are two types of channels: color and mask. Images have one color channel for each component of the color model on which they are based. Each channel contains the color information for that component. Mask (alpha) channels store masks that you create for your images and are saved with images in formats that support mask information (for example, **.cpt**).

child object

An object whose image pixels are combined with the shape of another object, called a parent object, to create a clipping group. The child object must be on a layer above the parent object.

choke

In commercial printing, a form of trapping created by extending the background object into the foreground object.

client side image maps

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

clipart

Ready-made images that can be imported into Corel applications and edited if required.

clipboard

An area that is used to temporarily store cut or copied information. The Clipboard stores information until it is replaced by information that is subsequently cut or copied.

clip mask

A mask that lets you edit an object's transparency levels without affecting the pixels in the object. You can change the transparency levels directly on the object and then add the clip mask, or add the clip mask before making the changes.

clipping range

The percentage of the range of values that is not displayed in the upper part of the histogram's vertical axis.

CMY

A color mode made up of cyan (C), magenta (M), and yellow (Y). This mode is used in the three-color printing process. In Corel applications, the CMY mode is the inverse of the RGB mode, with values ranging from 0 to 255. The CMY color mode is based on the CMY color model.

CMYK

A color mode made up of cyan (C), magenta (M), yellow (Y), and black (K) that produces true blacks and a wide tonal range. In the CMYK color mode, color values are expressed as percentages; therefore, a value of 100 for an ink means that it is applied at full saturation.

color channel

An 8-bit grayscale version of an image. Each channel represents one level of color in the image; for example, RGB has three color channels, while CMYK has four. When all the channels are printed together, they produce the entire range of colors in the image.

See also [RGB](#) and [CMYK](#).

color gamut

The range of colors that can be reproduced or perceived by any device. For example, a monitor displays a different color gamut than a printer, making it necessary to manage colors from original images to final output.

color mode

A system that defines the number and kind of colors that make up an image. Black-and-White, Grayscale, RGB, CMYK, and Paletted are examples of color modes.

color model

A simple color chart that defines the range of colors displayed in a color mode. RGB (red, green, blue), CMY (cyan, magenta, yellow), CMYK (cyan, magenta, yellow, black), HSB (hue, saturation, brightness), HLS (hue, lightness, saturation), and CIE L*a*b (Lab) are examples of color models.

color palette

A collection of solid colors from which you can choose colors for fills and outlines.

color profile

A description of the color-handling capabilities and characteristics of a device.

color separation

In commercial printing, the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original image. In the case of a CMYK image, four separations (one for cyan, magenta, yellow, and black) must be made.

color space

In electronic color management, a virtual representation of device or the color gamut of a color model. The boundaries and contours of a device's color space are mapped by color management software.

See also [Color gamut](#).

color tolerance

The value that determines the color range or sensitivity of the Lasso Mask tool, Magic Wand Mask tool, and Fill tool. Tolerance is also used in the Color Mask dialog box to determine which pixels are protected when you create a color mask. A pixel is included in the specified color range if its grayscale value falls within the defined tolerance.

contrast

The difference in tone between the dark and light areas of an image. Higher contrast values indicate greater differences and fewer gradations between dark and light.

control points

The points that extend from a node along a curve that is being edited with the **Shape** tool. Control points determine the angle at which the curve passes through the node.

crop

The process of cutting unwanted areas of an image without affecting the resolution of the information that remains.

cubist

An abstract style of art that stresses several aspects of the same object simultaneously, generally in the form of squares or cubes.

destination application

In Object Linking and Embedding (OLE), the application in which you insert a linked or embedded object.

distortion handles

The outward-facing, double-headed arrows located at each corner of the highlighting box.

dpi(dots per inch)

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi. Image setters print at 1270 or 2540 dpi. Printers with higher dpi capabilities produce smoother and cleaner output. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

Duotone

An 8-bit color mode that displays images using 256 shades of up to four tones. An image in the duotone color mode is simply a grayscale image that has been enhanced with one to four additional colors.

editable area

An editable area of a [mask](#) allows paint and effects to be applied to underlying pixels.
See also [protected area](#).

feathering

The level of sharpness along a drop shadow's edges

filter

The name for an application that translates digital information from one form to another.

floating selection

A selection that hovers or floats above an image and can be moved and modified without affecting the underlying pixels.

fractal

A mathematical way of generating an image.

gaussian

A frequency distribution that uses bell-shaped distribution curves rather than straight lines.

gradient node

A square point that represents each color on the gradient arrow of a gradient fill used to change its start and end points, its colors, and its transparency values.

Grayscale

A color mode that displays images using 256 shades of gray. Each color is defined as a value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white).

Grayscale image

An image that uses the Grayscale color model, which can display up to 256 shades of gray ranging from white to black. Grayscale images, especially photographs, are commonly referred to as "black and white."

group

A set of objects that behave as one unit. Operations you perform on a group apply equally to each of its objects.

halftone

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones.

handles

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize or mirror the object. If you click a selected object, the shape of the handles changes to arrows so that you can rotate and skew the object.

highlighting box

A rectangle with eight handles that encloses a selection in an image.

HSB (hue, saturation, brightness)

A color model that defines three components: hue, saturation, and brightness. Hue determines color (yellow, orange, red, etc.); brightness determines perceived intensity (lighter or darker color); and saturation determines color depth (from dull to intense).

HTML

The World Wide Web authoring standard comprised of markup tags that define the structure and components of a document. The tags are used to tag text and integrate resources (such as images, sound, video, and animation) when you create a Web page.

hue

The property of a color that allows it to be classified by its name. For example, blue, green, and red are all hues.

hyperlink

An electronic link that provides access directly from one place in a document to another place in that document or to another document.

image map

A hypergraphic in an HTML document that contains clickable areas that link to URLs on the World Wide Web.

imagesetter

A machine that makes film or film-based paper used to make printing plates.

intensity

Intensity is a measure of the brightness of the light pixels in a bitmap image compared with the darker mid-tones and dark pixels. An increase in intensity increases the vividness of whites while maintaining true darks.

interlaced video image

Interlaced video images take two passes to fill a screen, painting every other line in each pass. This can produce a flicker.

interlacing

A method that lets you display an image on screen at a low, blocky resolution. As the image data loads, the image quality improves.

JPEG (Joint Photographic Experts Group)

A format for compressed photographic images that offers compression with minimal loss of image quality. Because of their compression (20 to 1) and small file size, JPEG images are widely used in Internet publishing.

Lab (CIE L*a*b)

A color model created by the Commission Internationale de l'Eclairage (CIE). It contains a luminance (or lightness) component (L) and two chromatic components: "a" (green to red) and "b" (blue to yellow).

lens

Object that protects part or all of an image when you perform color and tonal corrections. You can view the effect of a correction through a lens without affecting the underlying pixels. If you move a lens, the correction is applied to the pixels at the new location.

lossless

The maintenance of image quality in an image that has been compressed and decompressed. The process of compressing and decompressing often degrades image quality.

lossy

A noticeable degradation to image quality as a result of file compression.

low-frequency areas

Smooth areas in an image where gradual changes take place. That is, areas where there are no edges or noise.

LZW

A lossless file compression technique that results in smaller file size and faster processing time. LZW compression is commonly used on **.gif** and **.tiff** files.

marquee

A dashed outline that surrounds a selection or an object in an image. By default, object marquees are blue and mask marquees are black.

mask

A mask is applied to an image during image-editing to define protected areas and editable areas.

mask modes

Mask tool operation modes you must choose before you create or fine-tune a mask or selection. There are four mask modes: Normal, Additive, Subtractive, and XOR. The Normal mode (default) lets you select an area in an image. The Additive mode lets you expand the editable regions by selecting multiple areas in an image. The Subtractive mode lets you reduce the editable regions by removing areas from a selection. The XOR mode lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

merge mode

An editing state that determines how the selected paint, object, or fill color combines with other colors in the image.

moiré pattern

Undesirable wave patterns that are created by conflicting dot patterns in an image. A Moiré pattern is created when halftone screens of two different frequencies are superimposed on an image. For example, when you scan a halftone image, you see Moiré patterns on your monitor because the original halftone screen is different than the dots per inch (dpi) frequency of the scanned image.

Moiré patterns can be damaging when they occur in color separations. Set the screen angles and frequencies of your halftone screen correctly to avoid this problem.

mosaic

The decorative artwork made by arranging small pieces of variously colored material to form pictures or patterns.

multichannel

A color mode that displays images using multiple color channels, each comprised of 256 shades of gray. When you convert an RGB color image to the Multichannel color mode, the individual color channels (red (R), green (G), and blue (B)) are converted to grayscale information that reflects the color values of the pixels in each channel.

NCSA (National Center for Supercomputing Applications)

If you are creating an image map to be displayed on the World Wide Web you need to know whether the server you are using runs CERN or NCSA, because different codes are used in the map files. Contact your server administrator to learn whether you are using CERN or NCSA.

nodes

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

noise

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

NTSC (National Television Standards Committee)

A video color filter that is commonly used to define the gamut of colors supported by television monitors in North America.

nudge

To move an object in increments.

See also [super nudge](#).

object

An independent bitmap that is layered above the background image. Changes applied to objects do not affect the underlying image.

opaque

The inability to see through an object. If an object is 100% opaque, you cannot see through it. Opacity levels under 100% increase the ability to see through objects.

See also [transparent](#).

overlay

A red-tinted, transparent sheet that you can superimpose on the protected areas in an image. The mask overlay makes it easy to distinguish between the selected and the masked regions in an image. When the overlay is applied, the masked areas are displayed in varying degrees of red (according to their transparency). The deeper the saturation of the red tint, the greater the degree of protection.

PAL

A video color filter that is commonly used to define the gamut of colors supported by television monitors in Europe and Asia.

paletted color mode

An 8-bit color mode that displays images using up to 256 colors. You can convert a complex image to the paletted color mode to reduce file size and to control the colors used throughout the conversion process more precisely.

PANTONE process colors

The colors that are available through the PANTONE process color system, which is based on the CMYK color model.

parameters

Attributes that appear after a recorded command in the Recorder Docker window. For example, dialog box options are not recorded as separate commands in the Recorder Docker window; they are recorded as attributes of the command that initially invoked the dialog box.

parent object

An object whose shape is combined with the image pixels of another object, called a child object, to create a clipping group. The parent object must be on an object layer below the child object.

perspective handles

The hollow circles in the corners of the highlighting box.

pixel

A colored dot that is the smallest part of a bitmapped image

See also [resolution](#).

pressure sensitive pen

A pen that you can use to access commands and draw your images in Corel PHOTO-PAINT. You must install the pressure-sensitive pen, along with a pressure-sensitive tablet and its corresponding Windows drivers, to use it with Corel PHOTO-PAINT.

process color

In commercial printing, colors that are produced from a blend of cyan, magenta, yellow, and black. This is different from a spot color, which is a solid ink color printed individually (one printing plate is required for each spot color).

progressive

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

protected area

A protected area of a [mask](#) prevents paint and effects from being applied to underlying pixels.

See also [editable area](#).

radius

As applied to orbits, sets the distance between the center of the brush stroke and the nib that travel around the center of the brush stroke when you paint with orbits. Increasing this value increases the size of the brush stroke.

As applied to the Dust & Scratch filter, sets the number of pixels surrounding the damaged area that are used to apply the filter.

range sensitivity

A paletted color mode option that lets you specify a focus color for the paletted conversion. You can adjust the color and specify its' importance to guide converting.

rasterized image

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

recording

A series of commands that you record in the Recorder Docker window. Recordings let you automate a series of actions to repeat on the same image or on several different images. Recordings are not saved when you end your Corel PHOTO-PAINT session.

render

The process of capturing a two-dimensional image from a three-dimensional model.

resample

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

resolution

The amount of detail and information that an image file contains, as well as the level of detail that an input, output, or display device is capable of producing. When you work with bitmapped images, resolution affects both the quality of the final output and the file size.

RGB

A color mode in which the three colors of light (red, green, and blue) are combined in varying intensities to produce all other colors. A value between 0 and 255 is assigned to each channel of red, green and blue. Monitors, scanners, and the human eye use RGB to produce or detect color.

rotation handles

The curved, double arrows in the corners of the highlighting box.

saturation

The purity or vividness of a color, expressed as the absence of white. A color that has 100% saturation contains no white. A color with 0% saturation is a shade of gray.

scanner

A device that converts images on paper, transparency, or film to digital form. Scanners produce bitmap or raster images.

script

A recording that has been saved to disk and that can be retrieved at any time. Scripts let you automate a series of actions to repeat on the same image or on several different images. Both a recording and a script are created, edited, and played back using the tape deck controls and commands in the Recorder Docker window.

seed color

The color of the first pixel that you click when you define a selection and mask using the Lasso and Magic Wand mask tools. This color is used by the tolerance value to set the sensitivity of the color detection in color selections and masks.

segment (path)

The section of a path located between two consecutive nodes. A path is a series of segments.

selection

An area of an image that is not protected by a mask and that is, therefore, available for editing. The selection is affected by the use of painting and editing tools, special effects, and image commands.

shape cursor

Uses the shape and size of the nib of the current tool as a cursor.

skewing handles

Skewing handles are the straight, double-headed arrows located in the center of each side of the highlighting box.

source application

In Object Linking and Embedding (OLE), the application used to create the source file.

source file

In Object Linking and Embedding (OLE), the file that contains the object you want to link or embed in a Corel application.

spot color

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

spread

A type of trap that is created by extending the foreground object into the background object.

stacking order

The sequence in which objects are created in the Image Window. This order determines the relationship between objects and, therefore, the appearance of your image. The first object you create appears on the bottom; the last object appears on the top.

stylus

A pressure-sensitive pen device, used in conjunction with a Pen Tablet, that allows you to draw paint strokes using hand pressure.

subpath

A segment which is not joined to the main path.

subtractive color model

A color model, such as CMYK, that creates color by subtracting wavelengths of light reflected from an object. For example, a colored ink appears blue if it absorbs all colors except blue.

super nudge

To move an object in large increments. The super nudge value is multiplied by the nudge value to obtain the distance by which the object is moved.

swap disk

Hard drive space used by applications to store temporary files not in use to artificially increase the amount of memory available in your computer.

swatch

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

threshold

A level of tolerance for tonal variation in a bitmapped image. For example, when you convert an image to the Black-and-White color mode, the threshold you set determines how many tonal values are converted to black and how many to white.

threshold (path)

A control available when you create a path from a mask. Threshold values range from 1 to 10 and determine the size of the angle required between sections of a mask for a node to be created at the intersection of the sections. A low value produces more cusps, and therefore more nodes on the resulting path.

thumbnail

A miniature, low-resolution version of an image or illustration.

tightness (path)

A control available when you create a path from a mask marquee. Tightness values range from 1 to 10 and determine how close the path's shape will be to that of the marquee. The higher the value, the more the new path resembles the marquee; it will have more nodes than a path with a lower tightness value.

tint

A semitransparent color applied over an image. Also called a color cast.

transparency

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

True color

A term that refers to digital RGB color that is composed of 24-bits or 16.7 million colors.

TWAIN

An interface that allows Corel graphics applications to acquire an image from imaging hardware such as a scanner or a digital camera, without using any additional applications. By using the TWAIN driver supplied by the manufacturer of the imaging hardware, Corel graphics applications can acquire images directly from a digital camera or scanner.

URL (Uniform Resource Locator)

A unique address that defines where a Web page is located on the Internet.

vector graphic

An image generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn. Vector graphics are created as collections of lines rather than as patterns of individual dots or pixels.

watermark

A small amount of random noise added to the luminance component of the image pixels, which carries information about the image that survives normal editing, printing, and scanning.

ZIP

A lossless file compression technique that results in smaller file size and faster processing time.

File formats

A file format defines how an application stores information in a file. When you name a file, an application automatically appends a filename extension, usually three characters in length; for example, **.cdr**, **.bmp**, **.tif**, and **.eps**. This filename extension helps you and the computer differentiate between different file types or file formats.

If you want to use a file created in a different application than the one you are currently using, you must import that file. Conversely, if you create a file in one application and want to use it in another application, you must export the file to a different file format.

The following file formats are used in Corel applications and supported across Windows and Macintosh platforms:

[3-D file formats \(3DME, WRL, B3D\)](#)

[AI \(Adobe Illustrator\)](#)

[AVI \(Video for Windows\)](#)

[BMP \(Windows Bitmap\)](#)

[CDR \(CorelDRAW\)](#)

[CPT \(Corel PHOTO-PAINT\)](#)

[DWG \(AutoCAD Drawing Database file\)](#)

[DXF \(Data Exchange File\)](#)

[EPS \(Encapsulated PostScript\)](#)

[FPX \(Kodak FlashPIX Image\)](#)

[GIF \(Graphics Interchange Format\)](#)

[HTM \(Hypertext Markup Language\)](#)

[JPG \(Joint Photographic Experts Group Bitmaps\)](#)

[MOV \(QuickTime Movie\)](#)

[CMX \(Corel Presentation Exchange\)](#)

[PCD \(Kodak Photo CD Image\)](#)

[PCT \(Macintosh PICT\)](#)

[PCX \(PaintBrush\)](#)

[PDF \(Portable Document File\)](#)

[PNG \(Portable Network Graphics\)](#)

[PSD \(Adobe Photoshop\)](#)

[RIFF \(Painter 5\)](#)

[TGA \(Targa Bitmap\)](#)

[TIF \(Tagged Image File\)](#)

[WPG \(Corel WordPerfect Graphic\)](#)

[XCF \(Gimp Native File\)](#)

[Other file formats](#)

[Recommended formats for importing graphics from other applications](#)

[Recommended formats for exporting graphics](#)

3-D file formats

QuickDraw's 3-D metafile format (3DMF) can contain any 3-D information the user creates, including all types of geometries and objects, textures, lights, shaders, cameras, active renderers, material properties, and hierarchical information. Both text and binary formats are supported. The **.3dmf** files are supported across Mac, Windows, and UNIX platforms.

You can import any 3-D model file saved as a QuickDraw Meta File (**.3dmf**), QuickDraw Binary 3-D File (**.b3d**), or Virtual Reality Modeling Language File (**.wrl**), directly into the image.

You can import 3-D images into Corel applications. When you import a 3-D image, it is rendered as a two-dimensional object in an image. You can view the model at any angle and degree of magnification by rotating the camera, moving the camera along the horizontal and vertical planes, and changing the camera lens magnification. You can also add a light to a 3-D model.

[To import a 3-D model into an active image](#)

[To select the way a 3-D model displays](#)

[To add a light to a 3-D model](#)

[Technical notes](#)

{button ,AL('A3D file formats';0,"Defaultoverview",)} [How to](#)

To import a 3-D model into an active image

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.

 **Tip**

- Enable the **Preview** check box to see a thumbnail representation of the image.

{button ,AL('A3D file formats;',0,"Defaultoverview",)} Related topics

To select the way a 3-D model displays

1 In the **Import 3-D model** dialog box, choose one of the following formats from the list box below the **Preview** window:

- **QuickDraw 3-D Interactive**  displays a regular 3-D model

- **QuickDraw 3-D Wireframe**  displays a wire frame of the 3-D model

2 Click one of the following buttons:

- **Rotate camera**  rotates 3-D models in the 3-D Viewport

- **Slide camera**  moves the camera anywhere in the 3-D Viewport

- **Zoom camera**  changes the lens magnification of the camera in the 3-D Viewport

3 Drag in the **Preview** window.



- When you click **Zoom camera**, drag up to zoom in, or drag down to zoom out.

{button ,AL('A3D file formats;',0,"Defaultoverview",)} [Related topics](#)

To add a light to a 3-D model

To

Add a point light

Do the following

Click the **Distant lights** tab in the **Import 3-D model** dialog box. Choose **Point** from the **Light options** list box. Click **Add**. Click **Color**, and choose a color for the light. Move the **Brightness** slider to set the intensity of the light. Choose a falloff from the **Distance falloff** list box.

Add a spot light

Click the **Distant lights** tab in the **Import 3-D model** dialog box. Choose **Spot** from the **Light options** list box. Click **Add**. Click **Color**, and choose a color for the light. Move the **Brightness** slider to set the intensity of the light. Choose a falloff from the **Angular falloff** list box. Move the **Half angle** slider to set the degree of the half angle of the light. Move the **Angle** slider to set the degree of the light's angle.

Add a distant light

Click the **Distant lights** tab in the **Import 3-D model** dialog box. Choose **Distant** from the **Light options** list box. Click **Add**. Click **Color**, and choose a color for the light. Move the **Brightness** slider to set the intensity of the light.

Add an ambient light

Click the **Ambient light** tab in the **Import 3-D model** dialog box. Enable the **On** check box. Click **Color**, and choose a color for the light. Move the **Brightness** slider to set the brightness of the light.



Notes

- Disabling the **On** check box removes the light.
- Increasing the brightness of ambient light decreases the intensity of shadows and other effects generated by your other lights. Use a lower ambient light setting for deeper shadows and high contrast. If you set the ambient light to zero, you will rely exclusively on the other lights.



Tip

- You can enable the **Shadows** check box to create a shadow effect.

{button ,AL('A3D file formats;',0,"Defaultoverview",)} [Related topics](#)

AI

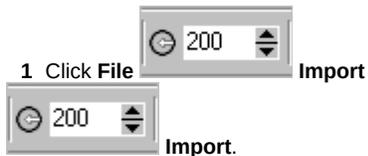
The Adobe Illustrator file format (.ai files) was developed by Adobe Systems for the Windows and Macintosh platforms. It is primarily vector based although later versions, such as versions 6.0 and 7.0, support bitmap information.

[To import an AI file](#)

[Technical notes](#)

{button ,AL('AAI';0,"Defaultoverview",)} [How to](#)

To import an AI file



- 2 Choose the drive and folder where the file is stored.
- 3 Choose **AI - Adobe Illustrator** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **Import into bitmap** dialog box, adjust any of the settings.

{button ,AL('AAI';0,"Defaultoverview",)} Related topics

AVI

The Microsoft Audio Video Interleaved file format (.avi files) is a Resource Interchange File Format file specification used with applications that capture, edit, and play back audio/video sequences. The Audio Video Interleaved file format interleaves standard waveform audio with digital video frames (bitmapped images) to provide reduced animation at 15 frames per second (fps) at 160 x 120 x 8 resolution. The Audio Video Interleaved file format is a central part of Video for Windows, which is an entire system for handling video in Microsoft Windows.

[To open an AVI file](#)

[To export an AVI file](#)

{button ,AL('AAVI';0,"Defaultoverview",)} [How to](#)

To open an AVI file



- 1 Click **File**  **Open**.
- 2 Choose the drive and folder where the file is stored.
- 3 Choose **AVI - Video for Windows** from the **Files of type** list box.
- 4 Click the filename.
- 5 Choose **Full image** from the list box beside the **Files of type** list box.



Note

- For more information about opening and playing movies, see "[Opening and playing movies](#)".



Tips

- You can also open part of a movie by choosing **Partial load**, and, in the **Partial load movie** dialog box, typing values in the **From** and **To** boxes to specify the range of frames.
- To view the various frames in the movie before opening them, drag the **Preview** scroll bar.

{button ,AL('AAVI';'0,"Defaultoverview",)} [Related topics](#)

BMP

The Windows bitmap file format (**.bmp** files) was developed as a standard for representing graphic images as bitmapped images. Bitmapped images, also called raster or paint images, are made of individual dots, called pixels (picture elements), that are arranged and colored to form a pattern. Increasing the size of a bitmapped image has the effect of increasing individual pixels, making lines and shapes appear jagged.

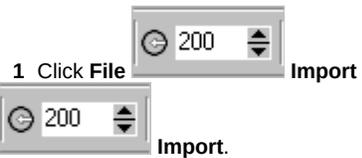
[To import a BMP file](#)

[To export a BMP file](#)

[Technical notes](#)

{button ,AL(^ABMP;'0,"Defaultoverview",)} [How to](#)

To import a BMP file



- 1 Click **File**
- 2 Choose the drive and folder where the file is stored.
- 3 Choose **BMP - Windows bitmap** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.

{button ,AL('ABMP';0,"Defaultoverview",)} [Related topics](#)

To export a BMP file

1 Click **File**  **Export**

 **Export.**

2 Choose **BMP - Windows bitmap** from the **Files of type** list box.

3 Type a filename in the **File name** list box.

4 Click **Save**.

 **Note**

- The file name extension for the format you choose is appended to the filename automatically.

{button ,AL('ABMP';,0,"Defaultoverview",)} [Related topics](#)

CDR

CorelDRAW files (.cdr) are drawings made up of vector graphics. Vectors define a picture as a list of graphic primitives (rectangles, lines, text, arcs, and ellipses). Vectors are mapped point by point to the page, so if you reduce or increase the size of a vector graphic, the original image will not be distorted.

Vector graphics are created in illustration applications, such as CorelDRAW, or bitmap-tracing applications, such as Corel TRACE, but you can also edit them in image-editing applications like Corel PHOTO-PAINT. You can use vector images of various formats in desktop publishing programs such as Corel VENTURA.

[To import a CDR file](#)

[To resample a graphic while importing](#)

[To crop a graphic while importing](#)

[Technical notes](#)

{button ,AL('ACDR';0,"Defaultoverview",)} [How to](#)

To import a CDR file

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive where the file is stored from the **Look In** list box.
- 3 Double-click the folder in which the file is stored.
- 4 Click the filename.
- 5 Choose **CDR - CorelDRAW** from the **Files of type** list box.
- 6 Click **Open**, and click in the image window.
- 7 In the **Import into bitmap** dialog box, adjust any of the settings.

{button ,AL('ACDR';0,"Defaultoverview",)} [Related topics](#)

CPT

Files saved to the Corel PHOTO-PAINT file format (.cpt files) are bitmapped graphics that represent shapes as pixels arranged to form an image. When you save a graphic to the CPT format, masks, floating objects, and lenses are saved with the image.

[To open a CPT file](#)

[To save a CPT file](#)

EPS

An Encapsulated PostScript file is a metafile supported by most illustration and page layout programs. To view or print a **.eps** file, you must have a PostScript printer installed.

[To import an EPS file](#)

[To export an EPS file](#)

[To set exporting options](#)

[Technical notes](#)

{button ,AL(^AEPS;',0,"Defaultoverview",)} [How to](#)

To export an EPS file

1 Open a file.



2 Click **File** **Export**



Export.

3 Choose **EPS - Encapsulated PostScript** from the **Files of type** list box.

4 Type a filename in the **File name** list box.

5 Click **Save**.



Note

- The file extension for the format you've chosen is appended to the filename automatically.

{button ,AL(^AEPS;',0,"Defaultoverview",)} [Related topics](#)

To set exporting options

To

Specify an image header

Do the following

In the **Image header** area of the **EPS Export** dialog box, enable the **Include thumbnail** option. Choose a preview format from the **Format** list box. Choose a color depth for the preview from the **Type** list box. Type a value in the **Resolution** box.

Specify a clipping option

in the **Clipping** area of the **EPS Export** dialog box, enable the **Clip to** check box. Enable any of the following options:



- **Mask** lets you save the contents of the mask area to a **.eps** file



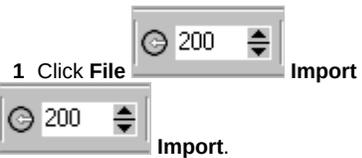
- **Clipping path** lets you save the contents of either the active path or one of the paths listed in the MRU list box

In the **Flatness** box, type a value to set the accuracy with which curved path segments are rendered on an output device, such as a printer.

If you want to permanently remove the sections of the image that are outside the mask or path, enable the **Discard image data outside clipping area** check box.

{button ,AL(^AEPS;',0,"Defaultoverview",)} [Related topics](#)

To import an EPS file



- 1 Click **File**
- 2 Choose the drive and folder where the file is stored.
- 3 Choose **EPS - Corel PHOTO-PAINT EPS** from the **Files of type** list box.
- 4 Click the filename.

{button ,AL(^AEPS;',0,"Defaultoverview",)} [Related topics](#)

FPX

The FlashPix (.fpx files) file format, originally designed by Eastman Kodak Company, is a bitmap format used mostly for digital photographs. It provides the ability to store several resolutions of an image in the same file. It also supports digital watermarks.

[To import an FPX file](#)

[To export an FPX file](#)

[Technical notes](#)

{button ,AL('AFPX;',0,"Defaultoverview",)} [How to](#)

To import an FPX file

1 Click **File**



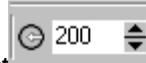
Import

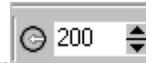


Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **FPX - Kodak FlashPix image** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **FPX import** dialog box, move any of the following sliders:

- **Brightness**  lets you specify the amount of light emitted in the image

- **Contrast**  lets you specify the contrast between the pixels in the image to improve the focus and enhance edges

- **Saturation**  lets you specify the purity of a color (the extent to which a color is made of a selected hue rather than of a mixture of that color and its complement)

- **Sharpness**  lets you specify the ratio between the lightest part of the image and the darkest part of the image

- **Red**  lets you specify the amount of red in the image

- **Green**  lets you specify the amount of green in the image

- **Blue**  lets you specify the amount of blue in the image

If you want to read a summary and description for the image, click [Image Properties](#) to open the **Import FlashPix Image Properties** dialog box.

{button ,AL('AFPX';'0',"Defaultoverview",)} [Related topics](#)

To export an FPX file

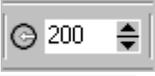
1 Click **File**  **Export**

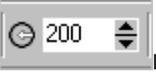
 **Export.**

- 2 Choose **FPX - Kodak FlashPix image** from the **Files of type** list box.
- 3 Type a filename in the **File name** list box.
- 4 Click **Save**.
- 5 Choose any of the following compression types from the **Compression** list box in the **FPX export** dialog box:

- **None**  for no compression

- **Single color**  for one color images

- **JPEG unspecified**  lets the filter choose the optimum compression level

- **JPEG by quality**  lets you choose the compression level by moving the **Quality** slider

If you want to reduce file size with no loss of quality, choose a decimation type from the **Decimation** list box.

 **Note**

- You can move the **Quality** slider only when you choose **JPEG by quality** from the **Compression** list box.

 **Tip**

- Click **Image Properties** to open the **Export FlashPix image properties** dialog box, where you can specify a summary and description for the image.

{button ,AL('AFPX';,0,"Defaultoverview",)} **Related topics**

GIF

The Graphic Interchange Format (**.gif** files), developed by CompuServe Inc., is a bitmap-based format designed for use on the World Wide Web. It is highly compressed to minimize file transfer time and supports images with 256 colors or fewer. The GIF format provides the ability to store multiple bitmaps in a file. When the multiple images are displayed in rapid succession, the file is called an animated **.gif** file.

For Internet use, you can save images to the GIF, JPG, or PNG format. If you want to publish an image to the World Wide Web and you are not sure which format to use, see "[To save an image to a Web-compatible format](#)".

[To import a GIF file](#)

[To export a GIF file](#)

[To open an animated GIF file](#)

[To save a movie as an animated GIF](#)

[Technical notes](#)

[Related topics](#)

To import a GIF file

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **GIF - CompuServe bitmap** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.

You can also

Resample a graphic while importing

For more information, see "[To resample a graphic while importing.](#)"

Crop a graphic while importing

For more information, see "[To crop a graphic while importing.](#)"

 **Tip**

- You can drag in the image window to place the image proportionally at the size you choose.

{button ,AL(^AFPX;',0,"Defaultoverview",)} [Related topics](#)

To export a GIF file

1 Click **File**



Export



Export.

2 Choose **GIF - CompuServe bitmap** from the **Files of type** list box.

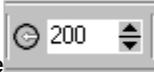
3 Type a filename in the **File name** box.

4 Click **Save**.

If your image contains more than 256 colors, you can decrease the number of colors in your image by adjusting any settings in the **Convert To Paletted** dialog box.

5 the **Interlace image** check box to display the image gradually so that you can see portions of the image before it finishes loading in a Web browser.

6 In the **GIF export** dialog box, enable one of the following options in the **Transparency** area:

• **None**  lets you specify that you do not want any colors to be transparent when viewed in a Web browser

• **Image color**  lets you make transparent the color you click on the color palette

• **Masked area**  lets you make transparent the masked area of the image

If you want to display the image in the Web browser gradually so that you can see portions of the image before it finishes loading, enable the **Interlace image** check box.



Notes

• For more information about the controls in the **Convert To Paletted** dialog box, see "[Changing images to the Paletted color mode](#)".

• If your image contains objects, an alert warns you that objects will be merged with the background.



Tips

• You can make the selected area transparent instead of the masked area by enabling the **Invert mask** check box.

• You can also specify the transparent color by moving the **Index** slider or using the **Eyedropper** tool to click a color in the original image window.

{button ,AL('AFPX';'0',"Defaultoverview",)} [Related topics](#)

To open an animated GIF file



- 1 Click **File**  **Open**.
- 2 Choose the drive and folder where the file is stored.
- 3 Choose **GIF - GIF animation** from the **Files of type** list box.
- 4 Click the filename.
- 5 Choose **Full image** from the list box beside the **Files of type** list box.



Note

- For more information about opening and playing movies, see "[Opening and playing movies](#)".



Tips

- You can also open part of a movie by choosing **Partial load**, and, in the **Partial load movie** dialog box, typing values in the **From** and **To** boxes to specify the range of frames.
- To view the various frames in the movie before opening them, drag the **Preview** scroll bar.

{button ,AL('AFPX';'0',"Defaultoverview",)} [Related topics](#)

HTM

HTM (or HTMLI) files are plain-text (also known as ASCII) files that can be created using any text editor; for example, Emacs or vi on UNIX platforms; SimpleText on a Macintosh platform; Notepad on a Windows platform. HTM files are intended for display on a Web browser.

Corel PHOTO-PAINT lets you publish images to the Internet. For more information about preparing files for Web publishing and uploading to the World Wide Web, see "[Publishing images to the Internet.](#)"

[To save an image to a Web-compatible format](#)

[Technical notes](#)

JPG

JPEG is a standard format developed by the Joint Photographic Experts Group, allowing the transfer of files between a wide variety of platforms, using superior compression techniques. JPEG supports 8-bit grayscale and color depths up to 32-bit CMYK.

For Internet use, you can save images to the GIF, JPG, or PNG format. If you want to publish an image to the World Wide Web and you are not sure which format to use, see "[To save an image to a Web-compatible format.](#)"

[To import a JPG file](#)

[To export a JPG file](#)

[Technical notes](#)

{button ,AL('AJPG;',0,"Defaultoverview",)} [How to](#)

To import a JPG file

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **JPG - JPEG bitmaps** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.

You can also

Resample a graphic while importing

For more information, see "[To resample a graphic while importing.](#)"

Crop a graphic while importing

For more information, see "[To crop a graphic while importing.](#)"

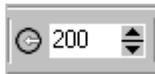
 **Tip**

- You can drag in the image window to place the image proportionally at the size you choose.

{button ,AL(^AJPG;',0,"Defaultoverview",)} [Related topics](#)

To export a JPG file

1 Click **File**

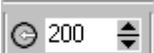


Export



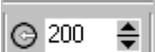
Export.

- 2 Choose the drive and folder where you want to save the file.
- 3 Type a filename in the **File name** box.
- 4 Choose **JPG - JPEG bitmaps** from the **Files of type** list box.
- 5 Click **Save**.
- 6 In the **Encoding method** area, enable one of the following check boxes:

- **Progressive**  loads the image gradually in certain browsers so that you can see portions of the image before it finishes loading

- **Optimize**  uses the optimal encoding method to produce the smallest file size
If you want to set the quality of the image resolution, move the **Compression** slider.
If you want to smooth the transitions between adjacent pixels of different colors, move the **Smoothing** slider.

7 From the **Sub format** list box, choose one of the following encoding methods:

- **Standard (4:2:2)**  creates a smaller file with some image quality loss
- **Optional (4:4:4)**  creates a larger file, but preserves image quality

{button ,AL('AJPG;',0,"Defaultoverview",)} [Related topics](#)

MOV

The QuickTime (MOV) file format is a video and animation system developed by Apple Computer. QuickTime files run on all Macintosh computers and on PC computers that have a QuickTime driver installed.

For more information about working with QuickTime movies, see "[Working with QuickTime VR movies.](#)"

[To open a QuickTime VR movie](#)

[To save a movie to the QuickTime VR format](#)

PCD

Kodak Photo CD (.pcd files) is a raster format developed by Eastman Kodak for scanning photographic images onto compact discs. Photo CD allows high-quality digital storage and manipulation of photographic images. It is typically used by photofinishers and service bureaus who provide the service of placing photographs on CDs.

[To import a PCD file](#)

[Technical notes](#)

{button ,AL('APCD';0,"Defaultoverview",)} [How to](#)

To import a PCD file

1 Click **File**



Import



Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **PCD - Kodak Photo-CD** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **PCD import** dialog box, move any of the following sliders:

- **Brightness**



lets you set the amount of light

-

- **Contrast**



lets you specify the contrast between the pixels in the image

-

- **Saturation**



lets you specify the purity of a color

-

- **Red**



lets you specify the amount of red in the image

-

- **Green**



lets you specify the amount of green in the image

-

- **Blue**



lets you specify the amount of blue in the image

8 Choose an image size the **Resolutions** list box.

9 Choose a color mode from the **Image Type** list box.

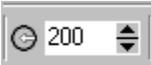
You can also

Resample a graphic while importing

For more information, see "[To resample a graphic while importing.](#)"

Crop a graphic while importing

For more information, see "[To crop a graphic while importing.](#)"



Tips

- You can remove the adjustments made by the photofinisher at the time the original image was scanned and placed on the Photo CD disk by enabling the **Subtract scene balance** check box.
- You can identify out-of-gamut areas of the image by enabling the **Show colors out of gamut** check box which renders the out-of-gamut pixels in pure red or pure blue.

{button ,AL('APCD;',0,"Defaultoverview",)} Related topics

CMX

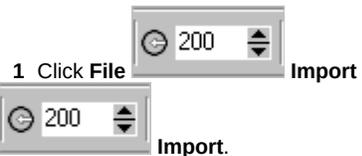
Corel Metafile Exchange (.**cmx** files) is a metafile format that supports bitmap and vector information and the full range of Pantone, RGB, and CMYK colors. It was developed to save files created in CorelDRAW with the data necessary to open and edit them in other Corel applications.

[To import a CMX file](#)

[Technical notes](#)

{button ,AL('ACMX';0,"Defaultoverview",)} [How to](#)

To import a CMX file



- 1 Click **File**
- 2 Choose the drive and folder where the file is stored.
- 3 Choose **CMX - Corel Presentation Exchange** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **Import into bitmap** dialog box, any of the settings.

{button ,AL('ACMX';0,"Defaultoverview",)} [Related topics](#)

PCT

The Macintosh PICT file format (.pct files) was developed for the Macintosh platform by Apple Computer Inc. It is a native file format of QuickDraw and can contain both vectors and bitmaps. The Macintosh PICT file format is widely used in Macintosh applications where graphics are used.

[To import a PCT file](#)

[Technical notes](#)

{button ,AL('APCT';,0,"Defaultoverview",)} [How to](#)

To import a PCT file



1 Click **File**



Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **PCT - Macintosh PICT** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **Import into bitmap** dialog box, any of the settings.

{button ,AL('APCT';,0,"Defaultoverview"),} [Related topics](#)

PCX

The PaintBrush file format (.pcx files) is a bitmap format originally developed by the ZSoft Corporation for the PC Paintbrush program. It is a very simple format that uses Run Length Encoding (RLE) to compress image data.

[To import a PCX file](#)

[To export a PCX file](#)

[Technical notes](#)

{button ,AL('APCX';0,"Defaultoverview",)} [How to](#)

To import a PCX file

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **PCX - PaintBrush** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.

You can also

Resample a graphic while importing

For more information, see "[To resample a graphic while importing.](#)"

Crop a graphic while importing

For more information, see "[To crop a graphic while importing.](#)"

 **Tip**

- You can drag in the image window to place the image proportionally at the size you choose.

{button ,AL(^APCX;',0,"Defaultoverview",)} [Related topics](#)

PDF

The Portable Document Format (**.pdf** files) is a file format designed to preserve fonts, images, graphics, and formatting of an original application file. Using Adobe Acrobat Reader and Adobe Acrobat Exchange, a **.pdf** file can be viewed, shared, and printed by PC, UNIX, and Macintosh users. For more information about publishing to the Portable Document Format, see ["Publishing to PDF."](#)

[To save a document as a PDF file](#)

[Technical notes](#)

PNG

The Portable Network Graphics file format (**.png** files) is an excellent file format for lossless, portable, and well-compressed storage of raster images. It takes up a minimum amount of disk space and can be easily read and exchanged between computers. The PNG format provides a replacement for the GIF format and can also replace many common uses of the TIFF format.

PNG is designed to work well in online viewing applications, such as the World Wide Web, and it's fully streamable with a progressive display option. You can export images to the PNG file format if you want to publish images of 256 colors or fewer to the Internet or if you want to use transparent backgrounds, image interlacing, image maps, or animation in your Web pages.

For Internet use, you can save images to the GIF, JPG, or PNG format. If you want to publish an image to the World Wide Web and you are not sure which format to use, see "[To save an image to a Web-compatible format.](#)"

[To import a PNG file](#)

[To export a PNG file](#)

[Technical notes](#)

{button ,AL('APNG';0,"Defaultoverview",)} [How to](#)

To import a PNG file



- 2 Choose the drive and folder where the file is stored.
- 3 Choose **PNG - Portable Network Graphics** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click in the image window.

You can also

Resample a graphic file while importing

For more information, see "[To resample a graphic while importing.](#)"

Crop a graphic while importing

For more information, see "[To crop a graphic while importing.](#)"



- You can drag in the image window to place the image proportionally at the size you choose.

{button ,AL('APNG;',0,"Defaultoverview",)} [Related topics](#)

To export a PNG file

1 Click **File**  **Export**

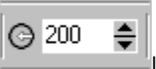
 **Export.**

2 Choose **PNG - Portable Network Graphics** from the **Files of type** list box.

3 Type a filename in the **File name** box.

4 Click **Save**.

5 In the **Transparency** area, enable one of the following options:

- **None**  lets you specify that you do not want any colors to be transparent when viewed in a Web browser

- **Image color**  lets you make transparent the color you click on the color palette

- **Masked area**  lets you make transparent the masked area of your image

- **Invert mask**  lets you invert the mask area

If you want to display the image in the Web browser gradually so that you can see portions of the image before it finishes loading, enable the **Interlace image** check box.

 **Notes**

- If an image contains more than 256 colors, you must use the **Convert to paletted** dialog box to decrease the number of colors in your image. For more information about the controls in the **Convert to paletted** dialog box, see "[Changing images to the Paletted color mode.](#)"
- If an image contains objects, an alert warns you that objects will be merged with the background.

 **Tips**

- If you enable the **Masked area** option, you can enable the **Invert mask** check box to make the selected area transparent instead of the masked area.
- You can also specify the transparent color by typing values in the **Index** boxes or by using the **Eyedropper** tool to click a color in the original image window.

{button ,AL('APNG;',0,"Defaultoverview",)} **Related topics**

PSD

The PSD file format (.psd files) is the native bitmap file format for Adobe Photoshop.

[To import a PSD file](#)

[To resample a graphic while importing](#)

[To crop a graphic while importing](#)

[To export a PSD file](#)

[Technical notes](#)

RIFF

RIFF (.rif files) is the native file format for Corel Painter (formerly Metacreations Painter). Saving a file to the RIFF format retains all the information of a project, such as floating objects, making RIFF files are much larger than GIF or JPG files. RIFF files can be opened for editing, resizing, and adjusting floaters and shapes and can be compressed using a lossless compression method.

[To import a RIF file](#)

[To resample a graphic while importing](#)

[To crop a graphic while importing](#)

TGA

The TARGA (.tga files) graphics format is a format for describing bitmapped images. It supports various compression systems and is capable of representing bitmaps ranging from black and white to RGB color.

[To import a TGA file](#)

[To crop a graphic while importing](#)

[To resample a graphic while importing](#)

[To export a TGA file](#)

[Technical notes](#)

{button ,AL('ATGA;',0,"Defaultoverview",)} [How to](#)

To export a TGA file

1 Click **File**  **Export**

 **Export.**

- 2 Double-click the folder in which you want to store the file.
- 3 Choose **TGA - Targa Bitmap** from the **Files of type** list box.
- 4 Type a filename in the **File name** box.
- 5 Click **Open**.
- 6 In the **TGA export** dialog box, enable one of the following options:

- **Normal**
- **Enhanced**

 **Notes**

- You can't save masks if you use the Normal TGA file format, but the Enhanced TGA file format saves any masks with the image.
- You can't save black-and-white images as **.tga** files.

 **Tip**

- To compress an image while exporting, choose a compression type from the **Compression type** list box.

{button ,AL('ATGA;',0,"Defaultoverview",)} [Related topics](#)

TIF

The Tagged Image File format (.tif files) is a raster format designed as a standard. Almost every graphics application can read and write .tif files. There are many variations of TIFF, considering that TIFF supports six different encoding routines and three different image modes: black and white, grayscale, and color. Uncompressed TIFF images may be 1, 4, 8, 24 bits per pixel. TIFF images compressed using the LZW algorithm may be 4, 8, or 24 bits per pixel. TIFF files can save RGB, CMYK, and Lab color mode information, but not duotones.

[To import a TIF file](#)

[To crop a graphic while importing](#)

[To resample a graphic while importing](#)

[To export a TIF file](#)

[Technical notes](#)

WPG

The Corel WordPerfect Graphic file format (.wpg files) is primarily a vector graphic format, but it can store both bitmap and vector data (which may contain up to 256 colors chosen from a palette of more than one million colors).

[To import a WPG file](#)

[Technical notes](#)

{button ,AL('AWPG;',0,"Defaultoverview",)} [How to](#)

To import a WPG file



1 Click **File**



Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **WPG - Corel WordPerfect Graphic** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Open**.
- 6 Click in the image window.
- 7 In the **Import into bitmap** dialog box, adjust any of the settings.

{button ,AL('AWPG';'0,"Defaultoverview",)} [Related topics](#)

XCF

XCF is the native GIMP format. It supports layers and other GIMP-specific information.

[To import an XCF file](#)

DXF

The Data Exchange File (.**dxf** files) format is a tagged data representation of the information contained in an AutoCAD drawing file. The DXF file format is a native file format of AutoCAD. It has become a standard for exchanging CAD drawings and is supported by many CAD applications. DXF format is vector based and supports up to 256 colors.

[To import a DXF file](#)

[Technical notes](#)

{button ,AL('ADXF';0,"Defaultoverview",)} [How to](#)

To import a DXF file

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose **DXF - AutoCAD** from the **Files of type** list box.
- 4 Double-click the filename.
- 5 In the **Import into bitmap** dialog box, adjust any of the settings.
- 6 Click **OK**.
- 7 In the **3-D Projection** area, enable one of the options corresponding to a plane projection of a three-dimensional object as seen from a given focal point.

8 In the **Import curves as** area, enable one of the following options:

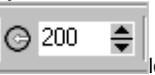
- **Lines**  lets you import curves in drawings as lines

- **Curves**  lets you import curves in drawings as curves

9 In the **Scaling area**, enable one of the following options:

- **Automatic**  scales the drawing using the scale of the AutoCAD source file

- **English (1 unit - 1 inch)**  lets you scale the drawing in inches

- **Metric (1 unit - 1 mm)**  lets you scale the drawing in millimeters

{button ,AL('ADXF;',0,"Defaultoverview",)} [Related topics](#)

DWG

AutoCAD Drawing Database (.**dwg** files) are vector files used as a native format for AutoCAD drawings.

[To import a DWG file](#)

[Technical notes](#)

{button ,AL(^ADWG; ;0,"Defaultoverview",)} [How to](#)

To import a DWG file

1 Click **File**



Import



Import.

2 Choose the drive and folder where the file is stored.

3 Double-click the filename.

4 In the **Import into bitmap** dialog box, adjust any of the settings.

5 Click **OK**.

6 Click in the image window.

7 In the **3-D Projection** area, enable one of the options corresponding to a plane projection of a three-dimensional object as seen from a given focal point.

8 In the **Import curves as** area, enable one of the following options:

- **Lines**  lets you import curves in drawings as lines

- **Curves**  lets you import curves in drawings as curves

9 In the **Scaling area**, enable one of the following options:

- **Automatic**  scales the drawing using the scale of the AutoCAD source file

- **English (1 unit - 1 inch)**  lets you scale the drawing in inches

- **Metric (1 unit - 1 mm)**  lets you scale the drawing in millimeters

{button ,AL('ADWG';,0,"Defaultoverview",)} Related topics

Other file formats

Corel products also support the following file formats:

<u>BMP (OS/2)</u>	<u>CAL</u>	<u>CDX</u>
<u>CGM</u>	<u>CLK</u>	<u>CPX</u>
<u>DCS</u>	<u>DSF</u>	<u>EMF</u>
<u>FH</u>	<u>IMG</u>	<u>MAC</u>
<u>MCW</u>	<u>MIF</u>	<u>PBM</u>
<u>PGM</u>	<u>PLT</u>	<u>PNM</u>
<u>PP4</u>	<u>PP5</u>	<u>PPM</u>
<u>PPT</u>	<u>PRN</u>	<u>PS</u>
<u>RTE</u>	<u>SAM</u>	<u>SCT</u>
<u>SHW</u>	<u>SVG</u>	<u>TTF</u>
<u>TXT</u>	<u>VSD</u>	<u>WB</u>
<u>WI</u>	<u>WK</u>	<u>WME</u>
<u>WPM</u>	<u>WQ</u>	<u>WS*</u>
<u>WSD</u>	<u>WSW</u>	<u>XLS</u>
<u>XY</u>		

Recommended formats for importing graphics from other applications

Application	Recommended import format
Adobe Illustrator	.ai
Arts & Letters	.ai, Clipboard
AutoCAD	.dxf, HPGL (PLT files)
ASCII text	Clipboard and Paragraph text import
CorelDRAW	.cdr, Clipboard
GEM Artline	.gem
GEM Graph	.gem
GEM Draw Plus	.gem
Lotus 1-2-3	.pic
Macintosh-based vector packages	.pct, .ai
Micrografx Designer, Graph Plus	.drw, .ai
Scan Gallery	.tif
WordPerfect	.wpg

Recommended formats for exporting graphics

- The following recommendations are based on the type of printer you are using and a page layout or desktop publishing program that doesn't support graphics editing capabilities. If you have a PostScript printer and the desktop publishing program supports PostScript, use the EPS file format. Otherwise, use the format shown in the table.

Application	Recommended format	Recommended format
	PostScript printers	Non-PostScript printers
Ami Professional	.eps	.wmf
Delrina Perform	.gem	.gem
PageMaker	.eps	.wmf
Corel VENTURA	.eps	.cmx
WordPerfect	.eps	.wpg

- Corel version 10 applications do not support PageMaker file formats.
- The following table contains recommended file formats for exporting to page layout and desktop publishing packages that have graphics editing capabilities.

Application	Recommended format
Adobe Illustrator	.ai
Arts & Letters	.wmf, .eps (using Decipher)
AutoCAD	.dxf
GEM Artline	.gem
Macintosh-based vector programs	.pct, .ai
Micrografx Designer	.cgm
PC Paintbrush	.pcx

- The following table contains recommended file formats for exporting to graphics devices.

Device	Recommended format
Machines, plotters, and computer-driven cutters	.hpgl or .dxf outlines

Importing and exporting files

Corel applications provide filters that convert files from one format to another when you import or export files. In this section, you will learn about

- [importing files](#)
- [exporting files](#)

Importing files

Corel applications let you import files created in other applications. For example, you can import a JPEG, GIF, or text file. You can import a file and place it in the active application window as an object. The imported file becomes part of the active file. You can also import a file by opening it in a new application window. While importing a graphic, you can resample it to change the number of pixels, eliminate unusable detail, and reduce the file size. You can also crop a graphic to select only the exact area and size of the image you want to import.

{button ,AL('AImporting files;',0,"Defaultoverview",)} How to

To import a file into an active image

1 Click **File**



Import



Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the filename.
- 5 Enable any of the following check boxes:

- **Extract embedded ICC profile**  lets you save the embedded International Color Consortium (ICC) profile to the color directory where the application was installed

- **Check for watermark**  lets you check for an encoding Digimarc watermark when you import files

- **Do not show filter dialog**  lets you use the filter's default settings without opening the dialog box

6 Click **Open**.



Tips

- You can also import a file by opening it in a new application window. For more information about opening a file in a new application window, see "[To open an image](#)".
- You can change the sorting order of the file formats in the **Files of type** list box by choosing a sorting method from the **Sort type** list box.

{button ,AL('Importing files;',0,"Defaultoverview",)} **Related topics**

To resample a graphic while importing

1 Click **File**



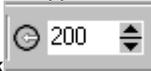
Import



Import.

- 2 Choose the drive and folder where the file is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the filename.
- 5 Enable any of the following check boxes:

- **Extract embedded ICC profile**  lets you save the embedded International Color Consortium (ICC) profile to the color directory where the application was installed

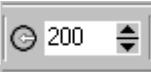
- **Check for watermark**  lets you check for an encoding Digimarc watermark when you import files

- **Do not show filter dialog**  lets you use the filter's default settings without opening the dialog box

6 Choose **Resample** from the list box beside the **Files of type** list box.

7 Click **Open**.

8 In the **Resample Image** dialog box, type values in any of the following boxes:

- **Width**  specifies the width of the graphic

- **Height**  specifies the height of the graphic

- **Percentage**  specifies the percentage by which you want to resample the graphic

9 Type values in the following boxes in the **Resolution** section.

- **Horizontal**  lets you specify the horizontal resolution of the graphic in pixels or dots per inch (dpi)

- **Vertical**  lets you specify the vertical resolution of the graphic in pixels or dots per inch (dpi)



Note

- If a dialog box for the import format opens, specify the options you want. For detailed information about file formats, see "[File formats](#)" in the online Help.
- You cannot increase the resolution of a file when importing.



Tip

- You can change the units of measurement by choosing a unit type from the **Units** list box.

{button ,AL('Importing files;',0,"Defaultoverview",)} [Related topics](#)

To crop a graphic while importing

1 Click **File**  **Import**

 **Import.**

- 2 Choose the drive and folder where the file is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the filename.
- 5 Enable any of the following check boxes:

- **Extract embedded ICC profile**  lets you save the embedded International Color Consortium (ICC) profile to the color directory where the application was installed

- **Check for watermark**  lets you check for an encoded Digimarc watermark when you import files

- **Do not show filter dialog**  lets you use the filter's default settings without opening its dialog box

6 Choose **Crop** from the list box that appears beside the **Files of type** list box.

7 Click **Open**.

8 Type values in any of the following boxes:

- **Top**  specifies the area to remove from the top of the graphic

- **Left**  specifies the area to remove from the left edge of the graphic

- **Width**  specifies the width of the graphic you want to keep

- **Height**  specifies the height of the graphic you want to keep

 **Tips**

- You can change the units of measurement by choosing a unit type from the **Units** list box.
- You can also resize an image by dragging the selection box in the preview window.

{button ,AL('Importing files;',0,'Defaultoverview',)} [Related topics](#)

Exporting files

Corel applications let you export and save files to a variety of file formats that can be used in other applications. For example, you can export a file to the JPEG or GIF format.

You can export a file to a selected file format. You can also export a file by saving the open file under a different name or to a different file format while leaving the open file in its existing format.

{button ,AL(^AExporting files;',0,"Defaultoverview",)} How to

To export a file

1 Click **File**



Export

2



Export.

2 Choose a file format from the **Files of type** list box.

3 Type a filename in the **File name** box.

The file extension for the file format you choose is appended to the filename automatically.

4 Enable any of the following check boxes:

- **Selected only**  saves only the editable areas defined on your image

- **Web safe filenames**  replaces the white space in a filename with an underscore. Special characters are replaced by characters suitable for Web-based filenames.

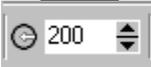
- **Do not show filter dialog**  suppresses dialog boxes that provide other options when exporting

5 Click **Save**.



Note

- If a dialog box for the export format opens, specify the options you want. For detailed information about file formats, see "[File formats](#)" in the online Help.



Tip

- To compress an image while exporting, choose a compression type from the **Compression Type** list box.

{button ,AL('AExporting files;',0,"Defaultoverview",)} [Related topics](#)

To save a file to a different format



- 1 Click **File** **Save As**.
- 2 Choose a file format from the **Files of type** list box.
- 3 Type a filename in the **File name** box.

The file extension for the file format you choose is appended to the filename automatically.

- 4 Enable any of the following check boxes:



- **Selected only** saves only the objects selected in the active drawing



- **Web_safe_filenames** replaces the white space in a filename with an underscore. Special characters are replaced by characters suitable for Web-based filenames.



- **Do not show filter dialog** suppresses dialog boxes that provide other options when exporting
- 5 Click **Save**.

{button ,AL('AExporting files;',0,"Defaultoverview",)} Related topics

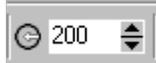
3D technical notes

- If you want to make changes after rendering an image, double-click the image to restore the controls of the **Import 3-D model** dialog box.
- You cannot place the image on the drawing page before importing.
- Multi-importing 3DMF files is supported in Corel PHOTO-PAINT, CorelDRAW, and Corel VENTURA.

AI technical notes

Exporting an AI file

- To make export conversion easier, avoid combining objects in a file.
- During export conversion, objects can become complex, making it difficult to edit them in other drawing applications or in CorelDRAW if you reimport them. To avoid this problem, keep a copy of the image in CorelDRAW format (CDR), and use CorelDRAW for all editing.
- If you create a file that will be printed in desktop publishing applications, such as Corel VENTURA or Adobe PageMaker, export it using the Encapsulated PostScript filter (EPS), not the Adobe Illustrator filter (AI). The Encapsulated PostScript filter supports more drawing effects than the Adobe Illustrator filter and generally yields better results.
- Files created by applications implementing the full AI specification can be large and complex and may be slow to render.
- The AI format is a subset of the EPS format. When you export to the AI format, you may sacrifice some of the drawing effects that only EPS supports.
- Fountain fills are exported as a series of filled bands, similar to the effect achieved by blending. You can set the number of



bands by clicking **Tools** **Options**. In the list of categories, double-click **Workspace**, click **Display**, and type a number in the **Preview fountain steps** box. The maximum number of bands supported is 50.

- Texture fills, bitmap pattern fills, and cropped bitmapped images are supported only in Adobe Illustrator 6.0 and 7.0.
- Arrowhead line caps are simulated by drawing them as separate objects.
- End caps (round, square) will be lost upon export. Try enabling **Simulate outline effects** in the **Adobe Illustrator export** dialog box.
- The **Fit text to path** function is supported; however, each character is exported as a separate text string.
- If a text object contains characters with special attributes (kerning, rotation, typeface changes, and scaling), each is exported as a separate object and converted to curves.
- Cropped bitmapped images are ignored in the exported file.
- Adobe Illustrator 6.0 and 7.0 are the only versions that support multiple layers.



- To accurately reproduce calligraphic outlines, corner styles, and line caps, click **Tools** **Options**. In the list of categories, double-click **Workspace**, double-click **Text**, and enable the **Calligraphic text** check box in the **Clipboard** area. The outlines will export as a group of polygons that match the appearance of the outlines in the application but add significantly to the size of the exported file.
- If exported text displays in another font (usually the default font) or prints in Courier font, export the file again enabling the **Export text as curves** option in the **Adobe Illustrator export** dialog box. This option should be enabled whenever a file contains a font that is not available in Adobe Illustrator.

Importing an AI file

- Corel applications provide full support for all AI file formats up to and including Adobe Illustrator 8.0. Corel applications cannot import **.ai** files containing bitmapped images linked as **.eps** files.



- Imported Adobe Illustrator graphics come into the application as a group of objects. Click **Arrange** **Ungroup** to manipulate objects in the imported graphic.
- The following features are supported: Adobe Photoshop paths; Adobe Illustrator 7.0 files; CMYK fills; Pantone fills (if the Pantone color is not supported by the Corel application, the fill will be imported as CMYK); nested groups; filled open paths; locked objects and locked object groups; text and vectors; and bitmapped images saved as inline images.
- The following features are not supported: cropped bitmapped images; PostScript, full-color bitmap, two-color bitmap, and texture fills; interactive and transparency fills; multiple layers; multiple pages; and bitmap PowerClip objects.

BMP technical notes

Exporting a BMP file

- Bitmapped images are mapped pixel by pixel to the page, so if you enlarge a bitmapped image in an application, the resolution will not increase. You'll see an apparent loss of resolution and your bitmapped image will appear "jagged." You can reduce the apparent loss of resolution by shrinking the bitmap which will waste disk space by storing information that is not used. It would be better to sample bitmapped images to size, with two pixels of information for every one line of screen. For example, if you are printing on a high resolution printer with a 150 line screen, sample the image to 300 dots per inch (dpi) resolution.
- To avoid unnecessarily large Windows bitmap (**.bmp**) files (a full page at 300 dpi uncompressed can take several megabytes of disk space), scale the graphic to make it the same size as the space it will occupy in your word processing or page layout application, or change the destination size.

Importing a BMP file

- You can import **.bmp** files conforming to the Windows and OS/2 BMP specification.
- BMP files may be either black & white, 16 colors, grayscale, Palleted, or RGB color (24-bit), and will print accordingly, depending on your printer.
- Run-length encoding (RLE) compression may be used on all bitmapped images.
- The resolution can range from 72 to 300 dpi and go higher if you choose custom settings
- The maximum image size is 64,535 x 64,535 pixels.

CDR technical notes



- Imported **.cdr** files appear as a group of objects. Click **Arrange**  **Ungroup** to manipulate individual objects in the imported graphic.
- Intercharacter spacing may appear slightly off in files created in earlier versions of CorelDRAW. This happens only to certain typefaces and is not noticeable in most cases. The effect is more apparent when letters are immediately adjacent to other graphics elements or when text is fitted to a curve. To correct character spacing, use the **Shape** tool. For text fitted to a curve, straighten the text, and refit it to the curve.
- In CorelDRAW 10, you can edit CorelDRAW 5 and later. Images created in CorelDRAW 3 and 4 can be edited in CorelDRAW 10 if there are no WFO fonts in the image.

CGM technical notes

Importing a CGM file

- Corel applications support all versions of compatible American National Standards Institute (ANSI) Computer Graphics Metafile (CGM) file formats.
- Corel's CGM import filter imports vector graphics from programs such as Harvard Graphics, Lotus Freelance, and Arts & Letters. The filter also gives you access to graphics produced on mini computers and mainframe computers, as well as clipart from vendors such as MGI and New Vision.
- The CGM filter accepts only markers supported by the CGM file format standard. Private-use markers are ignored.
- Text is editable, provided the file is exported from the source application using the correct text options. The typeface you see may not correspond to the one used in the source application; however, you can easily change this in the Corel application.
- The following features are not supported: cropped bitmapped images; PostScript fills, full-color bitmap, two-color bitmap, and texture fills; interactive and transparency fills; multiple layers; multiple pages; bitmap PowerClip objects; text fit to path; and lens effects.

Exporting a CGM file

- Corel's CGM export filter saves drawings in a vector format for use in desktop publishing programs such as Corel VENTURA or Aldus PageMaker.
- The CGM export filter supports radial and linear fountain fills but not square or conical ones.
- PostScript textures are converted to solid gray fills.

- You can set the number of bands used to represent fountain fills in the exported file by clicking **Tools**  **Options**. In the list of categories, double-click **Workspace**, click **Display**, and type a number in the **Preview fountain** steps box.

CMX technical notes

- The following versions are available: 5 (Older Corel products) and 6, 7, 8, 9, and 10 (32-bit).
- This file format is available in CorelDRAW, CorelTRACE, and Corel PHOTO-PAINT, which imports Corel Presentation Exchange (.**cmx**) files as bitmapped images.
- The following features are not supported in version 5: interactive/transparency fills, layers.

CPT technical notes

- Corel PHOTO-PAINT (.cpt) files are now stored in a proprietary format and support "floating objects" imported into CorelDRAW, Corel PHOTO-PAINT, and Corel R.A.V.E.
- This filter is available in CorelDRAW, Corel PHOTO-PAINT, and CorelTRACE.
- CPT files may be either black & white, 16 colors, gray-scale, Palletted, or RGB color (24-bit).

CUR technical notes

- The Windows 3.x/NT Cursor Resource (.cur files) file format is used to create icons for Windows 3.1, Windows NT, and Windows 95 interfaces.
- The Windows 3.x/NT Cursor Resource file format supports cursor graphic elements that are used in Windows pointers. You can select a color for Transparent and Inverse masks.
- Corel applications support the following color depths when importing .cur files: 1-bit black-and-white, 16 color (4-bit) paletted, 256 color (8-bit) paletted
- The Windows 3.x/NT Cursor Resource file format supports a maximum image size of 32 x 32 pixels.

DCS technical notes

- The following versions of the Desktop Color Separation (.dcs files) file format are supported: 1.0 and 2.0.
- The following features are supported when exporting .dcs files: all color depths, masks created in 256 shade (8-bit) grayscale and 32-bit, single and multiple file type options, maximum .dcs file size of 4,294,967,295 x 4,294,967,295 pixels.
- DCS files imported from Corel PHOTO-PAINT 6 can be saved in a single file.
- Corel applications support all color depths when importing .dcs files; however, to import a .dcs file in Corel VENTURA, the Encapsulated Postscript filter should be used.

DOC technical notes

- The following Microsoft Word for Windows (DOC) versions are available: MS Word 97/2000, MS Word for Windows 6/7, MS Word for Windows 2.x, MS Word 3.0, 4.0, 5.0, 5.5.
- The embedded-field method for building indexes in Microsoft Word is supported, while the style-implied method for building indexes is not.
- The Corel application tries to match the fonts in the file you are importing with the same or similar fonts, depending on the fonts installed on your computer. However, Microsoft Word's Normal text style is converted to the default text style. To set the



default text style, click **Tools** **Customization**. In the list of categories, double-click **Document**, double-click **Styles**, and choose a text style.

- Whenever possible, the application automatically converts characters available in the sets "Symbol" or "MS Linedraw" to the corresponding Windows character set entries.
- Most fonts are proportionally spaced and text is reflowed when imported. As a result, soft line and page breaks often appear in new locations if you are converting to a fixed-pitch or nonscalable font.
- When importing text, the page size in the original document is ignored. The text is fit to the current page size, and this may affect the placement of text.
- Footnotes or endnotes created in Microsoft Word 3.x, 4.x, 5.0, or 5.5 are not supported.

See also

[General notes on importing text files](#)

EPS technical notes

Exporting an EPS file

- On a PostScript printer, graphics exported to the Encapsulated PostScript (EPS) format will print from other applications exactly as they did from a Corel 10 application.
- You can save a header to the Windows Metafile format (.wmf files) or Tagged Image File format (.tif files) in black and white, 4-bit grayscale or color, or 8-bit grayscale or color. You can set the header resolution between 1 and 300 dots per inch (dpi); the default header resolution is 72 dpi. If the application importing the .eps file has a limitation on the image header size, you might receive an error message stating that the file is too large. To reduce file size, in the **EPS export** dialog box, choose **Black and White** from the **Type** box, and lower the header resolution before exporting the file. The setting determines only the resolution of the header and has no impact on the print quality of a drawing. Color headers are useful when viewing placed .eps files. If the application in which you are going to use the file does not support color headers, try exporting with a mono header instead. You can also export without a header.
- Along with the graphic, exported .eps files contain a filename, program name, and date.
- Your application automatically determines the size of the bounding box.
- If you want to use Adobe PostScript typefaces instead of the Corel application's typefaces, make sure all necessary fonts are downloaded to your printer.
- To save font information in an .eps file, enable the **Include fonts** check box in the **Export text as** area.
- No fonts are saved if you export text as curves.
- If a font used in the file is not resident on the printer or has not been saved in the file, either the text will print in Courier font or the drawing will not print.

Importing an EPS file

- The .eps files are imported in a placeable format. The applications display a thumbnail, or preview, in the active file.
- If the .eps file contains a placeable header (that is, a small bitmap representation of the image), the placeable header is imported and displayed. The EPS information remains attached to the header and is used when the image is printed to a PostScript printer. You can't edit a .eps, nor can text in the .eps file be edited.
- Placeable graphics are imported as a group of objects.
- PostScript (Interpreted) imports the Corel EPS format.
- Because of the way PostScript describes gradient fills, when you import a file with large or complex gradient fills, you may generate a large number of objects. If the file becomes too large, you may not be able to import it due to memory limitations.

FPX technical notes

Exporting an FPX file

- You can export 8-bit Grayscale and 24-bit RGB color images.
- Masking information is supported.
- Three different compression types are supported: single color, JPEG unspecified, and JPEG by quality.
- You can preview and adjust the settings of the image you are exporting. You can zoom in to get a closer look at the image by clicking in the **Original** window. You can also zoom out by right-clicking in the **Original** window.

Importing an FPX file

- You can preview and adjust the settings of the image you are importing. For example, you can adjust the amount of red, green, and blue in the image, as well as its brightness, contrast, saturation, and sharpness.
- Corel applications support the following color depths: 256 shade, grayscale (8-bit), and 24-bit RGB.

GEM technical notes

Exporting a GEM file

- Using the Corel Graphics Environment Manager (GEM) filter, you can save drawings in vector format for use in GEM Artline, Delrina, Perform, and Corel VENTURA (Versions 2.0 to 4.2).
- Objects' fills and outlines, arrowheads, and segments in dotted and dashed lines are exported as separate polygons.
- Colors in exported files are matched to the 16 colors that GEM supports.
- Fountain fills often appear coarse because of the limited color availability in GEM.
- Texture fills are replaced by a solid gray fill.
- Breaks sometimes occur where object outlines come to a point. Whether this is noticeable (or even occurs) depends on the size of the objects, the thickness of the outline, and the angle at which the outlines meet at the point.
- Text is exported as curves and cannot be edited.
- The number of objects in an exported file is limited. If the original file contains many complex objects, the image imported in GEM Artline may be fragmented and incomplete. To solve this problem, reduce the number of objects in the file, and reexport it to the GEM format.
- The following features are not supported: bitmapped images, bitmap pattern fills, PostScript textures (converted to uniform mid-gray fills), dotted and dashed lines, lenses, layers, multiple pages, vector fills, and transparencies.
- Corners (joins) appear round in GEM Artline.
- Bezier curves are converted to line segments. Objects with more than 128 points are broken into smaller objects, which are then grouped. This produces clipping lines, which don't appear in the printed output but show in wireframe view when you import the exported file in GEM Artline.
- This filter is available in CorelDRAW, Corel PHOTO-PAINT, and Corel TRACE.

Importing a GEM file

- You can import vector graphics created in applications such as GEM Draw and GEM Artline. You can also import **.gem** files from earlier versions of Ventura Publisher.
- Objects in a **.gem** file that have a solid or percentage fill of a particular color have a corresponding fill in the Corel application. Custom fills, such as grids, hatches, and ball bearings, are not supported. Objects containing such fills have a tinted color fill in the Corel application that corresponds to the color of the pattern fill of the object in the **.gem** file.
- The types of line-end styles imported by Corel's GEM filter depend on the application in which the **.gem** file was created. From GEM Artline, no end caps or corners import into Corel applications. In a file created in GEM Draw, round end caps on both ends of a line are successfully imported and round end caps on one end of a line are successfully imported, but lines with arrows are imported with no end caps (arrows).
- The symbols available in GEM Artline are created as text objects and are imported as curves.
- Text in a **.gem** file is imported into the Corel application as editable characters. If the file is created in GEM Artline, however, text strings are imported as curves.
- If a typeface in the imported file is not available on your computer, the typeface will default to the font that it most closely resembles.
- Because of differences in font sizes and in intercharacter and interword spacing between applications, text in the imported file may not align exactly as it does in the original file.
- Unsupported keyboard characters appear as question marks. Underlined text in a **.gem** file is not supported.
- This filter is available in CorelDRAW and Corel PHOTO-PAINT, which imports **.gem** files as bitmapped images.

GIF technical notes

- You can save movies you create in Corel R.A.V.E. and Corel PHOTO-PAINT as animated **.gif** files. You can also open and edit animated **.gif** files in Corel R.A.V.E. and Corel PHOTO-PAINT.
- Corel applications import versions 87A and 89A of the GIF file format, but export only to version 89A. Version 87A supports basic features and interlacing. The newer version, 89A, includes all features found in 87A plus the ability to use transparent colors and to include comments and other data of the image file.
- Corel applications support the following color depths when importing animated **.gif** files: black and white (1-bit), 16 colors, grayscale (8-bit), and 256 color paletted (8-bit).
- The GIF file format supports a maximum image size of 64,535 pixels by 64,535 pixels and uses Lempel-Ziv Welch (LZW) compression.
- You can preview and adjust the settings of the image you are exporting. You can zoom in to get a closer look at the image by clicking in the **Original** window. You can also zoom out by right-clicking in the **Original** window.

HTM technical notes

Importing an HTM file

- The HTM import filter can be installed during a custom installation (Import/Export File Types - Internet File Types). It extracts editable information from a web document and brings objects into CoreIDRAW in a manner similar to the original layout.
- Imported **.htm** files that exceed the boundaries of the drawing page continue down the workspace without a page break.

Exporting an HTM file

- All objects that are not within the boundaries of the drawing page are ignored on export.
- Overlapping HTML text frames cause difficulties during export. As a solution, try exporting the file to the GIF or JPEG file format.

JPG technical notes

- You can preview and adjust the settings of the image you are exporting. You can zoom in to get a closer look at the image by clicking in the Original image window. You can also zoom out by right-clicking in the Original image window.

MOV technical notes

- To open a movie saved to the QuickTime 4 format or export a movie to the QuickTime 4 format, you must have QuickTime installed on your computer.
- The Movie-QuickTime (.mov) files are animation files that support 24-bit and 8-bit color. Multiple tracks are not supported.
- You can export to the MOV format only in Corel PHOTO-PAINT and Corel R.A.V.E.

PCD technical notes

- PCD images are derived from 35mm film negatives or slides that have been converted to digital format and stored on a CD.
- Kodak Photo CD (PCD) images may be subject to copyright. The Corel application will not display a warning message about this.
- Other Kodak-compatible applications may install Kodak's **pcdlib.dll** file in the **Windows** folder instead of the **Windows\System** folder. This will produce an error message.
- When you import **.pcd** files, a dialog box will display prompting you to choose the desired file resolution and color. The resolution is limited to 72 dpi and the maximum image size is 2048 x 3072 pixels.
- You can import the following color modes: RGB (24 bit), paletted (8 bit), and grayscale (8 bit).
- Click on the **Enhancement** tab if you want to color-correct the image before importing it.
- The **Image size** indicator will update to reflect the choices you have made regarding resolution and color.
- This file format is available in CorelDRAW, Corel PHOTO-PAINT, Corel TRACE, and Corel R.A.V.E.

GamutCD color correction

This color correction method uses gamut mapping to enhance the color fidelity and tonal ranges of the CD image.

Set active area	Use the mouse to specify an active area within the image in the view field. This ensures GamutCD will base its color correction on the area of the photo that you are going to use and removes any black borders left from the original scan.
Set neutral colors	Define neutral colors by clicking on pure whites, blacks, and grays within the active area.
White in image	<p>Choose this option if an image has pure white elements. If you do not have any white elements, disable this option. Otherwise, the gamut mapping will over-brighten your image as it maps the lightest elements of your image to white.</p> <p>This option will assist GamutCD in enhancing the tonal range of an image and removing color cast. If the white element in an image is not pure white, you may want to lower the setting from 255 in the number box to the right.</p>
Black in Image	<p>Choose this option if you have pure black elements in an image. If the image does not have any black elements, disable this option. Otherwise, the gamut mapping will darken your image since it maps the darkest elements of your image to black.</p> <p>This option will assist GamutCD in enhancing the tonal range of an image and removing color cast. If the black element in an image is not pure black, you may want to raise the setting from 0 in the number box to the right.</p>
Fast preview	Displays the effect of the GamutCD settings on an image.
Best preview	Displays the effect of the GamutCD settings on an image. This method is more accurate than fast preview, but it takes longer to build.

Kodak color correction

This color correction method allows you to alter color tints, adjust brightness and color saturation, as well as make adjustments to the level of contrast.

Remove scene	Turns off the Scene balance adjustment.
Balance adjustment	The photo finisher applied at the time the original image was scanned and placed on the Photo CD disk.
Color metric	Allows you to adjust contrast by preset amounts.
Show out-of-gamut	If the changes you've made are too extreme, the preview colors will display out-of-gamut pixels as pure red or pure blue.

PCT technical notes

- The PICT filter imports graphics created in Macintosh programs, such as MacDraw. Corel version 10 applications can import vector and bitmapped images contained in Macintosh PICT (.pct) files.
- Objects that contain a fill and an outline will open as a group of two objects. One object will be the outline and the other the fill.
- PICT fills are often bitmap patterns, and the Corel application tries to maintain these fills as bitmap patterns.
- Pattern outlines are converted to a solid color.
- Arrowheads and dashed lines in MacDraw II are not supported in Corel version 10 applications.
- Text in .pct files opens as editable text. If a typeface in the imported file is not available on your computer, it is converted to the font that it most closely resembles. Unsupported Macintosh fonts display in the application as the default font. Unsupported characters appear as question marks.

The following PICT text styles are supported: bold, italic, outline, shadow, and any combination of these. Underlining text is not supported.

Text alignment may not quite agree with the original file. This is due to the differences in font size, and inter-character and inter-word spacing between the two formats. Any misalignment is easily corrected.

- The following features are not supported: cropped bitmapped images; PostScript, full-color bitmap, two-color bitmap, vector, and texture fills; interactive and transparency fills; multiple layers; multiple pages; bitmap PowerClip objects; and lens effects.
- This filter is only available in Corel PHOTO-PAINT, which imports Macintosh PICT files as bitmapped images, and CorelDRAW.

PCX technical notes

Exporting a PCX file

- Bitmaps may be either black and white, 16 colors, grayscale (8-bit), Paletted (8-bit), or RGB color (24-bit).
- Run-length encoding (RLE) compression is supported, and the maximum image size is 64,535 x 64,535 pixels.
- These files may contain one, two, or four color planes.
- This file format is supported in CorelDRAW, Corel PHOTO-PAINT, Corel TRACE, and Corel CAPTURE.

Importing a PCX file

- PCX files can be imported if they conform to the following PCX specifications: 2.5, 2.8, and 3.0.
- Bitmaps may be either black and white, 16 colors, grayscale (8-bit), Paletted (8-bit), or RGB color (24-bit).
- RLE compression is supported and the maximum image size is 64,535 x 64,535.
- These files may contain one, two, or four color planes. Files containing three or more than four color planes cannot be imported.
- This file format is supported in CorelDRAW, Corel PHOTO-PAINT, Corel TRACE, Corel CAPTURE, and Corel R.A.V.E.

PDF technical notes

Exporting a PDF file



- This filter is available by clicking **File** **Publish to PDF** in CorelDRAW and Corel PHOTO-PAINT.
- Some fills may display as gray. They will print correctly to a PostScript printer.

Importing a PDF file

- Imports portable document files.
- The following features are not supported: cropped bitmapped images; PostScript, full-color bitmap, two-color bitmap, and texture fills; interactive and transparency fills; multiple layers; text fit to path; and bitmap PowerClip objects.

PNG technical notes

- You can import Portable Networks Graphics (.png) files from 1-bit black and white to 24-bit color; 48-bit color is not supported.
- Masks and indexed-color, grayscale, and true color images are supported. Masks, however, are not saved in 1-bit black and white or 8-bit paletted files.
- LZ77 compression is supported, and the maximum image size is 30,000 x 30,000 pixels. Sample depths range from 1 to 16 bits.
- The PNG file format is also robust, checking full-file integrity and detecting common transmission errors. The PNG file format can store gamma and chromaticity data for improved color matching on heterogeneous platforms.
- You can preview and adjust the settings of the image you are exporting. You can zoom in to get a closer look at the image by clicking in the **Original** window. You can also zoom out by right-clicking in the **Original** window.

PSD technical notes

Exporting a PSD file

- This format supports 1-bit black and white up to 32-bit CMYK color images; however, 24-bit RGB does not support objects or channels on export.
- Objects and masking information are supported.

Importing a PSD file

- PSD files with mono, grayscale, and color up to 32-bit CMYK are supported. Duotone and multitone PSD images are converted to grayscale when loaded into Corel PHOTO-PAINT.

SWF technical notes

- Macromedia Flash (.swf) files cannot be imported into CorelDRAW. You can, however, link, embed, export, and publish .swf files to the World Wide Web.

WPD technical notes

- The WPD filter imports text files created in Corel WordPerfect 4.2, 5.0, 5.1, 6, 7, 8, and 9.
- The following features are not supported: index functions, text in table of contents, and style sheets.
- Equations and formulas created in Corel WordPerfect's equation language are converted to regular text.
- Graphic features like HLine and VLine are not converted.
- When importing text, the page size in the original document is ignored. The text is fit to the current page size which may affect the placement of text.
- You can import Corel WordPerfect (.w^{pd}) files in CorelDRAW and Corel PHOTO-PAINT. However, Corel PHOTO-PAINT imports .w^{pd} files as bitmapped images.
- Corel version 10 applications substitute fonts missing from an Enhanced Metafile (.emf) file to similar fonts available on your computer. Multiple pages are not supported.

See also

[General notes on importing text files](#)

TGA technical notes

- The following features are supported: uncompressed color-mapped images, uncompressed RGB images, Run-length encoding (RLE) compressed color-mapped images, RLE-compressed RGB images (types 1, 2, 9, and 10 as defined by AT&T Electronic Photography and Imaging Center), and masks.
- The type of file produced depends on the number of colors exported. For example, 24-bit color TGA files are exported as RLE-compressed RGB bitmapped images.
- You can import **.tga** files from 8-bit grayscale to 24-bit RGB.
- Masks are not saved in 1-bit black and white or 8-bit paletted files.
- RLE compression is supported, and the maximum image size is 64,535 x 64,535 pixels.

TIF technical notes

Exporting a TIF file

- Masks are not saved in 1-bit black and white, 16-bit grayscale, and 48-bit RGB files.
- When you export to Tagged Image File format (TIFF), the following versions are supported: 4.2, 5.0, and 6.0.

<u>If you export as</u>	<u>You will automatically use this filter</u>
CMYK	6.0
16 million colors	5.0
256 colors or less	4.2

Importing a TIF file

- Black and white, color, and grayscale **.tif** files up to and including the 6.0 specification can be imported.
- The **.tif** files compressed using the International Consultative Committee on Telecommunications and Telegraphy (CCITT), Packbits 32773, or Lempel-Ziv Welch (LZW) compression can also be imported. However, you may notice additional loading time with these files since the application decodes the file compression.
- TIFF 6.0 support includes **.tif** 6.0 files with CMYK data, but not other **.tif** 6.0 extensions, such as YCbCr. CMYK TIFFs are read by the Four Color TIFF import filter. Also, CorelDRAW will read the standalone version of the JPEG extension.

WPG technical notes

- The WPG filter imports graphics created in WordPerfect applications.
- The following features are not supported: Graphics Text Type 2, WordPerfect Graphic (WPG) version 2.
- This file format is only available in CorelDRAW and Corel PHOTO-PAINT, which imports WordPerfect Graphic files as bitmapped images.

General notes on importing text files

- When you import a text file into a Corel application, it appears almost the same as in the source application. However, some formatting attributes and page layout features may not be supported. In such cases, the application tries to simulate the results of a feature when a reasonable substitution can be made.
- The following word processing features are not supported: headers, footers, footnotes and endnotes, underlining, embedded graphics, columns, tables, and macros.
- Font matching support is included. You can modify font matching settings in **coreldrw.ini**. Fonts are converted by size and by family, provided the source file format includes font family information that the application can access.
- Rich Text Format (.rtf) files are automatically converted to the Microsoft Windows ANSI (American National Standards Institute) character set. The Macintosh Character Set and Standard IBM PC Code Page 437 are also supported.
- You can convert PC fonts so that they are readable on a Macintosh platform by using a third-party software tool.
- Because languages other than English use more than 256 characters, code page definitions (tables of information that define the character sets used by your computer) will lack certain characters found in other languages.
- Characters are automatically converted to logical equivalents if they are not matched between the source code page and the application's code page. If there is no logical equivalent for the unidentifiable character, the application will mark that character space with the underscore symbol (_).
- Conversion of font sizes is supported. The following table shows font family conversion capabilities.

<u>Word processing application</u>	<u>From .rtf to Corel 10</u>
WordPerfect	All fonts supported
Microsoft .rtf	All fonts supported
Microsoft Word PC	All fonts supported
Ami Professional	All fonts supported
Microsoft Word Macintosh	Limited font support
Word for Windows	All fonts supported

"All fonts supported" means that Corel version 10 applications support all font families supported by that application.

"Limited font support" means that CorelDRAW supports only selected fonts from the fonts supported by that application. This typically includes Standard PostScript fonts and the Standard HP PCL fonts.

- When converting Macintosh files, font support is limited by the supported font families of the PC formats.
- Fonts converted to formats other than those listed in the table above will map to fonts that Corel version 10 applications find as the best fit.
- You may encounter alignment problems when converting from and to a proportional and nonproportional font. Therefore, if you import a document created in a nonproportional font to a proportional font, some pages that have more text on a page than the original document.
- Also known as Absolute Positioned Objects or APOs, CorelDRAW 10 converts anchored text and frames from WordPerfect 5.x, Microsoft RTF, Microsoft Word for Windows, Microsoft Word for Macintosh 4.0 and 5.0, and Ami Professional. In all other cases, the content of the frame or APO will convert to regular text.
- Center-right and full justification are applied to an entire paragraph. RTF does not allow these attributes to be applied to individual lines of a paragraph.
- Source documents that contain a table of contents and indexing convert into the appropriate functions in the .rtf file.
- Data that is automatically outlined converts to regular text.
- Style sheet properties are converted to RTF. The file will appear as in the source application; however, the style sheet from the original application is not imported.
- Text contained within a frame or a positioned object is retained.

DXF technical notes

- This file format is available in CorelDRAW and Corel PHOTO-PAINT, which imports AutoCAD files as bitmapped images.
- The Data Exchange File (DXF) filter is supported in AutoCAD 2.5, 2.6, R9, R10, R11, R13, R14, and R2000 (R15).
- Layers are retained on import and export of DXF file format from and to a CorelDRAW file format.

Exporting a DXF file

- CorelDRAW 10 saves drawings in a vector format accepted by Computer-aided design/Computer-aided manufacturing (CAD/CAM) programs and devices, such as AutoCAD and certain computer-driven sign and glass cutters.
- Only the outlines of objects are exported.
- All line weights are converted to solid lines 0.003 inches thick.
- Texture fills are replaced with a solid gray fill. All other fills are ignored.
- Filled objects with no outlines have an outline appended to them on export.
- DXF files created with this filter can become quite large, especially if text is exported as curves. A complex drawing occupying only 20 or 30K may easily balloon to 500K or more in the DXF format.
- The following features are not supported: calligraphic pen effects, dashed and dotted lines, arrowheads, bitmapped images

Importing a DXF file

- The DXF filter imports vector graphics created in AutoCAD 12, AutoCAD 13, and AutoCAD 14.
- If a .dxf file is too complex to import into CorelDRAW, configure your AutoCAD output device as an HP7475 plotter and perform a plot-to-file of the drawing. Then you should be able to import this plot file using Corel's HPGL import filter.
- The Corel application tries to center the imported image in an 18 x 18-inch area. This size is not guaranteed though, especially with 3D images. Drawings larger than 18 x 18 inches can be scaled to fit within these dimensions. You will see a dialog box that allows you to enter a scale factor; you may scale an image up or down as long as it is not larger than 18 x 18 inches.
- Dashed lines in .dxf files are given a similar dashed line pattern in the Corel application.
- The line width of a polyline is imported as the minimum line width which that polyline had in AutoCAD. The maximum line width is 4 inches. Variable line width information is not retained when the file is imported.
- The curve resolution factor can be set to a value between 0.0 and 1.0 inches. The value entered can be very precise



- up to eight decimal places are accepted. While a setting of 0.0 results in the highest resolution, it also greatly increases file size. A curve resolution of 0.004 inches is recommended.
- Solid and trace entities are filled, provided the view is not 3-D (that is, they are filled on the x-y axis view only).
- A point is imported as an ellipse of minimum size. An extruded point is imported as a line segment with two nodes. PDMODE is ignored.
- Files exported as "Entities only" may come into the Corel application incorrectly due to a lack of header information.
- Various justifications on text entries may not be preserved. Normal text placement (no justification) works best.
- The Corel application has limits on values for text's point size and skew. If the AutoCAD text object exceeds these limits, the object is brought within these limits when it is imported.
- Control characters are ignored.
- Overscore and underscore indicators are ignored.
- If a character is referred to by number, the number must be three digits; for example, character 65 is %%065.
- A carriage return and linefeed is indicated by %%010.
- Any nonstandard character becomes a question mark (?) in the Corel application, including the degrees symbol (°), the tolerance symbol (+/-), and the circle dimensioning symbol.
- The typefaces used in AutoCAD are matched by PANOSE font matching with the closest available typeface in the Corel application. If a font is not found, the default font will be used.



- The following features are not supported: shape entities; Corel applications cannot read .shx files; line types; line weight; polylines including variable-width polylines (such as curves, polyface mesh, quadratics, cubic splines and bezier curves, and continuous linetype); OLE frames; hatches (fills); proxy entity graphics commands; arc-aligned text (AC2000); construction lines; RTEXT; MTEXT; paper space entities within a model space; bitmapped images with transparent color; MININSERT (multiple inserts); dimension text; import of wire frame images; and the extrude effect for Point, Solid, Trace, Attribute, Attribute Def, Shape, Insert, Hatch, Image.

DWG technical notes

- The AutoCAD Drawing Database (DWG) filter is supported in AutoCAD 2.5, 2.6, R9, R10, R11, R13, R14, and R2000 (R15).
- CorelDRAW 10 supports only AutoCAD 12, AutoCAD 13, and AutoCAD 14 **.dwg** files.
- When a color depth is not specified, the DWG file format uses the default color depth option, which is 256 colors.
- Only one viewport is imported from a multi-viewport **.dwg** file.
- AutoCAD ensures that colors from one to seven remain the same when exporting to another system. The seventh color is either black or white, depending on the background of the file.
- The following features are not supported: proxy entities, control codes and special characters embedded in text shapes; the Mline command; the Tolerance command symbols; body, region, and 3-D solids; elevation; extended ASCII characters; and shape entities, such as symbols.

WMF technical notes

Importing a WMF file

- Corel VENTURA and CorelDRAW substitute fonts that are missing from a Windows Metafile Format (.wmf) file from similar fonts available on your computer.
- The following features are not supported: PANOSE font matching and rotated and skewed bitmapped images.
- There is no preview available for .wmf files.

Exporting a WMF file

- The Windows Metafile Format is used to export graphics created in programs such as CorelDRAW and Corel VENTURA.
- A header contains additional information, such as sizing. Therefore, a .wmf file can successfully be exported to CorelDRAW if the header is included.
- Because text exports as individual characters, .wmf files can be very large if a file contains a lot of curves or text. This can cause problems in applications such as Corel VENTURA, which imposes limits on the size of imported files.
- The Windows Metafile Format is 16 bits, while CorelDRAW is 32 bits. When you export a .wmf file, the 32-bit numbers are converted to 16 bits. For example, lines that are 0.01388 inches and thinner appear as hairlines because there isn't enough precision in the WMF filter to specify these widths accurately.
- Straight lines, curved lines, and calligraphic lines are exported as rectangles if thicker than 0.014 inches. Lines thicker than 0.003 inches are exported as arrows. Dashed lines are always exported as rectangles.

PLT technical notes

Importing a PLT file

- Corel applications support versions 1 and 2 of PLT file formats although some features of version 2 are not supported.
- You can import images larger than Corel's maximum page size by enabling the **Scale** option in the **HPGL options** dialog box, which lets you resize the imported image.
- The curve resolution factor can be set to a value between 0.0 and 1.0 inches. The value can be very precise; up to eight decimal places are accepted. A setting of 0.0 results in the highest resolution, but it also greatly increases file size. A curve resolution of 0.004 inches is recommended.
- The PLT file format does not contain color information. Instead, the various objects in a **.plt** file have certain pen numbers associated with them. When imported into a Corel application, each pen number is assigned a specific color. You can specify the color assigned to a particular pen, so that you can match the original colors of the graphic.
- The **Pen selection** list contains 256 pens although not all of the pens may be assigned. You can change the color assignments by choosing the pen and then choosing a new color for that pen from the **Pen color** list box. Choosing **Custom colors** brings up a color definition dialog box that allows you to define a custom color using RGB values.
- You can change the pen width assignments by choosing the pen and then choosing a new width for that pen from the **Pen width** list box.
- You can change the pen velocity by choosing the pen and then choosing a new velocity for that pen from the **Pen velocity** list box. This is only useful for exporting **.plt** files.
- You can set a defined pen to the Unused option. You can also reset the current Pen Library pen settings back to the previously saved settings.
- Corel applications support numerous dotted, dashed, and solid line types of the PLT file format. The pattern number of a line in a **.plt** file is translated to a line type pattern.
- Text in **.plt** files imports into a Corel application as editable text. Text strings are assigned the default font, but they can subsequently be assigned any typeface and size. Imported text has no fill color, only an outline color.

Exporting a PLT file

- Only the outlines of objects are exported to the PLT file format.
- Dotted lines, dashed lines, and arrowheads are mapped to standard line types of the PLT file format.
- Bezier curves are converted to line segments.
- Outline thickness and calligraphic settings are lost.
- Outline colors are limited to eight: black, blue, red, green, magenta, yellow, cyan, and brown.

PS technical notes

- The PostScript Interpreted import filter can import PostScript (.ps), Printer (.prn), and Encapsulated PostScript (.eps) files.
- The PostScript information is converted to objects.
- The PostScript Interpreted import filter lets you import multiple pages. In contrast, the EPS filter is used only to import .eps files and displays the EPS bitmap header or, if there is no header, a gray box.
- The PostScript Interpreted import filter converts RGB bitmaps to CMYK.
- Font information is maintained only if the font was embedded in the original file prior to import.
- Files that are too large may not import into Corel VENTURA due to memory limitations. This problem can be caused by complex gradient fills that increase the number of objects in a graphic.
- EPS file formats (EPS placeable, PostScript Interpreted) may not import properly if you choose **All files** from the **Files of type** list box. To import PostScript Interpreted files successfully, choose the The PostScript Interpreted import filter.

SVG technical notes

- Scalable Vector Graphics (SVG) allows three types of graphic objects: vector graphic shapes (for example., paths consisting of straight lines and curves), images, and text.
- Graphical objects can be grouped, styled, transformed, and composited into previously rendered objects.
- You can export text as editable characters, so that after you publish an SVG graphic to the World Wide Web, text continues to be recognized as text. Text strings can be restyled, copied and pasted, or indexed by search engines. Text can also be edited by SVG-capable editing programs, eliminating the need for maintaining multiple versions of graphic images for editing.
- The SVG standard allows the use of Cascading Style Sheets (CSS) to define font, text, and color properties of objects on a page.

TTF technical notes

- TrueType fonts (TTF) print as bitmaps or vectors depending on the capabilities of your printer. TrueType fonts print as they appear on screen and can be resized to any height.
- TrueType fonts exported from CorelDRAW are unhinted.
- Each exported character must comprise a single object. Before you export multiple objects, you must combine them by

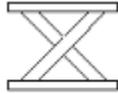


clicking **Arrange** **Combine**. You cannot export multiple objects or grouped objects.

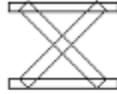
- Fill and outline attributes applied to objects are not exported.
- Avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the example below:



Correct
(3 combined
objects)



Correct
(5 combined
objects)



Incorrect

Adobe Type 1 fonts technical notes

- Most Type 1 fonts are single master fonts that permit only style editing; for example, Roman, italic, bold. A single master Type 1 font contains two files: a Printer Font Metrics (**.pfm**) file and a Printer Font Binary (**.pfb**) file.

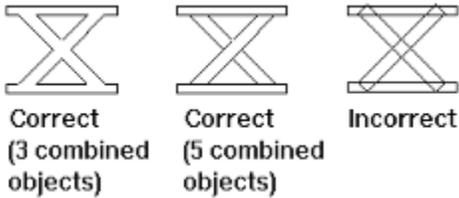
Some Type 1 fonts are also available in multiple master format. You can customize design elements of multiple master fonts such as weight, width, style, and optical size. A multiple master base font is the multiple master font itself, from which you create variations called multiple master instances. A multiple master base font is composed of a **.pfm** file, a **.pfb** file, and a Multiple Master Metrics (**.mmm**) file. A multiple master instance is composed of a **.pfm** file and a PostScript Printer Stub (**.ps**) file.

- Adobe Type 1 fonts exported from CorelDRAW are unhinted.
- Each exported character must comprise a single object. Before you export multiple objects, you must combine them by



clicking **Arrange** **Combine**. You cannot export multiple objects or grouped objects.

- Avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the example below:



- Fill and outline attributes applied to objects are not exported.
- Adobe Type 1 fonts you create are compatible with Adobe TypeManager version 2.0, but not with earlier versions.

WI technical notes

Importing a WI file

- Corel applications support the following color depths when importing Wavelet Compressed Bitmap (.wi files): 256-shade (8-bit) grayscale, and 24-bit RGB.

Exporting a WI file

- Corel applications support the following color depths when exporting to the Wavelet Compressed Bitmap file format: 256 shade (8-bit) grayscale, 24-bit RGB.
- The Wavelet Compressed Bitmap file format supports Wavelet compression. It also supports a minimum image size of 16 pixels and a maximum size of 2048 pixels.

OS/2 Bitmap technical notes

- Corel applications support Standard Version 1.3 and Enhanced Version 2.0 or later versions of the OS/2 Bitmap file format.
- Corel applications support the following color depths when importing and exporting **.bmp** files: 1-bit black and white, 256 shade (8-bit) grayscale, 16-color (4-bit) and 256-color (8-bit) paletted, and 24-bit RGB.
- The OS/2 Bitmap file format supports a maximum image size of 64,535 x 64,535 pixels. OS/2 uses Run-length encoding (RLE) compression.

BMP (OS/2)

This type of bitmap file is designed for the OS/2 operating system.

CAL

CALS Raster (**.cal**) is a bitmap format used mainly for document storage by high-end CAD programs. It supports a monochrome (1-bit) color depth and is used as a data graphics exchange format for computer aided design and manufacturing, technical graphics, and image processing applications.

CDX

The CDX file format is a compressed CoreIDRAW file.

CGM

Computer Graphics Metafile (**.cgm**) is a metafile format used for transferring vector graphics between drawing applications. It supports RGB color. CGM files can contain both vectors and bitmaps, but usually contain one graphic type or the other



rarely both.

CLK

The CLK file format is an animation file native to CorelR.A.V.E.

CPX

The CPX file format is a native file format of Corel ArtShow 5. It can contain both vectors and bitmaps.

DCS

The DCS file format, developed by QuarkXPress, is an extension of the standard Encapsulated PostScript (EPS) file format. Generally, the DCS file format consists of five files. Four of the five files contain information about high-resolution color. This information is expressed in CMYK (cyan, magenta, yellow and black) format. The fifth file, considered the master file, contains a PICT preview of the .dcs file.

DSF

The DSF file format is a native format of MicroGraphx Designer.

EMF

Enhanced Metafile Format (**.emf**) is the native internal file format of Windows 95 and Windows NT. It supports both bitmap and vector information and 24-bit RGB color. EMF is a metafile format used to import graphics from Windows applications.

FH

The FH format is the native vector file format for Macromedia Freehand.

IMG

GEM Paint (**.img**) is a bitmap format that is the native bitmapped file format of the GEM environment. IMG files support 1 and 4-bit paletted color, and are compressed using an RLE method. IMG was a common format in the early days of desktop publishing.

MAC

MacPaint (**.mac**) is a bitmap format that uses the file extensions MAC, PCT, PNT and PIX. It is the format used by the MacPaint program that was included with the Macintosh 128. It supports only 2 colors and a palette of patterns. It is used mainly by Macintosh graphics applications to store black-and-white graphics and clipart. The maximum size for MAC images is 720x576.

MCW

The MCW file format is a native format of Microsoft Word for the Macintosh.

MIF

Maker Interchange Format (MIF) is an ascii format for exchanging files between Adobe FrameMaker and other applications. When you import or export MIF files to or from CorelDRAW, only the formatted text is transferred. Any graphic elements in the file are not transferred.

PBM

Portable bitmap format (PBM) supports only monochrome bitmaps. It is supported by the PNM format.

PLT

The PLT file format, developed by Hewlett-Packard is vector-based. It is used in programs, such as AutoCAD, for printing drawings on plotters. Corel VENTURA and other Corel applications can interpret a SUBSET of the HPGL and HPGL/2 command set. A scaling factor of 1016 plotter units = 1 inch is used.

PGM

Portable Grayscale image (PGM) is a bitmap format that supports grayscale.

PNM

Portable Anymap (PNM) format is a bitmap format that supports PGM, PGM, or PPM.

PP4

The PP4 file format is a native file format for Micrographx Picture Publisher version 4.

PP5

The PP5 file format is a native file format for Micrographx Picture Publisher version 5.

PPM

Portable Pixel bitmap (**.ppm**) is a bitmap format that supports full-color images.

PPT

The PPT file format is native to Microsoft PowerPoint Presentation.

PRN

PostScript (**.ps or .prn**) is a metafile format for PostScript printers. This format is written in ASCII text. The PostScript Interpreted import filter can import .PS, .PRN, and .EPS PostScript files.

PS

PostScript (**.ps** or **.prn**) is a metafile format for PostScript printers. This format is written in ASCII text. The PostScript Interpreted import filter can import .PS, .PRN, and .EPS PostScript files.

RTF

Rich Text Format (.rtf) is a text format that stores plain text plus text formatting such as bold. When you import an RTF file to, or export it from CorelDRAW, only the text is transferred. If there are graphic elements in your file they will not be imported to or exported from CorelDRAW.

SAM

The SAM file format is a native format of Ami Professional, a word processing application. When you import a SAM file to, or export it from CorelDRAW, only the text is transferred. If there are graphic elements in the file, they will not be imported or exported.

SCT

The SCT file format is used for importing 32-bit color and grayscale SCITEX images. SCITEX bitmaps are created from high-end scanners. The bitmaps are then processed for output by film recorders or high-end page layout programs.

SHW

The SHW file format is a native format for Corel Presentations.

SVG

Scaleable Vector Graphics format (**.svg**) is a vector format developed by Adobe.

TTF

The TrueType Font (.t**tf**) file format was created jointly by Apple Computer and Microsoft Corporation. It is the most common format for fonts used in both Macintosh and Windows operating systems. The TTF file format prints a font as bitmaps or vectors depending on the capabilities of your printer. True Type fonts print as they appear on screen and can be resized to any height.

TXT

ASCII Text (.txt) is a vector format that stores ASCII characters. This format is able to store text information but not formatting information, such as the font type or size. When you import a TXT file to, or export it file from CorelDRAW, only the text is transferred. If there are graphic elements in the file, they will not be imported or exported.

VSD

VSD is the Visio drawing format. It can contain bitmaps and vectors.

WI

The Wavelet Compressed Bitmap (WI) is a bitmap file developed by Corel Corporation.

WK

The WK file format, developed by Lotus, is the native format for Lotus 1-2-3 files.

WMF

Windows Metafile Format (**.wmf**), developed by Microsoft Corporation, stores both vector and bitmap information. It was developed as the internal file format for Microsoft Windows 3. It supports 24-bit RGB color and is supported by most Windows applications.

WPM

The WPM file format is a native format of Corel WordPerfect for the Macintosh.

WQ

The WQ, WB file format is the native file format for Corel Quattro Pro.

WB

The WQ, WB file format is the native file format for Corel Quattro Pro.

WS*

The WS* file format is a native format of the word processing application, Wordstar version 3.3 to 6.0. When you import a WS* file to, or export it from CorelDRAW, only the text is transferred. If there are graphic elements in the file they will not be imported or exported.

WSD

The WSD file format is a native format of the word processing application, Wordstar 7. When you import a WSD file to, or export it from CorelDRAW, only the text is transferred. If there are graphic elements in the file they will not be imported or exported.

WSW

The WSW file format is a native format of the word processing application, Wordstar 2000. When you export a WSW file from CorelDRAW, only the text is transferred. If there are graphic elements in the file they will not be exported to the WSW file.

XLS

The XLS file format, developed by Microsoft Corporation, is the native file format for the spreadsheet application, Microsoft Excel.

XY

The XY file format is a native format of the word processing application, XY Write. When you import an XY file to, or export it from CorelDRAW, only the text is transferred. If there are graphic elements in the file they will not be imported or exported.



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



Lets you drag the 3D model into the Preview Window.



Rotates the camera.



Adds a light to the 3D model.



Lets you open the **Import FlashPix Image Properties** dialog box where you can read a summary and description for the image.



Lets you open the **Export FlashPix Image Properties** dialog box where you can specify a summary and description for the image.



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

Maximizing system resources

You can increase the amount of system memory available for working with bitmapped images and increase the speed at which images are displayed. You can also improve the quality of images displayed on older monitors.

In this section, you'll learn about

- increasing the amount of memory available using swap disks
- increasing the speed of image display
- improving the display quality of images

Increasing the amount of memory available using swap disks

You can increase the amount of system memory available by using [swap disks](#). When you perform an action that requires more RAM than is available on your computer, image information can be swapped to the hard disk. If you have two hard disks, or two partitions, you can set up both a primary and a secondary swap disk.

Although swap disks let you artificially increase the amount of memory available on your computer, swapping image information to hard disks requires more processing time than when it is sent to your computer's RAM.

{button ,AL('Increasing the amount of memory available using swap disks;',0,"Defaultoverview",)} [How to](#)

To increase the amount of memory available using swap disks



- 1 Click **Tools** **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Memory**.
- 3 Choose the primary hard disk to use as swap disk space from the **Primary** list box.
- 4 Choose the secondary hard disk to use as swap disk space from the **Secondary** list box.
- 5 Click **OK**.
- 6 Restart Corel PHOTO-PAINT to apply the changes.



Notes

- The amount of swap disk space displays on the status bar.
- You should set the total amount of swap disk space to three to five times larger than the size of your uncompressed images.

{button ,AL('Increasing the amount of memory available using swap disks';0,"Defaultoverview",)} [Related topics](#)

Increasing the speed of image display

You can increase the speed at which images display by increasing the cache level. Increasing the cache level creates multiple resolution versions of an image which enables Corel PHOTO-PAINT to display an image with a large file size more quickly when you change zoom levels.

{button ,AL("Increasing the speed of image display;',0,"Defaultoverview",)} How to

To increase the speed of image display



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Memory**.
- 3 In the **Cache settings** area, type a value in the **Cache levels** box.

{button ,AL("Increasing the speed of image display";0,"Defaultoverview",)} [Related topics](#)

Improving the display quality of images

You can use screen dithering to improve the display quality of images if you are using a monitor that displays fewer than 16-million colors (24-bit color). Screen dithering places pixels with specific color values relative to other pixels. The relationship of one colored pixel to another creates the appearance of additional colors that do not exist in the color palette.

`{button ,AL(^Alncreasing the speed of image display;'0,"Defaultoverview",)}` [Related topics](#)

To improve the display quality of an image

- Click **View**  **Screen dithering**, and click one of the following commands:

- **None**  disables dithering when your computer is in 16-bit color mode

- **Error diffusion**  spreads the dithering across a wider area and tailors the dithering pattern to the transition being simulated

- **Ordered**  approximates color blends using fixed dot patterns. This dithering type applies more quickly than **Error diffusion** but is less accurate.

{button ,AL("Increasing the speed of image display";0,"Defaultoverview",)} [Related topics](#)

Print Options - General tab

Lets you choose a device driver. Click the arrow to access a list of other available printer and imagesetter drivers.

Displays the name of the printing device.

Displays the status of the printing device.

Displays information about the printing device.

Displays the path of the printing device.

Opens the Properties dialog box. The Properties dialog box lets you choose settings for each printer you select.

Enable to specify options for printing from a Macintosh computer or for separating files.

Enable to print more than one open document at a time.

Click the flyout tool to prepare the **.prn** file for printing from a Macintosh computer system, sending a single file, sending pages as separate files, or sending plates as separate files.

Displays a range of pages to print.

Enable to print all pages in the document.

Enable to print all frames in a movie.

Enable to print the current frame.

Enable to print more than one open movie at a time.

Displays a list of movies that you can print.

Displays a list of documents that you can print.

Enable to print the active page.

Enable to print selected objects.

Enable to specify the pages, or the range of pages, to print.

The option works in conjunction with the Print Left/Right Pages option.

Enable to specify the frames, or the range of frames, to print.
The option works in conjunction with the Print Left/Right Pages option.

Lets you specify the pages, or the range of pages, to print.

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

Lets you specify the frames, or the range of frames, to print.
The option works in conjunction with the Print Odd/Even Pages option.

Displays the number of copies to print.

Lets you specify the number of copies to print.

Enable to print one set of the specified pages before printing the second set (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on.)

Displays how collated copies are printed (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on.)

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

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

Opens the print preview window, which lets you see how work appears when it is printed and change print options.

Print Options - Layout tab

Enable to reset the position of the printed image.

Enable to automatically scale the image so that it fits the printable page.

Enable to place the printed image in the position specified in the list box on the right.

Lets you choose the position of the printed image when the button on the left is enabled.

Displays position, size and scale factors for the selected page.

Lets you resize the width of your printed artwork (not the original document).

Lets you resize the height of your printed artwork (not the original document).

Lets you choose the width of the printed image (not the original document) by the specified percentage.

Lets you choose the height of the printed image (not the original document) by the specified percentage.

Lets you specify the number of tiles to be placed horizontally on the printable page.

Lets you specify the number of tiles to be placed vertically on the printable page.

Enable to constrain resizing and scaling so that the height and width ratio of the image is maintained.

Enable to print large print jobs on multiple sheets, or tiles, that can be assembled later to form the entire document.

Lets you choose the amount that images on each tile overlap with images on adjacent tiles.

Enable to include tiling alignment marks.

Lets you choose the amount that images on each tile overlap with images on adjacent tiles based on a percentage of the page width.

Enable to specify a bleed limit, which determines how far beyond the crop marks an image can extend when it is printed.

Lets you specify a bleed limit, which determines how far beyond the crop marks an image can extend when it it printed.

Lets you use preset page layouts and save custom styles.

Displays a list of preset or saved imposition layouts.

Opens the print preview window, in which you can edit an imposition layout.

Displays an approximate preview of the layout settings.

Print Options - Separations tab

Displays print separation options.

Enable to separate a color image into its component colors so that each component color prints on one sheet.

Enable to print the separations in color (i.e., on a color printer).

Enable to specify Hexachrome process color. Hexachrome color uses six inks instead of four, adding orange and green to the regular process colors of yellow, magenta, cyan, and black.

Enable to set Hexachrome color to use high density inks when you print solid colors. Hexachrome color uses six inks instead of four, adding orange and green to the regular process colors of yellow, magenta, cyan, and black.

Enable to convert spot colors in your print job to process colors. This does not affect the document itself, only the way it is printed.

Enable to print all plates, including those that do not contain an image.

*#*Enable to cause objects that contain 95% black or more to overprint underlying objects. This is a useful option for print jobs containing a lot of black text, but use it carefully on print jobs with a high graphics content.

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

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

Enable to change the advanced settings of your color separations.

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

Displays which color separation(s) you want to print.

The list of colors shows all separations used in your print job. You can choose to print all separations, one separation only, or any combination of separations. You can also specify the order in which they print.

Advanced settings

Displays the imagesetter and screening technology that is used to image your print job.

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

Displays the resolution in dots per inch (DPI) of the print job.

Displays the basic screen frequency in lines per inch (LPI) of the print job.

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

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

Displays all separations used in your print job.

Lets you specify a halftone screen for the drawing if you are printing to a PostScript device.

Enable to select advanced In-RIP trapping settings.

Opens the In-RIP trapping settings dialog box, which lets you select advanced In-RIP trapping settings.

In-RIP trapping settings

Displays the list of color separations that will print. The neutral density of each color separation is displayed, as well as their settings - whether they are opaque or transparent etc. You can also specify the order in which they print.

Lets you specify a the amount that one color spreads into another.

Lets you specify the amount by which a color spreads into black.

Lets you specify the amount by which the ink color in a trap decreases.

Let you specify a threshold between color variations. The lower the threshold value, the more likely it is that a trap will be created.

Lets you specify the threshold at which process black is considered pure black.

Lets you specify a neutral density value for the black ink.

Lets you specify the threshold at which a trap will adjust.

Lets you specify where the trap occurs.

Enable to trap vector objects to images.

Enable to trap within each image.

Enable to trap a black-and-white image.

Print Options - Prepress tab

Enable to print a negative image.

Enable to specify that the film emulsion faces down.

Displays options available for printing to film.

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

Enable to print the filename, current date, and time (and tile number, if applicable) at the bottom of the page.

Enable to print the filename, current date, and time (and tile number, if applicable) at the bottom of the frame

Lets you specify the text that is displayed in the file information.

Enable to place page numbers on the printed sheets.

Enable to place frame numbers on the printed sheets.

Enable to position file information within the frame.

Enable to position file information within the page.

Enable to print crop and fold marks, which are used as alignment aids when you trim the printed output to its final size.

Enable to print crop and fold marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Enable to print registration marks on each sheet. These marks serve as guides for aligning color separations.

Displays the chosen registration marks style.

Displays the calibration bar options.

Enable to print a bar of the six basic colors (red, green, blue, cyan, magenta, and yellow) beside the print job. These color patches are used to verify the quality of the printed output.

Enable to print a densitometer scale, a bar of varying shades of gray, on each separation sheet. This lets you check the accuracy, quality, and consistency of the output with a densitometer.

Displays the density (the levels of gray) that appear in each of the seven squares of the densitometer scale. This option is available only when you have chosen the Densitometer Scales check box.

Enable to affix printer's marks to an object's bounding box instead of the page bounding box.

Print Options - PostScript tab

Lets you choose a PostScript level.

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

Enable to compress bitmaps using JPEG compression. Enabling this option can reduce the size of a print job.

Lets you set the degree of JPEG compression used when you print bitmaps.

Enable to tell the service bureau's Open Prepress Interface (OPI) server to substitute the corresponding high-resolution images for the low-resolution ones in your file. This substitution is done before your print file is rasterized and imaged to film.

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

Displays the basic halftone screen frequency for the print job, in lines per inch (LPI.)

Enable to download Type 1 fonts to the output device. If you disable this option, fonts are printed as graphics (either curves or bitmaps).

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

Lets you choose to display a full screen, current page, or only the thumbnails on startup in Adobe Acrobat or Acrobat Reader.

Enable to include links or URLs to other Web page or the Internet.

Enable to include links to other pages in the file represented by text.

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

Lets you choose the level of flatness that is applied to curves when you print. Increasing the flatness reduces printing time. A high flatness level produces distorted curves.

Enable to automatically increase the flatness in increments of 2. Attempts to print an object will stop when the flatness value exceeds the value set in the Set Flatness To box by 10. The printer skips the problematic object and goes to the next object.

Enable to analyze the file and the print settings, and, if necessary, automatically increase the number of steps used to render fountain fills to avoid banding.

This option may increase printing time, but it ensures the best possible rendering of fountain fills.

Enable to analyze the file and the print settings. If the number of steps in a fountain fill is greater than the number that your output device can render, the number of steps used to render the fountain fill is decreased automatically.

Print Options - Misc tab

Enable to reproduce colors accurately based on the ICC color profile.

Enable to print a job information sheet with the print job. The sheet contains information about the application that produced the job, the driver that was used, the print settings, the font information, and the file links.

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

Lets you specify the number of steps to use to render fountain fills in a print job. A low value prints faster but the transition between shades may be coarse, which causes banding. A higher value results in a smoother blend but longer printing times.

Enable to print only vector graphics.

Enable to print only pictures and graphics.

Enable to print only hidden pictures.

Enable to print only bitmaps.

Enable to print only text.

Enable to fit the print job in the printable page. Use this setting to proof a large layout on your desktop printer.

Enable to print all text in black.

Enable to print using the full-color capabilities of the printing device.

Enable to print all colors in black.

Enable to print all colors in grayscale.

Opens a dialog box that lets you choose color profiles.

Enable to reduce the number of pixels per line in a color bitmap

Enable to reduce the number of pixels per line in a bitmap.

Lets you change the number by which the color bitmap is downsampled.

Lets you change the number by which the bitmap is downsampled

Lets you downsample bitmaps to reduce file size.

Enable to reduce the number of pixels per line in a grayscale bitmap.

Lets you change the number by which the grayscale bitmap is downsampled.

Lets you change the number by which the monochrome bitmap is downsampled.

Enable to reduce the number of pixels per line in a monochrome bitmap

Lets you print color bitmaps as CMYK (cyan, magenta, yellow, and black,) RGB (red, green, blue,) or grayscale.

Displays how color bitmaps are printed.

Displays the number of steps used to render fountain fills in a print job.

Displays a list of proofing options.

Enable to convert each page to a bitmap.

Lets you change the resolution of the bitmap.

Print options - Info settings

Displays the contents of the Print Job Information Sheet.

Lets you specify the information that the Print Job Information Sheet contains.

Displays a list of options to include in the Job Information Sheet.

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

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

Sends the Print Job Information Sheet to a printer.

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

Printing options - Preflight Tab

Enable so that Preflight does not check for the selected issue.

Displays that Preflight is analyzing the file.

Opens the Preflight Settings dialog box which lets you choose which issues Preflight checks for.

Displays a summary of the selected issue and a suggestion of how to resolve the issue.

Displays a list of issues that can cause problems.

Saves the current Preflight settings with a name that you specify in the **Save Preflight style as** dialog box.

Deletes the selected Preflight style.

Lets you specify a name for the Preflight style.

Displays a list of issues that Preflight checks for. If you don't want Preflight to check for certain issues, disable any check boxes that correspond to issues you want overlooked.

Lets you choose a style from the list of saved Preflight styles.

Standard toolbar

Displays a list of print styles.

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

Deletes the print style.

Opens the Print Options dialog box, that lets you specify print options.

Enable to print the document.

Displays a list of preset zoom settings.

Enable to specify a full-screen preview.

Closes the print preview.

Pick Tool and Property Bar

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

Lets you choose a preset position on the page for the print job.

Lets you specify the placement on the page of the print job. The X value indicates the distance from the left edge of the printable page. The Y value indicates the distance from the top edge of the printable page.

Lets you specify the height and width of the printed image.

Lets you specify the percentage by which to scale the printed image.

Displays the unit of measure that is used when you specify the layout of the print job.

Lets you specify the number of tiles to be placed horizontally and vertically on the printable page.

Imposition layout and Property bar

Lets you choose and edit an imposition layout.

Lets you select, position and edit imposition layouts and binding methods.

Lets you choose a preset or custom imposition layouts.

Lets you save an imposition layout.

Lets you delete an imposition layout.

Lets you specify the number of frames to be placed on the printable page.

Enable to place the working page in each frame of the printable page.

Enable to keep the frame size equal to the working page size.

Lets you specify the distance between each frame that is placed on the printable page.

Enable to set the gutters automatically.

Lets you set the top and left page margins.

Lets you set the bottom and right page margins.

Enable to make the right margin equal to the left margin, and the bottom margin equal to the top margin.

Enable to set the margins automatically.

Enable to change basic settings of a layout. For example, you can change the binding method, and document page size.

Enable to change the position of a page. For example, you can change page numbers and the rotation of a page.

Enable to change gutter size, spacing, and cut and fold locations.

Enable to change margin size.

Enable to choose the Perfect Binding method where individual pages are cut apart and glued at the spine.

Enable to choose the Saddle Binding method where sheets are folded and inserted into one another.

Enable to choose the Collate Cut binding method where all signatures forming a copy of the document are collated and stacked together.

Enable to choose the Custom binding method to individually arrange the pages that are printed on each signature.

Enable to print on both sides of the page.

Enable to switch between a preview of the print job and a preview of the current imposition layout.

Lets you choose the number of signatures on a page.

Lets you choose the number of signatures per group.

Enable to automatically arrange the page on a signature.

Enable to arrange the page(s) left to right, top to bottom, in reading order.

Enable to place the same page at each location on a signature.

Lets you choose the number of pages on a signature.

Lets you choose whether the page is printed top up (0 degrees) or top down (180) degrees.

Enable to apply equal horizontal and vertical gutter sizes.

Lets you change the size of the gutters.

Enable to place cut marks between any two pages.

Enable to place fold marks between any two pages.

Marks Placement tool and property bar

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

Resets the position of the bounding box.

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

Zoom tool and property bar

Lets you magnify areas of the document.

Enable to increase the magnification of the document.

Enable to decrease the magnification of the document.

Enable to display items in the drawing at their actual size.

Enable to display the selected image.

Enable to increase or decrease the magnification which lets you display the entire image.

Enable to display the entire page.

Enable to display the width of the page.

Enable to display the height of the page.

Opens the Zoom dialog box which lets you set zoom options.

Status Bar

Displays the name of the selected image.

Lets you choose a printing device.

Displays the name of the printing device.

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

Displays whether you're printing a negative image or whether you're printing a mirrored image.

Enable to tile large images so that they are printed on several sheets of paper.

Displays information about the tiling settings.

Displays the mouse position.

Displays the range of pages to be printed.

Zoom dialog

Enable to set the magnification to 200%.

Enable to set the magnification to 100%.

Enable to set the magnification to 75%.

Enable to set the magnification to 50%.

Enable to set the magnification to 25%.

Lets you specify a magnification percentage.

Displays a preview of the zoom settings.

Go To dialog

Lets you specify the page number to go to.

Enable to specify the side of the page to go to.

Lets you specify the color separation to go to.

Displays a list of pages in the document.

Driver compatibility

Lets you choose a printer.

Displays the capabilities of the printer you choose.

Enable to send text as graphics to the printer.

Enable to switch to clipping controlled by the application. Clipping is the process through which portions of a fill that should not be visible are removed.

Enable to determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can handle.

Enable to let the printing device render bezier curves and paths.

Enable to use the selected color profile.

Enable to send the printed page already split into bands to the driver.

Enable to specify a color profile.

Save Print style

Displays the print style or the name you specified for a new style.

Displays the print options and lets you change them.

Warning dialogs

#Click this to display an overview of this dialog box.

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

Itemizes in list/details form.

[Click to display more options.](#)

Opens a Help file containing a list of Corel Approved Service Bureaus.

Printing from the copy editor

When you print from the Corel VENTURA copy editor you don't have access to all of the available printing options. You can select a printer and specify which pages you want to print, but you can't set any of the PostScript or Prepress options that are available when you aren't printing from the copy editor.

Changes made for Draw 9 release

Displays a list of present print options and lets you change them.

Displays information about the printing device.

Enable to choose a PostScript Description (PPD) file. The PPD file describes the capabilities and features of your PostScript printer.

Displays the destination of the Job Information Sheet.

layout tab

Displays the height of your printed artwork (not the original document.)

Displays a list of preset or saved imposition layouts.

Displays the number of horizontal and vertical tiles on the printable page.

Click the flyout to choose a page from the list.

Displays position, size and scale factors for the selected page.

Displays the position of your document on the page.

Displays the scale of your printed artwork (not the original document) by the specified percentage.

Displays the size of your printed artwork (not the original document.)

Displays the specified width of your printed artwork.

Displays the distance from the left edge of the printable page.

Displays the number of tiles placed horizontally on the printable page.

Displays the distance from top edge of the printable page.

Displays the number of tiles placed vertically on the printable page.

Halftone Screen - Under Fixed Templates/Options/PostScript

Displays the shape of the dots in the halftone screen.

Displays the shape of the dots in the halftone screen.

Displays the screen frequency of the halftone screen.

Displays the lines per inch (LPI) of the screen frequency.

Lets you choose the screen angle of the halftone screen.

Lets you choose the frequency and angle of a halftone screen.

Displays the screen angle of the halftone screen.

Displays the degree of the screen angle.

Lets you choose the screen frequency of the halftone screen.

Tools options/global/printing/driver compatibility

Enable to send the printed page already split into bands to the driver.

Enable to determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can handle.

Displays the currently selected printer.

Lets you specify a color profile.

Enable to let the printing device render bezier curves and paths.

Enable to switch to clipping controlled by the application.

Enable to send text as graphics to the printer.

Enable to specify a color profile.

Enable to print the current page by default.

Displays a list of printing options and lets you assign them new settings.

Displays the default print style.

Tools options/global/printing/preflight

Displays a list of issues that can cause print problems.

Displays a list of issues that can cause print problems.

Displays a list of print separation options.

separations/ trapping

Displays a list of trapping options which let you maintain color consistency.

Enable to preserve overprint settings in a document.

PPD Properties dialog box

Displays .PPD print settings

Lists .PPD file printing options.

Enable to turn on collating.

Enable to turn off collating.

Displays .PPD printing options.

Displays paper print settings of a .PPD file.

Enable to print one set of the specified pages before printing the second set (e.g., a first set of pages 1 to 10 print, before the second set of pages 1 to 10 print, and so on).

Enable to print the document in color.

Lets you choose the number of copies to print.

Displays the name and type of the PostScript printer using the .PPD file.

Displays the position of the paper when printed.

Enable to print along the long side of the page on both sides.

Enable when you do not want to print on both sides of a paper.

Enable to print along the short side of the page on both sides.

Displays the file version of the selected .PPD file.

Displays the name and location of a .PPD file.

Enable to print the document as monochrome.

Displays the name and type of the PostScript printer using the .PPD file.

Enable to print the document with the long side of the page (landscape.)

Enable to print the document with the short side of the page (portrait.)

Enable to print the document rotated at 180 degrees.

Lets you choose the size of the paper the .PPD prints on.

Lets you choose the paper feed location for the currently selected printer.

Opens the Select PPD file dialog box that lets you choose a .PPD file from the hard drive or network.

Lets you specify the paper width.

Lets you specify the paper height.

Lets you select a paper feed direction.

Enable to select roll feed as the paper type.

Enable to select cut sheet as the paper type.

Lets you specify the amount by which the print job is offset.

File Menu

Saves the print options in a print style.

Prints the active page.

View menu

Lets you display the image to be printed or hide the image. A check mark beside the print preview represents the position of the image.

Lets you automatically set a dot beside the view options to best simulate the output of your printer.

Displays the image in color.

Displays the image in grayscale.

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

Displays each color separation on a different page.

Displays the toolbar of the Print Preview window.

Displays the status bar of the Print Preview window.

Displays the rulers of the Print Preview window.

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

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

Displays the selected tile.

Opens the Go To dialog box, which lets you navigate the document.

Settings Menu

Open the Print Options dialog box to the General tab.

Opens the Print Options dialog box to the Layout tab.

Opens the Print Options dialog box to the Separations tab.

Opens the Print Options dialog box to the Prepress tab.

Open the Print Options dialog box to the PostScript tab.

Open the Print Options dialog box to the Miscellaneous tab.

Opens the Print Job Information Sheet dialog box, which lets you specify the categories of information you want to include in the report.

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

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

Help menu

Opens the Printing online Help.

Opens the About dialog box, which displays information about the application.

Print merge wizard

Enable to create new data.

Enable to select data from an existing file.

Enable to select a data file.

Opens the **Open** dialog box, which enables you to find and open a data file. You can open files saved to the following formats: **.txt**, **.csv**, or **.rtf**.

Enable to select an Address book.

Enable to select an ODBC source.

Opens **Select data source** dialog box, which enables you to select a data source file that refers to an ODBC driver.

Displays the name of the data field.

Enable to include incremental field data.

Lets you specify the number at which you want to start incrementing.

Enable to increment by one.

Lets you specify the number at wich you want to finish incrementing.

Lets you specify how the incremental field data appears.

Displays a list of names of the data fields.

Moves the selected field up one.

Moves the selected field down one.

Renames the selected field.

Deletes the selected field.

Displays a list of the data fields and entries.

Moves to the first data entry.

Moves to the previous data entry in the list.

Moves to the next data entry in the list.

Moves to the last data entry in the list.

Looks for a specified record number.

Displays by record.

Displays the list of records.

Adds a record.

Deletes a selected record.

Enable to save data entries with a name you specify.

Opens the **Save as** dialog box, which enables you to save a data file in the specified folder. You can save a data file in any of the following formats: **.txt**, **.csv**, or **.rtf**.

Enable to save incremental data settings.

Device independent PostScript tab

Lets you choose a paper size.

Lets you specify a paper width.

Lets you choose a unit of measurement.

Lets you specify a paper height.

Enable to specify portrait as the page orientation.

Enable to specify landscape as the page orientation.

Enable to rotate page orientation.

Workspace

Lets you set the size of toolbar buttons.

Lets you set the width of the border surrounding toolbar buttons.

Enable to show titles on floating toolbars.

Enable to display the name and image on the toolbar buttons.

Enable to display or hide toolbars.

Displays a list of command bars for export. Enable the checkbox beside the command bars you want to export.

Opens the Import workspace wizard, which lets you import a new workspace.

Opens the Export workspace dialog box, which lets you save or email your workspace.

Opens your default mail client with the selected workspaces as attachments.

Command Bars

Enable the checkbox beside the command bars you want to display. Disable the checkbox to hide a command bar.

Lets you choose a size for command bar buttons.

Lets you choose a size for command bar button borders.

Lets you choose the default button appearance.

Creates a new toolbar.

Resets the selected command bar to its default settings.

Enable to view only images on buttons.

Enable to view only text on buttons.

Enable to display the toolbar name on the title bar of a floating toolbar.

Lets you choose the number of lines the status bar displays when docked.

Lets you choose the docked position of the Status bar

Enable to view text below images on buttons.

Displays the size options for toolbar buttons and button borders.

Displays the appearance options for toolbar buttons.

Commands - General

Displays the **Quick tip Help** for the selected command.

Lists where the selected command is currently available.

Commands - Shortcut Keys

Displays a list of commands to which you can assign a shortcut.

Displays a list of commands, and lets you choose a command to which you can assign a shortcut.

Opens the Find text dialog box.

Displays a list of current menus.

Lets you specify a new shortcut key combination to assign to the selected command.

Displays any command that is already assigned to the specified shortcut key combination.

Enable to delete the shortcut key combination from the old command and assign it to the new one.

Enable to assign the shortcut key combination to the new command and automatically select the old command.

Displays existing shortcut key combinations for the current command.

Lets you choose a table.

Assigns the new shortcut key combination to the selected command.

Deletes the selected shortcut key combination.

Resets all shortcut key combinations to their default configuration.

Opens the **Shortcut keys** dialog box, which displays all shortcut key combinations and lets you save and print shortcut key combinations.

Displays a short description of the selected shortcut.

When click View All button

Displays the list of available shortcut keys.

Opens the **Save as** dialog box, which lets you save your keyboard shortcuts as a text file.

Opens the **Keyboard shortcuts** dialog box, in which you can save the keyboard shortcuts as a text file or print them.

Closes this dialog without saving any attributes.

Commands - Shortcut Keys

Displays the toolbar or menu caption.

Lets you specify the caption for the selected item.

Displays the image attributes for the selected item.

Lets you choose which image size to edit.

Lets you choose a color from the color palette and changes the pointer to the pen tool.

Lets you apply a transparency to individual pixels in the image.

Lets you apply a transparency to a color in the image.

Reverses the last action you performed.

Restores changes reversed by the Undo command.

Lets you choose or import a new graphic for the selected item.

Restores the caption and image of the selected item to the default settings.

Displays the image for the selected item.

Menus Page

Displays a list of commands that you can add to a menu.

Adds the selected item to the menu.

Removes the selected item from the menu.

Adds a separating line below the selected menu item.

Adds a menu.

Moves the selected menu item up.

Moves the selected menu item down.

Resets the selected menu to its default setting.

Lets you choose a menu.

Displays the current menu structure and lets you add, remove, rename, or reorder a menu or a menu command.

Displays a description of the selected command.

Toolbars Page

Lets you choose a command to add to a toolbar.

Displays a list of the commands that you can add to a toolbar.

Lets you choose a property bar.

Displays a description of the selected toolbar button.

Displays the toolbar buttons for the selected command category.

Color Palette Page

Displays the color wells options.

Enable to increase the space between color swatches on the color palette.

Enable to increase the size of the color swatches on the color palette.

Enable to display the **No color well** check box on the color palette.

Lets you specify the maximum number of rows that are displayed when the color palette is docked.

Displays a hint on how to display a pop-up menu.

Enable to change the effect of the right mouse button when right-clicking a color swatch on the color palette.

Displays the right-mouse-button menu options.

Application (Win 2000 only)

Enable to make workspace items transparent.

Enable to make the Command bars transparent.

Enable to make the Dockers transparent.

Enable to make items with color information transparent.

Displays workspace items you can make transparent.

Displays the amount of transparency assigned to a workspace item.

Lets you set the amount of transparency for the selected item.

Button properties

Enable to label toolbar buttons using text.

Lets you specify a toolbar button label.

Enable to label the toolbar buttons using images.

Lets you edit a bitmap image on a toolbar button by choosing a different color.

Restores the toolbar button to its original configuration.

Lets you adjust the horizontal and vertical position of the bitmap on the toolbar button.

Enable to view only text on the selected toolbar button.

Enable to view only an image on the selected toolbar button.

Displays a preview of the toolbar button.

Displays a preview of the toolbar button.

Lets you choose the shadow, highlight, face, or text color.

Lets you choose a color.

Restores the toolbar button to its original configuration.

Import Workspace Wizard

Displays the workspace name and file pathway.

Opens the Import dialog box, which lets you choose a workspace to import.

Lets you choose items to import.

Enable to overwrite your current workspace with the workspace options you have chosen.

Enable to create a new workspace based on the imported options.

Lets you specify the name for the new workspace.

Lets you choose the workspace the new workspace is based on.

Lets you specify a description for the new workspace which is visible in the Options dialog box

Displays the workspace name.

Displays the items you have chosen to include with the workspace.

DRAW and PAINT

Uniform Fill Dialog

Lets you choose a custom or fixed color palette.

Lets you choose a color model.

Lets you choose a color from the palette.

Displays the color of the selected object and the currently selected color. A dot in the corner of the color indicates that the color is a spot color.

Lets you choose the closest in-gamut color your printer can print.

Displays the color of the selected object and the currently selected color.

Displays a color component value for the current color. The letter next to the box identifies the component name, for example, C for cyan when you use the CMYK model, R for red when you use the RGB model, and so on.

Lets you specify a numeric value for a color component.

Displays the name of the current color, and lets you choose the name of an existing color to display that color.

Lets you choose a color.

Lets you choose outline or fill color for text or objects.

Displays the current and the selected colors. An in-gamut color swatch will appear if you select a color outside of the printer's color range.

Displays the current and the selected colors. An in-gamut color swatch will appear if you select a color outside of the printer's color range. A dot in the corner of the color indicates that the color is a spot color.

Displays the color currently selected.

Displays the color of the currently selected object or text.

Displays the color currently selected. A dot in the corner of the color indicates that the color is a spot color.

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

Displays the color component values for the current color, and lets you view different component values through the **Options** flyout.

Mixers and Blends

Lets you choose a color to blend with the three other colors chosen from the color pickers.

Displays the blended colors.

Lets you set the number of blended color swatches displayed.

Color Harmonies

Lets you superimpose a dot or a shape over the color wheel. The shape you choose determines the number of rows displayed below the color wheel.

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

Lets you choose the shape that is superimposed on the color wheel. The shape determines the relationship between colors displayed in the color grid below the color wheel.

Lets you choose variations in a color's appearance.

Lets you set the number of colors displayed in the color grid below the color wheel.

Fixed and Custom Palettes

Lets you set a tint for the selected color.

Hides all the on-screen color palettes.

Displays the default color palette.

Displays and lets you choose colors from an independent palette that provides 256 colors uniformly spread between red, green, and blue.

Displays and lets you choose colors from the HKS Color system. The HKS Color system contains spot colors which correspond to solid inks and are not CMYK-based.

Lets you choose colors from a palette of 216 colors used by Microsoft® Internet Explorer web browser.

Lets you choose colors from a palette of 216 colors used by Netscape Navigator(TM) web browser.

Lets you choose colors from the PANTONE® Matching System Coated palette which simulates printing colors on coated paper. PANTONE® Matching System Coated palette contains spot colors that correspond to solid inks.

Lets you choose colors from the PANTONE® Matching System Uncoated palette which simulates printing these colors on uncoated paper. The PANTONE® Matching System Uncoated palette contains spot colors that correspond to solid inks.

Lets you choose colors from the PANTONE® Matching System palette that was included in DRAW 9. This palette is for compatibility purposes only and is superseded by the PANTONE® Matching System Coated palette.

Lets you choose colors from the PANTONE® Process Color system. The PANTONE® Process Color system colors are based on CMYK and do not add color separation plates.

Lets you choose colors from the PANTONE® Hexachrome Uncoated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. The PANTONE® Hexachrome Uncoated palette simulates printing colors on uncoated paper.

Lets you choose colors from the PANTONE® Hexachrome Coated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. PANTONE® Coated palette simulates printing colors on coated paper.

Lets you choose colors from the PANTONE® Metallic Colors palette which is based on spot colors that correspond to solid inks.

Lets you choose colors from the PANTONE® Pastel Colors Coated palette which simulates printing colors on coated paper. The PANTONE® Pastel Colors Coated palette contains spot colors that correspond to solid inks.

Lets you choose colors from the PANTONE® Pastel Colors Uncoated palette which simulates printing colors on uncoated paper. The PANTONE® Pastel Colors Uncoated palette contains spot colors that correspond to solid inks.

Lets you choose colors from the TRUMATCH® color matching system, which is based on the CMYK color model does not add color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black).

Opens the **Open palette** dialog box, which lets you locate and open a color palette.

Opens the **Save palette as** dialog box, which lets you save a custom color palette from the chosen selection.

Opens the **Save palette as** dialog box, which lets you save a custom color palette from the chosen document.

Opens the **Palette editor**, which lets you edit the active color palette.

Displays the contents of the color palette.

Color Docker

Applies the current color as the outline.

Applies the current color to the background.

Applies the current color as the fill.

Shows the currently selected color.

Shows the currently selected **Paint** and **Paper** colors. The small boxes on the bottom left corner reset the **Paint** and **Paper** colors to their default values.

Lets you automatically apply the colors you choose to a selected object. Auto-apply is on when the button is appears pressed.

Opens a menu which lets you choose color options.

Lets you choose a color model.

Lets you select the closest in-gamut color your printer can print.

Lets you specify a numeric value for a color component.

Lets you use sliders for choosing colors.

Lets you use a color picker for choosing colors.

Lets you use a color palette for choosing colors.

Lets you choose a color model.

Lets you choose a color.

Displays a color component value for the current color. The letter next to the box identifies the component name, for example, C for cyan when you use the CMYK model, R for red when you use the RGB model, and so on.

Lets you specify a numeric value for a color component.

Palette Editor

Opens a color palette.

Creates a new color palette.

Saves the color palette.

Saves the color palette with a name that you specify.

Lets you choose a color palette.

Displays the colors in the active color palette.

Opens the **Select color** dialog box and lets you to edit the active color palette.

Adds the selected color or colors to the active color palette.

Deletes the selected color or colors from the active color palette.

Lets you sort the colors in the active color palette.

Lets you load colors in the active color palette.

Resets a color palette, which cancels the changes made to the palette since it was last saved.

Opens the **Duotone** dialog box.

Displays the numeric values, name and a color swatch of the selected color. Edit the color name by entering a new color name in the name box.

Displays a color component value for the current color. The letter next to the box identifies the component name, for example, C for cyan when you use the CMYK model, R for red when you use the RGB model, and so on.

Displays the color name and allows you to change the color name of the selected color.

Displays the selected color.

Color Palette Browser

Opens the **Color palette browser**, which lets you browse the color palettes on your computer and load them into the on-screen color palette.

Displays a list of color palettes.

Lets you open a color palette.

Opens the **Open palette** dialog box, which lets you choose a color palette.

Lets you create a new color palette.

Lets you create a color palette from the selected object.

Lets you create a color palette from the document.

Lets you open the **Palette editor**.

Color Management dialog

Lets you choose advanced display settings.

Lets you choose a profile for a monitor.

Lets you choose ICC options, such as rendering intent and color engine.

Lets you choose a profile for internal RGB color.

Represents a scanner or digital camera.

Lets you choose a profile for a scanner or digital camera.

Lets you choose advanced printer settings.

Lets you choose a profile for a separations printer.

Lets you choose advanced printer settings.

Lets you choose advanced printer settings.

Lets you choose advanced import and export settings.

Arrows

Lets you turn color management on or off for files acquired from a scanner or digital camera. Color management is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets you turn color management on or off for a separations printer. Color management is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets your monitor simulate the output of a separations printer. Simulation is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets you calibrate colors for display using the monitor's color profile. Calibration is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets your composite printer simulate the output of a separations printer. Simulation is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets your monitor simulate the output of a composite printer. Simulation is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets you turn color management on or off for a composite printer. Color management is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets you turn color management on or off for files being exported. Color management is turned on when the arrow is orange, and off when the arrow is gray and broken.

Lets you turn color management on or off for files being imported. Color management is turned on when the arrow is orange, and off when the arrow is gray and broken.

Color Management Styles

Lets you choose a preset color management style.

Lets you save a color management style.

Lets you delete a color management style.

Lets you specify a name for a color management style.

Advanced Display dialog

Enable to use the selected warning color to highlight colors that are out of your printer's gamut.

Lets you choose a warning color for colors that are out of your printer's gamut.

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

Enable to set CMYK values ranging from 0 to 100 (percentages) or 0 to 255. When you display values as percentages, 100 is equivalent to 255.

Enable to map spot colors into CMYK gamut.

Advanced printer settings dialog

Displays a list of printers and color profiles, and lets you link a color profile with a printer driver.

Internal RGB dialog

Lets you choose a color space conversion method.

Lets you choose a color engine.

Advanced import export settings dialog

Lets you import using the embedded ICC profile.

Lets you choose a default profile.

Lets you use a profile for converting files.

Lets you choose a profile for an imported file.

Lets you ignore the embedded ICC profile.

Lets you export using the embedded Internal RGB profile.

Lets you export using an embedded profile.

Lets you choose an embedded profile.

Lets you export without embedding ICC profiles.

Trace (convert to paletted)

Options Tab

Lets you set the amount of smoothing you want. This controls color transitions to minimize abrupt color changes.

Lets you choose a color palette to convert the image.

Opens the **Open palette** dialog box which lets you locate and open a custom palette to convert the image to the 8-bit Paletted color mode.

Lets you choose a dithering type that determines how adjacent pixels are arranged to create colors.

Lets you set the amount by which adjacent pixels are arranged to create colors.

Lets you specify the number of colors to include in an adaptive or optimized color palette.

Enable to specify a target color for optimized conversion.

Lets you choose the color you want to emphasize in the processed palette.

Displays the color you selected using the eyedropper tool or lets you choose a color from the drop down color palette so similar colors are used during the conversion.

Returns the target color to the default color.

Lets you select a preset conversion option

Opens the save **Preset** dialog box from which you can save the conversion option.

Deletes the selected preset option.

Previews the changes that you apply.

Enable to preview the changes automatically.

Resets the image to the default values.

Displays the source image.

Displays the preview image.

Displays a preview of the changes made to the source file.

Range Sensitivity Tab

Displays the specified target color.

Lets you set the emphasis placed on the selected color and colors related to it. A higher Importance value includes more shades of the selected color in the color palette.

Lets you set the emphasis placed on the selected color.

Lets you set the lightness component of the target color during the conversion.

Lets you set the lightness component of the selected value.

Lets you set the emphasis of the green/red component of the target color during the conversion.

Lets you set the emphasis of the blue/yellow component of the target color during the conversion.

Resets the **Importance** and the **Lightness** sliders to the default value.

Resets the **Importance** slider to the default value.

Resets the **Lightness** slider to the default value.

Resets the **Green red axis** slider to the default value.

Resets the **Blue yellow axis** slider to the default value.

Processed Palette

Displays the colors you are using to convert the current image.

Opens the **Color table** dialog box, which lets you edit the process palette.

Opens the **Save palette as** dialog box, which lets you save the color palette as a **.cpl** file.

Displays the RGB color values of the color swatch in the process palette.

Displays the numeric location of the selected color in the process palette.

Displays the Hex values of the color swatch in the process palette.

Batch Mode

Displays open images that you can convert to the 8-bit paletted color mode.

Displays the images you are converting to the 8-bit paletted color mode.

Adds the selected image to the list of images you are converting.

Adds all open images to the list of images you are converting.

Removes the selected image from the list of images you are converting.

Removes all the images except the active image from the list of images you are converting.

Lets you choose the image you want to preview.

Duotone Mode

Lets you choose the number of inks to use in the conversion and displays a visual representation of the ink curves. The display is based on the grayscale value and ink intensity of each point on the curve.

Displays the ink colors, and lets you change an ink color.

Resets the current curve to the default setting.

Enable to display all ink curves in the grid simultaneously.

Opens the **Load duotone files** dialog box, which lets you load duotone files (.cpd).

Opens the **Save duotone files** dialog box, which lets you save the set of ink curves.

Lets you choose an overprint ink color.

Enable to view overprint areas on screen.

Returns the current overprint to the default settings.

Returns all items in the **Overprint** list to their default settings.

Lets you add a color to a color palette.

Opens the **Options** flyout, which lets you choose different options to manipulate the colors.

Displays the dynamic ink curves. The horizontal plane displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane represents the intensity of an ink (from 1 to 100 percent) applied to the corresponding grayscale values.

Displays the selected overprint ink colors and how they appear when printed to a composite printer.

Fade Last Command dialog box

Enable to preview the fade effect as you move the Percent slider.

Lets you set the amount by which you want to fade the last operation.

Lets you choose the method by which the selected paint, object, or fill colors combine with the underlying colors in the image when you fade them.

Stroke Mask dialog box

Enable to center the stroke on the edge of the selection.

Enable to place the stroke inside the edge of the selection.

Enable to place the stroke outside the edge of the selection.

Repeat Stroke dialog box

Displays the stroke that will be repeated on the image.

Lets you specify a percentage of the original stroke size by which you want to change the size of the stroke.

Lets you specify the maximum variation for the stroke size when you apply several repetitions of the stroke.

Lets you specify the number of strokes to create with each click in the Image Window.

Lets you specify a rotation angle for the stroke.

Lets you specify the maximum angle variation between each stroke.

Lets you specify an angle increment to add to the angle of the previous stroke.

Lets you choose a previously saved stroke.

Opens a menu, which lets you add the last tool stroke, load a path as a stroke, or delete a stroke.

Lets you choose a preset stroke.

Opens the Save Preset dialog box, which lets you save the current stroke settings as a preset stroke.

Removes the current preset stroke.

Enable to define the stroke angle relative to the angle of the active path.

Applies the selected stroke to the active path in the image.

Applies the selected stroke to the active mask in the image.

Cancels the last operation performed on the image.

Displays or hides additional controls that let you customize the stroke color.

Enable to create a stroke using colors from the image instead of the original stroke color.

Enable to create a stroke using the current paint color instead of the original stroke color.

Lets you set the variation in the hue of the stroke color for each repetition of the stroke.

Lets you set the variation in the purity of the stroke color for each repetition of the stroke.

Lets you set the variation in the brightness of the stroke color for each repetition of the stroke.

Create Spraylist dialog box

Moves the selected image up one level in the Spraylist.

Moves the selected image down one level in the Spraylist.

Reverses the order of the images in the Spraylist.

Adds the selected images from the Source Images list to the Spraylist.

Removes the selected images from the Spraylist.

Adds all the images from the Source Images list to the Spraylist.

Removes all the images from the Spraylist.

Displays the images in the original Spraylist.

Displays the images in the modified Spraylist.

Create A New Image dialog box

Lets you choose a color mode.

Lets you choose a color for the background.

Displays the color values for the specified paper color.

Enable to create an image that does not have a background.

Displays controls that let you set the width, height, and resolution of the new image.

Lets you choose a preset or custom image size.

Enable to create an image that is longest along its vertical dimension.

Enable to create an image that is longest along its horizontal dimension.

Lets you specify the width of the image in the specified units of measure.

Lets you choose a unit of measure for the width and height of the image.

Lets you specify the height of the image in the specified units of measure.

Displays the specified unit of measure.

Lets you choose a preset resolution or specify a custom resolution for the image.

Displays the unit of measure for the resolution of the image.

Enable to create a movie.

Lets you specify the number of frames you want to include in the movie, from 1 to 1000.

Displays the size of the image file.

Displays the computer memory that is currently available.

Document Info dialog box

Displays the filename of the image.

Displays the width of the image in the current unit of measure and in pixels.

Displays the height of the image in the current unit of measure and in pixels.

Displays the horizontal resolution of the image in dots per inch (dpi).

Displays the vertical resolution of the image in dots per inch (dpi).

Displays the computer resources required when the image is open.

Displays the amount of space the image uses on your hard drive.

Displays the file format of the image.

Displays the file compression type.

Displays the color mode of the image.

Displays the number of objects that the image contains.

Displays whether you have made changes to the image since you opened it.

Displays the number of frames that the movie contains and the number of frames that are currently loaded.

About dialog box

Displays the trademarking, copyright, and other information about Corel PHOTO-PAINT.

Opens the Serial Number/PIN dialog box, which lets you type the serial number and personal identification number for your copy of the application.

Opens the System Info dialog box, which lets you view and save detailed information about your computer, monitor, printers, Corel .EXE and .DLL files, and system .DLL files.

Opens the Copyright dialog box, which lets you view and print the copyright information for the application.

Opens the License dialog box, which lets you view and print the license agreement for the application.

Displays the version number of Corel PHOTO-PAINT.

Displays your personal registration information, the product serial number, and your personal identification number.

Serial Number/PIN dialog box

Lets you record the product serial number, which is on your proof of purchase.

Lets you record your personal identification number (PIN), which is not required to run the application but is necessary to receive customer support.

System Info dialog box

Lets you choose which type of information about your computer to display.

Displays information related to the computer category you specify.

Saves the information about your computer in a text file called SYSINFO.TXT.

Copyright and License dialog boxes

Displays copyright or license information for the application.

Prints the displayed copyright or license information.

Save Map File dialog box

Lets you specify a filename for the .HTM file if you are creating a client-side or client/server-side image map, or lets you specify a filename for the .MAP file if you are creating a server-side image map.

Lets you choose a map file type, depending on the type of server and browser that will process the map information.

Enable to specify a name for the map file.

Lets you specify a name for the map file.

Enable to make any part of the image that is not clickable link to the Uniform Resource Locator (URL) you specify in the box to the right.

Lets you specify the Uniform Resource Locator (URL) of the World Wide Web page that opens when you click any part of the image that has not been defined as a clickable area.

Enable to embed image information in the HTML code, such as the name of the author, a description of the image file, the server information, the name and type of image created, the date that the image was saved, and the type of map file generated. This information is not displayed on your Web page.

Lets you specify the name of the author of the image file.

Lets you specify a description of the image file. This control is available only if you enable the Include File Header Information check box.

Lets you specify server information, such as the location of the Common Gateway Interface (.CGI) on the server and its name, and the directory where the map file is stored and its filename.

Enable to include the name and type of the image file used to create the map file.

Enable to include the date on which the image map was added to the .HTML code.

Enable to include the image map type in the .HTML code.

Misc items

Displays the application name and the name of the active file.

Reduces the Application or Image Window to an icon, which is displayed at the bottom of the screen.

Enlarges or reduces the size of the Application or Image Window.

Displays a series of menus, which list relevant application commands.

Provides a docking area for the Property Bar and any toolbars.

Displays information about the active command, button, or tool.

Displays the total amount of free space on the swap disks you have defined for temporary file storage.

Displays the amount of RAM reserved for images you open and edit.

Switches the current paint and paper colors.

Displays the current paint color, and lets you change it.

Paper and Fill color swatches defined in c_color.rtf

Displays the icon of the current mask mode.

Displays an icon when a mask is present in the Image Window.

Displays an icon when symmetry is enabled for the brush tools.

Resets the Paint, Paper, and Fill color swatches on the Status Bar to their default colors.

customizable Status Bar items

Displays the current date.

Displays the current time.

Displays an icon when NUM LOCK is enabled.

Displays an icon when CAPS LOCK is enabled.

Displays an icon when SCROLL LOCK is enabled.

Displays an icon when the active image is a movie.

SETTINGS DIALOG BOX

Lets you specify a value for the current control.

Displays the minimum value for the current control.

Displays the maximum value for the current control.

Displays the increment by which you can increase or decrease the value for the current control.

Standard toolbar

Opens a menu of Corel applications you can start.

Opens the Corel Designer World Wide Web site.

Import button - documented in c_toolmen.rtf

Opens the Export An Image To Disk dialog box, which lets you save the active image to disk.

Batch Process DB

Displays a list of image files you can edit using scripts.

Displays the scripts to play on the image files you choose.

Lets you choose how to save the files.

Enable to close all image files after they have been edited using the scripts.

Opens the Save To New Folder dialog box, which lets you choose the folder in which you want to save the image files.

Displays the folder in which image files are saved.

Lets you choose the file type to which images are saved when you choose Save as New Type from the On Completion list box.

Adds an image file to the batch of files to be processed.

Removes selected image files from the batch of files to be processed.

Adds a script to the list of scripts to be played.

Deletes the selected scripts from the list of scripts to be played.

Symmetry toolbar buttons

Disables painting with symmetry.

Enables painting with symmetry in radial mode, which adds satellite points along the radius of the brush nib.

Enables painting with symmetry in mirror mode, which produces identical brush strokes on the horizontal and vertical plane of the image.

Lets you specify the number of satellite points along the radius of the brush nib.

Enables symmetrical painting in vertical mirror mode.

Enables symmetrical painting in horizontal mirror mode.

Returns the symmetry options to their default settings.

Lets you position the symmetry center of the brush stroke.

Lets you specify the position of the symmetry center point around which the satellite points are located.

Internet Objects Toolbar

Lets you choose an Internet address so that you can map to a URL site.

Lets you specify the text that appears either in pop-ups in certain browsers or to World Wide Web users who are not displaying images.

Enable to define a polygonal-shaped clickable area.

Enable to define a rectangular clickable area.

Enable to define an oval-shaped clickable area.

Enable to define a circular clickable area.

Convert To Paletted dialog box

(from dragging a 24-bit object into a Paletted image - not to be confused with the Image, Mode, Convert To Paletted dialog box)

Disables dithering.

Approximates color blends using fixed dot patterns.

Approximates color blends by applying error diffusion algorithms to individual pixels.

Rulers (in Image Window)

Lets you determine the exact size and position of image elements.

Visual Basic and Workspace toolbar items

Lets you turn Visual Basic Design mode on or off. Visual Basic Design mode is on when the button appears pressed.

Lets you display or hide the Property Bar. The Property Bar is displayed when the button appears pressed.

Lets you display or hide the Status Bar. The Status Bar is displayed when the button appears pressed.

Lets you hide or display the Docker windows. The Docker windows are hidden when the button appears pressed.

Lets you hide or display the Workspace toolbar. The toolbar is displayed when the button appears pressed.

Tutor buttons

Displays the CoreITUTOR.

Displays the previous page of the CoreITUTOR.

Displays the next page of the CoreITUTOR.

Displays the main page of the CoreITUTOR, from which you can access an introduction and lessons.

Opens a menu from which you can add or go to bookmarks.

Opens the Bookmarks dialog box, from which you can add and edit bookmarks.

Provides information and tips about the CoreITUTOR.

Edge of Image Window, Application Window, toolbars, Dockers, etc.

Lets you resize the Image Window, Application Window, toolbar, or Docker window.

Edit Fill And Transparency dialog box (& part of Select Fill DB)

Displays the image with the current fill and transparency.

Applies the current fill and transparency settings to the image.

Closes the dialog box without applying the current fill and transparency settings.

Returns all controls in the Edit Fill And Transparency dialog box to their default settings.

Displays the current fill.

Fill Color tab

Enable to fill the image with the paint color.

Enable to fill the image with the paper color.

Enable to fill the image with a customized color or pattern.

Lets you choose a fill color from the Image Window.

Applies a solid fill color.

Applies a fill that progresses from one color to another.

Applies a fill that is created from a bitmap image.

Applies a customized pattern fill.

Lets you choose how the fill colors combine with the underlying colors in an image.

Opens the Uniform Fill, Fountain Fill, Bitmap Fill, or Texture Fill dialog box, which lets you customize the fill color or pattern.

Transparency tab

Lets you choose a transparency pattern.

Lets you specify a value at which to begin the transparency gradient.

Lets you specify a value at which to end the transparency gradient.

Displays a grayscale representation of the current transparency pattern.

Fountain Fill dialog box

Lets you choose a fountain fill pattern.

Lets you specify the distance from the center point to the end of the fountain fill along the horizontal plane.

Lets you specify the distance from the center point to the end of the fountain fill along the vertical plane.

Lets you specify the angle of linear fill patterns or the slant of conical fill patterns.

Lets you specify the number of bands used to create the fountain fill.

Lets you specify the amount of blending among colors in the fountain fill.

Displays a preview of the current fountain fill, and lets you change the angle and center point of the fountain fill interactively.

Displays the Color Wheel or a color ribbon, which lets you customize the colors of the fountain fill.

Enable to create a fill that gradually blends one color into another.

Enable to create a fountain fill that consists of up to 99 colors.

Lets you specify the location of the selected color along the color ribbon.

Displays the selected color.

Lets you choose a color for the fountain fill.

Creates a fountain fill in which the intermediate colors follow a straight line across the Color Wheel.

Creates a fountain fill in which the intermediate colors follow a counterclockwise path around the Color Wheel.

Creates a fountain fill in which the intermediate colors follow a clockwise path around the Color Wheel.

Lets you choose a color for the beginning of the fountain fill.

Lets you choose a color for the end of the fountain fill.

Lets you set the point at which the two colors in the fountain fill converge.

Lets you specify the point at which the two colors in the fountain fill converge.

Lets you choose a preset fountain fill.

Saves the current fountain fill.

Deletes the current fountain fill.

Opens the PostScript Options dialog box, which lets you adjust the halftone screen settings for spot colors.

Bitmap Fill dialog box

Lets you choose a bitmap fill.

Opens the Load Bitmap Fill dialog box, which lets you import a bitmap file to use as a fill.

Deletes the current bitmap fill.

Lets you specify the width of the bitmap tile.

Lets you specify the height of the bitmap tile.

Enable to use the default bitmap tile size.

Enable to fill the area with one large bitmap tile.

Enable to maintain the width-to-height ratio of the bitmap tile.

Lets you specify the horizontal offset of the bitmap tile relative to the top left corner of the fill area.

Lets you specify the vertical offset of the bitmap tile relative to the top left corner of the fill area.

Enable to shift alternating rows of bitmap tiles by the specified amount.

Enable to shift alternating columns of bitmap tiles by the specified amount.

Lets you specify the amount by which alternating rows or columns of bitmap tiles are shifted.

Lets you specify the angle by which the bitmap tile slants.

Lets you specify the angle by which the bitmap tile rotates.

Texture Fill dialog box

Lets you choose a library of preset texture fills.

Opens the Save Texture As dialog box, which lets you save the current texture fill to one of the libraries, or overwrite an existing texture fill with the current one.

Deletes the current texture fill.

Displays a list from which you can select a preset texture fill.

Displays the current texture fill.

Updates the current texture fill and alters the fill by randomly changing all unlocked parameters.

Lets you specify parameters for the current texture fill.

Lets you choose a color to which to change the texture fill.

Unlocks or locks the texture fill parameters to specify whether they are randomly changed each time you click the Preview button. A parameter is unlocked when the button appears pressed.

Click [this](#) to display an overview of this dialog box. For Help on an item, click the question mark at the top of the dialog box, and then click the item.

Save Texture As dialog box

Lets you specify a name and save the current texture fill.

Lets you choose the texture library in which to save the current texture fill.

Select Fill dialog box

Sets the paint color as the fill color.

Sets the paper color as the fill color.

Common Controls

Updates the image in the Image Window.

Definition included in c_color.rtf.

Displays the application progress of the current adjustment or transformation.

Local Equalization

Lets you set the width of the pixel region in which the local equalization is applied.

Lets you set the height of the pixel region in which the local equalization is applied.

Enable to maintain a square pixel region in which the local equalization is applied.

Sample/Target Balance

Lets you choose a color channel to shift colors in the shadow, midtone, and highlight areas of the image.

Enable to apply the current settings to all channels, regardless of which channel you choose in the Channel list box.

Lets you choose a dark color in the Image Window.

Lets you choose a medium color in the Image Window.

Lets you choose a highlighted color in the Image Window.

Displays the sample or target colors you choose using the eyedropper tools, and lets you edit the colors.

Displays the distribution of pixels in the image according to brightness.

Lets you specify a clipping percentage that is displayed in the boxes below the histogram.

Enable to automatically adjust the number of light and dark pixels that are omitted from the calculations of the filter.

Tone Curve

Lets you choose the color channel for which you want to adjust the brightness values of pixels in specific areas.

Shapes the response curve as you drag the curve by smoothing the distribution of values.

Shapes the response curve as you drag the curve by retaining straight line segments between the nodes of the response curve.

Shapes the response curve as you drag the curve.

Weighs corrections toward the midtones when you shape the response curve.

Flips the response curve vertically.

Flips the response curve horizontally.

Mirrors the response curve.

Returns the response curve to its default setting.

Equalizes the response curve.

Opens the Auto-Adjust Range dialog box, which lets you specify the boundaries for the lightest and darkest pixels in the image.

Opens the Load Tone Curve Files dialog box, which lets you open preset and previously saved response curves.

Opens the Save Tone Curve Files dialog box, which lets you save customized response curves.

Enable to display the response curves for all channels simultaneously.

Displays the response curve and lets you drag it to a new position.

Displays the value of the x coordinate.

Displays the value of the y coordinate.

Lets you specify a value for the gamma response curve.

Brightness-Contrast-Intensity

Lets you set the image brightness by lightening or darkening all image colors equally.

Lets you set the contrast by increasing or decreasing the difference between the lightest and darkest pixels in the image.

Lets you set the intensity by emphasizing or de-emphasizing lighter areas of the image without washing out the dark areas.

Color Balance

Enable to apply the effect to the darkest pixels in the image.

Enable to apply the effect to the medium pixel areas in the image.

Enable to apply the effect to the lightest pixels in the image.

Enable to maintain the current brightness values of the image.

Lets you set the balance of cyan and red in the image.

Lets you set the balance of magenta and green in the image.

Lets you set the balance of yellow and blue in the image.

Gamma

Lets you set the amount of detail that is emphasized in a low-contrast image, without significantly affecting the shadows or highlights.

Hue/Saturation/Lightness

Enable to apply the effect to all color channels in the image.

Enable to apply the effect to the red channel.

Enable to apply the effect to the yellow channel.

Enable to apply the effect to the green channel.

Enable to apply the effect to the cyan channel.

Enable to apply the effect to the blue channel.

Enable to apply the effect to the magenta channel.

Enable to apply the effect to the grayscale channel.

Lets you set the hue of the colors in the image.

Lets you set the saturation of the colors in the image.

Lets you set the amount of black or white in the colors in the image.

Displays the original color spectrum of the image.

Displays the modified color spectrum of the image.

Selective Color

Lets you set the percentage of cyan in the color spectrum.

Lets you set the percentage of magenta in the color spectrum.

Lets you set the percentage of yellow in the color spectrum.

Lets you set the percentage of black in the color spectrum.

Enable to modify the red color channel.

Enable to modify the yellow color channel.

Enable to modify the green color channel.

Enable to modify the cyan color channel.

Enable to modify the blue color channel.

Enable to modify the magenta color channel.

Displays the original colors in the image.

Displays the adjusted color spectrum.

Enable to add or remove a percentage of the process color from the selected color spectrum.

Enable to add or remove a percentage of the process color from the selected color spectrum.

Enable to add the process color to the image shadows.

Enable to add the process color to the image midtones.

Enable to add the process color to the image highlights.

Replace Colors

Lets you choose the color you want to replace in the image.

Lets you choose the color you want to replace in the image from the Image Window.

Lets you choose a replacement color for the image.

Lets you choose a replacement color for the image from the Image Window.

Lets you set the hue of the replacement color.

Lets you set the saturation of the replacement color.

Lets you set the amount of black or white in the replacement color.

Lets you set the percentage of colors that are replaced in the image.

Enable to ignore all grayscale pixels.

Enable to replace all colors that fall within the current range with the new color.

Displays the areas of the image that are affected by the color replacement.

Color Hue

Adds more red to the image.

Adds more green to the image.

Adds more blue to the image.

Adds more cyan to the image.

Adds more magenta to the image.

Adds more yellow to the image.

Enable to adjust the dark tones in the image.

Enable to adjust the medium tones in the image.

Enable to adjust the light tones in the image.

Enable to adjust the brightness of the image.

Lets you set the intensity of each color application.

Color Tone

Darkens the image.

Increases the purity of the colors in the image.

Increases the difference between light and dark areas of the image.

Lightens the image.

Decreases the purity of the colors in the image.

Decreases the difference between light and dark areas of the image.

Lets you set the intensity of the effect.

Deinterlace

Enable to remove even numbered horizontal lines from scanned or interlaced video images.

Enable to remove odd numbered horizontal lines from scanned or interlaced video images.

Enable to fill alternating horizontal lines with copies of the adjacent pixels.

Enable to fill spaces with colors created by averaging the surrounding pixels.

Posterize

Lets you set the gradations of color in the image.

Threshold

Lets you choose a color channel from which you can set a threshold.

Enable to convert pixels that fall below the threshold value to black or to the specified low-level value.

Enable to convert pixels that fall below the threshold value to white or to the high-level value.

Enable to convert the colors in the image to black and white.

Lets you specify the percentage of outlying brightness values in the image that are ignored when you identify the lightest and darkest pixels in the histogram.

Enable to automatically change the sensitivity of the histogram.

Displays the distribution of pixels according to brightness.

Lets you set the brightness level at which colors are converted to black or white.

Lets you specify the brightness level of the darkest color.

Lets you specify a threshold value above (or below) which pixels are displayed in black or white, depending on the threshold color you choose.

Lets you specify the brightness level of the lightest color.

Resample

Lets you specify the width of the image in the specified unit of measure.

Lets you specify the height of the image in the specified unit of measure.

Lets you specify the width of the image as a percentage of the original width of the image.

Lets you specify the height of the image as a percentage of the original height of the image.

Lets you choose a unit of measure to calculate image height and width.

Displays the unit of measure used to calculate image height and width.

Lets you specify the horizontal resolution of the image in dots per inch (dpi).

Lets you specify the vertical resolution of the image in dots per inch (dpi).

Enable to create equal horizontal and vertical resolution values.

Displays the original file size of the image.

Displays the file size of the resampled image.

Enable to create pixels based on the average values of adjacent pixels.

Enable to maintain the physical size and resolution proportions of the image.

Enable to maintain the original file size (the amount of space that the file takes up on your hard drive) when you resample an image.

Stitch 1: Select Images

Displays a list of images and lets you choose an image to stitch.

Displays a list of images and lets you choose an image to stitch.

Stitches the images vertically.

Stitches the images horizontally.

Reverses the image order in the Selected Files list.

Displays the image you choose from the Source Files list.

Adds the image you choose from the Source Files list to the Selected Files list.

Removes the image you choose from the Selected Files list.

Adds all images in the Source Files list to the Selected Files list.

Removes all images from the Selected Files list.

Displays a list of the images that will be stitched.

Stitch 2: Edit Overlap

Displays the images and the overlap markers.

Displays the relative position of the overlap.

Lets you choose an overlap so that you can adjust it.

Returns to the previous overlap in the stitch sequence.

Advances to the next overlap in the stitch sequence.

Enable to convert the composite stitched image to an object.

Lets you set the overlap of the images by moving the overlapping images from top to bottom.

Lets you set the overlap of the images by moving overlapping images from left to right.

Returns the images to their default position.

Paper Size

Displays the position of the image on the paper and lets you change the image position by dragging.

Displays the original paper width in the specified unit of measure.

Lets you specify the paper width in the specified unit of measure.

Displays the original paper height in the specified unit of measure.

Lets you specify the paper height in the specified unit of measure.

Enable to maintain equal values in the Height and Width boxes.

Displays the original image size.

Displays the current image size.

Lets you choose a unit of measure for the paper size.

Lets you choose a paper color.

Returns the paper size to the default values.

Duplicate

Displays the name and location of the active file.

Lets you specify a name for the duplicate image.

Enable to create a duplicate in which all objects are merged with the background.

Channel Calculations

Lets you choose a first-source image that contains color channels that you want to modify or combine with other images.

Lets you choose a first-source image that contains a color channel that you want to modify or combine with other images.

Enable to invert the colors of the first-source image.

Lets you choose a second-source image that contains color channels that you want to modify or combine with other images.

Lets you choose a color channel from the second-source image that you want to modify or combine with other images.

Enable to invert the colors of the second-source image.

Lets you choose a merge mode that determines how the colors in the specified source image are combined to create the destination image.

Lets you specify the degree to which you want to see through the source image in relation to the destination image.

Lets you choose a method for filling the source image in the destination image.

Enable to use a mask or a color channel as a mask during channel calculations.

Enable to use all color channels of the source image and the destination image.

Lets you choose an image from which you can choose a mask or a color channel to use in the channel calculations.

Lets you choose a mask or color channel to use as a mask in the channel calculations.

Enable to invert the values of the specified channel or mask.

Updates the preview of the modified image.

Lets you choose a destination image.

Lets you choose a color channel for the destination image.

Lets you move the image to preview areas outside the Preview window.

Lets you magnify the image in the Preview window.

Rotate Custom

Lets you specify the rotation angle.

Enable to rotate the image to the right.

Enable to rotate the image to the left.

Enable to rotate the image without changing its size.

Enable to prevent the edges on the rotated image from appearing jagged.

Lets you choose a paper color.

Black-And-White Mode

Lets you choose a conversion option.

Lets you specify conversion options.

Lets you set the level at which conversion takes place.

Lets you set the amount of the conversion.

Lets you choose the shape that creates the halftone dot pattern.

Lets you specify the angle of the halftone pattern.

Lets you specify the line frequency of the halftone pattern.

Lets you choose the unit of measure to calculate the line frequency.

Updates the preview of the modified image.

Combine Channels

Enable to combine the channels using the RGB color mode.

Enable to combine the channels using the CMYK color mode.

Enable to combine the channels using the HSB color mode.

Enable to combine the channels using the HLS color mode.

Enable to combine the channels using the YIQ color mode.

Enable to combine the channels using the Lab color mode.

Enable to apply the first channel of the specified color mode to the image you choose from the Image list.

Enable to apply the second channel of the specified color mode to the image you choose from the Image list.

Enable to apply the third channel of the specified color mode to the image you choose from the Image list.

Enable to apply the fourth channel of the specified color mode to the image you choose from the Image list.

Displays all open grayscale images and lets you associate a file with the specified color channel.

Enable to close the original documents.

Crop To Border Color

Enable to crop a paper-colored border from the image.

Displays the current paper color.

Enable to crop a paint-colored border from the image.

Displays the current paint color.

Enable to crop a border using the color you choose.

Lets you choose a border color.

Lets you select a color (from the Image Window) that you want to crop.

Sets a cropping area based on the color similarity between adjacent pixels.

Sets a cropping area based on the similarity of hue, saturation, and brightness levels between pixels.

Lets you set a tolerance value for the color that you are cropping.

Histogram

Displays the brightness value of every pixel in the image graphically.

Displays all 256 possible brightness values.

Lets you choose a color channel that you want to plot on the histogram.

Enable to ignore a percentage of outlying brightness values in the image when you identify a range of light and dark pixels in the histogram.

New Lens dialog box

Enable to create a lens using the shape of a selection defined by a mask.

Displays a list of lenses, and lets you choose the lens type that you want to create on the active image.

Lets you specify the name of the lens applied to the active image.

Enable to name the lens according to the specified lens type.

Object Defringe/Feather/Threshold dialog boxes

Note: the Level box (in the Threshold dialog box) is covered in the c_mask.rtf file

Updates the preview automatically after every adjustment you make in the dialog box.

Lets you specify the width (in pixels) of the area in which the colors of an object are blended gradually into the background colors.

Lets you choose a feather gradient type.

Lets you specify the width of the defringe area in which pixels along the edges of an object are replaced with adjacent colors in the object.

Align And Distribute dialog box

Align tab

Enable to align the left edges of the selected objects.

Enable to align the center points of the selected objects horizontally.

Enable to align the right edges of the selected objects.

Enable to align the top edges of the selected objects.

Enable to align the center points of the selected objects vertically.

Enable to align the bottom edges of the selected objects.

Enable to align the selected objects to the active object.

Enable to align the selected objects to the center of the image.

Enable to align the selected objects to the image.

Enable to align the selected objects to the nearest grid line.

Distribute tab

Enable to distribute the selected objects horizontally by spacing their left edges evenly.

Enable to distribute the selected objects horizontally by spacing their center points evenly.

Enable to distribute the selected objects horizontally by placing equal spaces between them.

Enable to distribute the selected objects horizontally by spacing their right edges evenly.

Enable to distribute the selected objects vertically by spacing their top edges evenly.

Enable to distribute the selected objects vertically by spacing their center points evenly.

Enable to distribute the selected objects vertically by placing equal spaces between them.

Enable to distribute the selected objects vertically by spacing their bottom edges evenly.

Enable to distribute the selected objects relative to the edges of the highlighting box that surrounds them.

Enable to distribute the selected objects relative to the edges of the image.

Enable to distribute the selected objects equally by the distance you specify.

Lets you specify the horizontal distance between the selected objects, using the unit of measure used for the image.

Lets you specify the vertical distance between the selected objects, using the unit of measure used for the image.

Object Properties dialog box

General tab

Lets you specify a name for the object.

Lets you choose how the colors of the object combine with the colors of the background image.

Lets you set the amount by which you can see through the selected object.

Lets you choose the color channel of the active and underlying object that you want to blend.

Displays the grayscale value of the current pixel.

Displays the transparency value of the current pixel.

Displays the blend settings for the active object, and lets you change the settings.

Displays the upper maximum grayscale value of the pixels in the active object.

Displays the upper minimum grayscale value of the pixels in the active object.

Displays the lower maximum grayscale value of the pixels in the active object.

Displays the lower minimum grayscale value of the pixels in the active object.

Displays the grayscale values, from 0 (black) to 255 (white).

Displays the blend settings for the underlying object, and lets you change the settings.

Displays the upper maximum grayscale value of the pixels in the underlying object.

Displays the upper minimum grayscale value of the pixels in the underlying object.

Displays the lower maximum grayscale value of the pixels in the underlying object.

Displays the lower minimum grayscale value of the pixels in the underlying object.

WWW URL tab

Displays a list of all objects for which you can define a clickable area.

Lets you specify the text that appears either in pop-ups in certain browsers or to World Wide Web users who are not displaying images.

Lets you choose the shape of the clickable area.

Lets you specify the Uniform Resource Locator (URL) that your object links to when it is clicked.

Returns all values on the WWW URL page to their default settings.

Displays the coordinates (in pixels) of the object in the Image Window.

Displays the width and height (in pixels) of the object.

Publishing to PDF

Opens the Publish to PDF dialog box, which lets you specify PDF settings.

Lets you choose from a list of five preset PDF styles.

PDF - General tab

Lets you browse for a file name and location.

Enable to publish or export all frames in a file.

Enable to publish or export the currently displayed frame.

Enable to specify the frames, or the range of frames, to publish.

A dash (-) between numbers defines a range of sequential frames (e.g., 1-5 prints pages 1 to 5).

A comma (,) between numbers defines a series of nonsequential frames (e.g., 1,5 prints pages 1 and 5 only).

Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 prints pages 1, 2, 3, 5, 7, 10, 11, and 12).

Lets you specify the pages, or the range of pages, to publish.

Enable to publish more than one open document at a time.

Enable to publish the selected object.

Enable to publish all pages in a document.

Displays a list of documents that you can print.

Displays the name and location of a .PDF file.

Lets you choose a compatibility, depending upon what kind of viewer the recipients of the PDF file have.

Displays the name of the author of the PDF file.

Displays keywords associated with the PDF file.

Lets you delete a .PDF style.

Displays a .PDF style from the list box. You can choose a preset .PDF style or create your own. The preset PDF styles contain guidelines for general publishing, prepress publishing, and publishing to the Web.

Lets you add or save a .PDF style.

Lets you choose a name for the PDF style you want to save.

PDF - Objects tab

Lets you compress bitmaps using JPEG, LZW, or ZIP compression. This is useful when you want to reduce file size.

Enable to compress text and line art. This is useful when you want to reduce file size.

Lets you downsample color, grayscale, and monochrome images. This is useful when you want to reduce file size.

Enable to downsample color bitmaps. This is useful when you want to reduce file size.

Lets you type a number by which you can downsample a color bitmap.

Enable to downsample grayscale bitmaps. This is useful when you want to reduce file size.

Lets you type a number by which you can downsample a grayscale bitmap.

Lets you type a number by which you can downsample a monochrome bitmap.

Enable to downsample monochrome bitmaps. This is useful when you want to reduce file size.

Enable to convert True Type to Type 1 fonts. Converting True Type to Type 1 fonts can increase file size if there are many fonts in a file.

Enable to let CorelDRAW embed the 14 basic fonts to your computer system. This eliminates font variances on different systems.

Enable to embed fonts. This makes a .PDF file more portable since the fonts do not have to reside on other systems.

Enable to export files in ASCII file format. ASCII is a fully portable file format.

Enable to export files in binary file format. Binary is less portable as some computers do not support the file format.

Displays the degree of JPEG compression quality used when publishing bitmaps.

Lets you change JPEG compression quality. The higher the image quality, the larger the file size.

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Lets you change JPEG compression quality. The higher the image quality, the larger the file size.

Displays a percentage of the fonts used.

Enable to subset Type 1 fonts. Subsetting fonts can reduce file size.

Lets you type a percentage of fonts used in a document.

Enable to export text as curves. If you are using unusual text characters, exporting text as curves can eliminate problems with font variances on different computer systems.

PDF - Documents tab

Enable to include hyperlinks in a .PDF file. Including hyperlinks lets you view, in Adobe Acrobat or Acrobat Reader, jumps to other Web pages or the Internet.

Enable to generate bookmarks in a .PDF file. Bookmarks are links represented by text.

Enable to display the project page in Adobe Acrobat or Acrobat Reader.

Enable to display a full screen in Adobe Acrobat or Acrobat Reader.

Enable to display bookmarks in Adobe Acrobat or Acrobat Reader.

Enable to display thumbnails in Adobe Acrobat or Acrobat Reader.

Enable to generate thumbnails in a .PDF file. Thumbnails are low-resolution miniatures of a page.

PDF - Prepress tab

Lets you generate a job ticket. A job ticket lets you view, share, or print a .PDF file on any platform.

Enable to include a job ticket for the .PDF file.

Lets you choose the drive where you want to save a .JTF file. This option is available only when you choose the External option from the Generate Job Ticket section.

Enable to create a .PDF file that contains a Portable Job Ticket object.

Enable to create two separate files: a .PDF file and a .JTF file.

Displays the filename and location of a .JTF file.

Lets you set up information about the customer and on the delivery, and finishing of a job.

Enable to specify a bleed limit, which determines how far beyond the crop marks an image can extend when it is printed.

Lets you specify a bleed limit, which determines how far beyond the crop marks an image can extend when it is printed.

Enable to include crop marks, which represent the size of the paper.

Enable to print the file information on the page.

Enable to include registration marks on each sheet. These marks serve as guides for aligning color separations.

Enable to print a densitometer scale, a bar of varying shades of gray, on each separation sheet. This lets you check the accuracy, quality, and consistency of the output with a densitometer.

PDF - Prepress tab/job ticket settings

Lets you add, delete, or edit an account number.

Displays the customer's account number.

Displays the address of the primary contact.

Enable to identify that the information given is the billing address.

Enable to identify yourself as the creator or submitter of the job.

Displays the address of the primary contact.

Displays the name of the primary contact's city.

Displays the name of the primary contact's company.

Displays the name of the primary contact's country.

Displays the email address of the primary contact.

Displays the FAX number of the primary contact.

Displays the name of the primary contact.

Displays the phone number of the primary contact.

Displays the postal code of the primary contact.

Displays the primary contact's state or province.

Displays the name of the job.

Lets you type the primary contact's mobile/pager number.

Displays the mobile/pager number of the primary contact.

Enable to identify yourself as the primary contact for the job.

Enable to identify that the information given is the shipping address.

Displays any comments or notes necessary to the finishing of a job.

Lets you add to your job specifications, the binding or finishing method selected in the Available Finishing Operations list box.

Displays a list of available binding and finishing methods.

Lets you move the selected binding or finishing method down in the Selected Finishing Operations list box.

Lets you move the selected binding or finishing method up in the Selected Finishing Operations list box.

Let you remove the selected binding or finishing method from the Selected Finishing Operations list box.

Displays a list of selected binding and finishing methods.

Displays the number of copies to be delivered.

Lets you change the number of copies to be delivered.

Displays instructions for delivering a job.

Displays the method of delivery. You can choose a method of delivery from the list box.

PDF - Advanced tab

Enable to preserve spot colors. This maintains color consistency.

Displays the chosen Encapsulated PostScript (EPS) file. EPS files contain two portions: the PostScript portion and the preview portion. Use the PostScript portion for high-resolution images and a large file size; use the preview portion for low-resolution images and a small file size.

Enable to render complex fills as bitmaps. This reduces the complexity of a file.

Displays the number of steps used in a fountain fill. A low number of steps prints faster, but the transition between shades may appear coarse.

Displays the generic printer profile.

Displays the offset separations printer profile.

Lets you output values as Native, CMYK, RGB, or grayscale. This ensures accurate color reproduction.

Enable to substitute low-resolution images for high-resolution images.

Lets you output an .EPS file as a PostScript or preview file.

Enable to preserve document overprints. This is useful if you are not trapping an object in another application.

Enable to preserve the halftone screen information. This is useful if you do not need to change the halftone screen information.

Enable to use a composite printer profile. Use the composite printer profile if you are printing to a full-color desktop printer.

Enable to use a separations printer profile. Use the separations printer profile if you are printing to an imagesetter.

Opens the Color Profiles dialog box that lets you set color profiles.

Enable to use a color printer profile.

Enable to optimize the resolution of images in the PDF file for the World Wide Web.

Enable to embed a file within a PDF file.

Lets you choose the drive and folder where the file you want to embed is stored.

Print merge wizard

Enable to create a new data table.

Enable to select data from an existing data file. CorelDRAW supports the following files: **.txt**, **.csv**, **.rtf**, CorelCENTRAL, Windows Address books and ODBC data sources.

Enable to select a data file.

Enable to select data from an address book.

Enable to select data from an ODBC source.

Type a name in the data field.

Adds the data field to the list.

Enable to include data in the selected field.

Lets you specify with which number to start.

Enable to automatically increment by one.

Lets you specify with which number to end.

Lets you specify the format of the data.

Displays a list of the data fields.

Moves the selected data field up the list.

Moves the selected data field down the list.

Renames the selected data field.

Deletes the selected data field.

[Click to create new record.](#)

Click to delete selected record.

Displays a list of records, including record number and field names.

Moves to first record in the list.

Moves to previous record in the list.

Moves to next record in the list.

Moves to the last record in the list.

Object Picker tool and Mask Transform tool

Lets you choose a object of mask transform mode.

Lets you move objects or selections. Holding down the mouse button on the Position Mode button opens a flyout, from which you can choose a different mode.

Lets you turn objects or selections. Holding down the mouse button on the Rotate Mode button opens a flyout, from which you can choose a different mode.

Lets you size objects or selections proportionately or flip objects or selections. Holding down the mouse button on the Scale Mode button opens a flyout, from which you can choose a different mode.

Lets you enlarge or reduce objects or selections. Holding down the mouse button on the Size Mode button opens a flyout, from which you can choose a different mode.

Lets you slant objects or selections. Holding down the mouse button on the Skew Mode button opens a flyout, from which you can choose a different mode.

Lets you warp the shape of objects or selections. Holding down the mouse button on the Distort Mode button opens a flyout, from which you can choose a different mode.

Lets you apply three-dimensional perspective to objects or selections. Holding down the mouse button on the Perspective Mode button opens a flyout, from which you can choose a different mode.

Lets you specify the amount of the horizontal and vertical transformation that you want to apply to an object or selection; e.g., in Size mode, these values represent the width and height of the object or selection.

Anti-Aliasing button is covered in the Text tool section.

Positions an object or selection relative to its current position.

Applies transformations to a copy of the selected objects.

Applies object or selection transformations temporarily.

Applies object or selection transformations permanently.

Groups the selected objects when all selected objects are not part of one group.
Ungroups the objects when all selected objects are grouped in one group.

Objects button - documented in c_toolmen.rtf

Channels button - documented in c_toolmen.rtf

Lets you specify the angle by which you want to rotate the selected object or selection.

Flips an object or selection along its right edge.

Flips an object or selection along its top edge.

Maintains the height-to-width ratio of the object or selection when it is transformed.

Places the center of rotation at the coordinates you specify in the Horizontal and Vertical Transformation boxes.

Rotates the object or selection 90 degrees clockwise.

Rotates the object or selection 90 degrees counterclockwise.

the following topics describe customizable buttons you can add to the Property Bar via Tools, Options

Rotates the object or selection 180 degrees.

Opens the Tag WWW URL dialog box, which lets you define clickable areas for an image map.

Lets you maintain the current shape of an object when you edit it.

Mask tools (& some common brush tool controls)

Activates the Normal mask mode (default), which lets you select an area in an image.

Activates the Additive mask mode, which lets you select multiple areas in an image.

Activates the Subtractive mask mode, which lets you remove areas from a selection.

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Lets you choose a style for creating rectangular or circular selections.

Lets you specify the fixed width (in pixels) of the selection.

Lets you specify the fixed height (in pixels) of the selection.

Lets you specify the width (in pixels) of the area in which the pixels gradually become more transparent toward the edges of the selection.

Selects areas outside the active object in addition to areas in the active object.

Lets you specify the radius (in pixels) of the area in which the Mask Scissors tool automatically detects edges.

Lets you choose a preset nib shape.

Click the top button to paint with a circular nib. Click the bottom button to paint with a rectangular nib.

Lets you set the nib size.

Lets you specify the amount of blending along the edges of the nib.

Lets you specify the angle at which the nib is rotated and the amount by which it is flattened along one dimension.

Activates the Color Similarity box, which lets you specify the range of pixels you want to make transparent based on similarity of color.

Activates the Color Hue Level, Color Saturation Level, and Color Brightness Level boxes, which let you specify the range of pixels you want to make transparent based on their similarity of hue, saturation, and brightness.

Lets you specify the range of pixels you want to make transparent based on similarity of color or hue.

Lets you specify the range of pixels you want to make transparent based on their similarity of saturation.

Lets you specify the range of pixels you want to make transparent based on their similarity of brightness.

Path tool

Lets you edit path nodes and segments.

Lets you click and drag to create line and curve segments.

Lets you draw freehand line and curve segments.

Lets you stretch and scale path segments.

Lets you rotate and skew path segments.

Adds a node to each segment that lies between selected nodes.

Removes the selected nodes.

Closes open paths, or connects two separate path segments by joining two nodes.

Splits the selected node into two nodes.

Deletes unnecessary nodes from a path.

Lets you specify the extent to which unnecessary nodes are removed from a path.

Converts selected curve nodes to line nodes.

Converts selected line nodes to curve nodes.

Creates symmetrical curves on both sides of the selected node(s).

Adds a sharp bend to a path.

Creates a smooth transition between line segments.

Stretches or shrinks segments according to the direction and distance you move their nodes.

Creates a selection that has the shape of the current path.

Creates a path that has the shape of the current selection.

Deskew Crop tool

(the topics for controls on the Property Bar that correspond to menu commands appear in the c_toolmen.rtf file)

Lets you cut away an area of an image. Holding down the mouse button on the Size Mode button opens a flyout, from which you can choose a different mode.

Rotate Mode lets you straighten crooked images. Holding down the mouse button on the Rotate Mode button opens a flyout, from which you can choose a different mode.

Lets you specify the distance of the cropping area from the left and top edges of the image.

Lets you specify the width and the height of the cropping or deskewing area.

Lets you specify the distance of the deskewing area origin from the left and top edges of the image.

Lets you specify the angle by which you want to rotate the deskewing area.

Lets you choose a preset size for the cropping or deskewing area.

Lets you choose a preset resolution for the cropping or deskewing area.

Creates a portrait-style cropping or deskewing area.

Creates a landscape-style cropping or deskewing area.

Lets you shade the area outside the cropping or deskewing area.

Crop To Mask and Crop To Border buttons are covered in the c_toolmen.rtf file.

Lets you expand the cropping or deskewing area.

Zoom and Hand tools

Lets you choose a zoom level.

Magnifies the view of an image.

Reduces the view of an image.

Magnifies an image to 100 percent.

Magnifies an image to its actual size, i.e., the size at which it is printed.

Magnifies an image so that it fills the Image Window.

Magnifies the view of the active object so that it fills the Image Window.

Magnifies the view of all selected objects so that they fill the Image Window.

Magnifies the view of all objects so that they fill the Image Window.

Magnifies the view of an image so that its height is the same as the height of the Image Window.

Magnifies the view of an image so that its width is the same as the width of the Image Window.

Eyedropper tool

Samples the color of the pixel under the cursor.

Samples the nine pixels under the cursor, and averages their color values to create one color.

Samples the 25 pixels under the cursor, and averages their color values to create one color.

Samples the area you define, and averages the color values to create one color.

Shape tools

Creates shapes without a fill.

Opens the Paint Color dialog box, which lets you choose a color for the shape outline.

Lets you specify the size (in pixels) of the outlines for shapes created using the Rectangle, Ellipse, or Polygon tool, or the width of lines created using the Line tool.

Lets you specify the roundness of rectangle corners.

Creates shapes as objects that you can edit individually.

Lets you choose the type of joint that is placed between line segments.

Applies a solid fill color.

Applies a fill that progresses from one color to another.

Applies a fill that is created from a bitmap image.

Applies a customizable patterned fill.

Opens the Uniform Fill, Fountain Fill, Bitmap Fill, or Texture Fill dialog box, which lets you customize the fill color or pattern.

Text tool

Lets you choose a font.

Lets you choose the size of the current font.

Lets you specify the distance (as a percentage of the current font size) between text characters and lines of text.

Lets you apply bold formatting to, or remove it from, selected text. Bold formatting is applied when the button appears pressed.

Lets you apply italic formatting to, or remove it from, selected text. Italic formatting is applied when the button appears pressed.

Lets you add an underline to, or remove it from, selected text. Text is underlined when the button appears pressed.

Aligns text to the left margin of the text object.

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

Aligns text to the right margin of the text object.

Produces smooth-looking, curved or diagonal edges, and prevents jagged edges from appearing.

Creates text-shaped selections.

Lets you format the font, alignment, and spacing of existing text.

Format Text dialog box

need better descriptions for developers for highlighted items

Font tab

Displays controls that let you format the font of the selected text.

Lets you choose a font for the selected text.

Lets you specify a font size for the selected text.

Displays the unit of measure for the font size.

Lets you choose a font style for the selected text.

Lets you choose an underline style.

Opens the Edit Underline dialog box, which lets you change the underline style properties.

Lets you choose a strikethrough line style.

Opens the Edit Strikethru dialog box, which lets you change the strikethrough line properties.

Lets you choose an overscore line style.

Opens the Edit Overscore dialog box, which lets you change the overscore line properties.

Lets you choose a style for capitalized letters.

Lets you choose a position for the selected text relative to the baseline.

Lets you specify the spacing between character pairs.

Displays a preview of the text with the current settings.

Edit Underline/Strikethru/Overscore dialog boxes

Displays the settings for the current underline, strikethrough line, or overscore line.

Displays the settings for the first line in the underline, strikethrough line, or overscore line.

Displays the settings for the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the width of the underline, strikethrough line, or overscore line.

Lets you specify the width of the underline, strikethrough line, or overscore line.

Lets you specify the width of the first line in the underline, strikethrough line, or overscore line.

Lets you specify the width of the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the baseline shift of the underline, strike through, or overscore.

Lets you specify the distance between the text and the underline, strikethrough line, or overscore line.

Lets you specify the distance between the text and the first line in the underline, strikethrough line, or overscore line.

Lets you specify the distance between the text and the second line in the underline, strikethrough line, or overscore line.

Displays controls that let you change the units of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Lets you choose the unit of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Displays the current unit of measure used to specify the thickness and baseline shift of the underline, strikethrough line, or overscore line.

Align tab

Displays controls that let you format the selected text by changing the alignment settings.

Enable to maintain the existing alignment settings.

Enable to align the left edges of the selected lines of text.

Enable to align the centers of the selected lines of text.

Enable to align the right edges of the selected lines of text.

Enable to align the selected lines of text evenly between the left and right edges.

Enable to align the selected lines of text evenly between the left and right edges, and to stretch the last line of text to the right margin.

Lets you specify the maximum amount of space between words.

Lets you specify the minimum amount of space between words.

Lets you specify the maximum amount of space between text characters.

Displays controls that let you change the indentation setting of the text.

Lets you specify the amount by which the first line of text is indented.

Displays the unit of measure used to specify the amount by which the text is indented.

Lets you specify the amount by which the lines of text are indented along the left edge (not including the first line of text).

Lets you specify the amount by which the lines of text are indented along the right edge (not including the first line of text).

Displays controls that let you change the position of text characters.

Lets you specify the distance by which you want to move the selected characters horizontally along the baseline.

Displays the unit of measure used to specify the amount by which text characters are shifted.

Lets you specify the distance by which you want to move the selected characters vertically from the baseline.

Lets you specify the number of degrees by which you want to rotate the selected characters.

Displays the unit of measure used to specify the amount by which text characters are rotated.

Lets you select fonts from a non-English script, such as Hebrew or Japanese.

Space tab

Displays controls that let you change text character spacing.

Lets you specify the amount of space between text characters.

Displays the unit of measure used to specify the amount of space between text characters or words.

Lets you specify the amount of space between words.

Lets you specify the amount of space between lines of text.

Lets you choose the unit of measure used to specify the amount of space between lines of text.

Displays controls that let you change paragraph spacing.

Lets you specify the amount of space above paragraphs.

Displays the unit of measure used to specify the amount of space between paragraphs.

Lets you specify the amount of space below paragraphs.

Displays controls that let you change the hyphenation settings.

Enable to have text hyphenated automatically.

Opens the Hyphenation Settings dialog box, which lets you specify hyphenation settings.

Fill tools

Lets you specify the amount (as a percentage) by which you can see through the fill.

Lets you choose how the fill colors combine with the underlying colors in an image.

Lets you choose a gradient fill type.

Lets you choose which colors you want to use for the start and end of the gradient fill.

Lets you set the transparency of the color gradient or of the active node on the gradient.

Applies the gradient fill permanently.

Object Transparency tool

Opens the Bitmap Fill or Texture Fill dialog box, which lets you customize the fill pattern.

Applies the current settings.

Enable to update the image automatically as you move the mouse.

Lets you add new transparency values to the existing values or replace the existing values with new values. New values are added to the existing values when the button appears pressed.

Lets you apply the transparency changes to a clip mask or to the image. Transparency changes are applied to a clip mask when the button appears pressed.

Object Transparency Brush tool

Lets you set the level of transparency of the brush stroke.

Transparent Color Selection tool

Lets you specify how smoothly colors and transparent pixels blend along the edges of the selection.

Object Dropshadow tool

Lets you enable the Perspective or Flat shadow mode. The Perspective mode is enabled when the button appears pressed.

Lets you specify the slant of the drop shadow.

Lets you specify the distance between the edge of the original object and the outside edge of the drop shadow.

Lets you specify the amount (as a percentage) by which you can see through the drop shadow.

Lets you specify the width of the area in which the drop shadow colors blend into the background colors.

Lets you choose the location of the feathered pixels relative to the drop shadow.

Lets you choose a feather gradient type for the drop shadow.

Lets you choose a preset drop shadow.

Saves the selected drop shadow.

Removes the selected drop shadow from the Shadow Preset list.

Enable to measure the offset and feather width of the drop shadow as a percentage of the drop shadow size.

Applies the current drop shadow settings to the selected objects.

Save Preset As dialog box

Lets you specify a name for the drop shadow that you are adding to the Presets list.

Paint tool

Lets you choose a paint tool.

Lets you paint using paint brushes.

Holding down the mouse button on the Art Brush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using airbrushes.

Holding down the mouse button on the Airbrush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using cans of spray paint.

Holding down the mouse button on the Spray Can icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using pencils.

Holding down the mouse button on the Pencil icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using ballpoint pens.

Holding down the mouse button on the Ball Point Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using calligraphy pens.

Holding down the mouse button on the Calligraphic Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using felt pens.

Holding down the mouse button on the Felt Pen icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using markers.

Holding down the mouse button on the Marker icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using highlighters.

Holding down the mouse button on the Hi-Liter icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using chalk.

Holding down the mouse button on the Chalk icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using crayons.

Holding down the mouse button on the Crayon icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using charcoal.

Holding down the mouse button on the Charcoal icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using pastels.

Holding down the mouse button on the Pastel icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using watercolors.

Holding down the mouse button on the Water Color icon opens a tool picker, from which you can choose a different Brush tool.

Lets you paint using preset artistic styles.

Holding down the mouse button on the Artistic Brush icon opens a tool picker, from which you can choose a different Brush tool.

Lets you choose the style associated using the active Brush tool.

Opens a menu, which lets you save, delete, or reset brushes and brush types.

Enables orbits, which let you paint using designs such as pods, twists, and rings using the Paint and Image Sprayer tools.

Applies a brush stroke or an effect along the path outline.

Applies a brush stroke or an effect along the mask marquee.

Repeats the last stroke applied by the active brush.

Reverses the direction in which the stroke is applied to the path or the mask marquee.

Opens a menu, which lets you add, delete, create, load, save, append, and reset nibs.

Effect tool

Lets you distort colors by smearing them.

Holding down the mouse button on the Smear icon opens a tool picker, from which you can choose a different Effect tool.

Lets you blend colors by smudging them.

Holding down the mouse button on the Smudge icon opens a tool picker, from which you can choose a different Effect tool.

Lets you lighten or darken colors.

Holding down the mouse button on the Brightness icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase or decrease the difference between the light and dark pixels in an image.

Holding down the mouse button on the Contrast icon opens a tool picker, from which you can choose a different Effect tool.

Lets you shift color hues around the color wheel by a specific degree.

Holding down the mouse button on the Hue icon opens a tool picker, from which you can choose a different Effect tool.

Lets you replace color hues with the current paint color hue.

Holding down the mouse button on the Hue Replacer icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase the intensity of colors by saturating them or decrease their intensity by desaturating them.

Holding down the mouse button on the Sponge icon opens a tool picker, from which you can choose a different Effect tool.

Lets you stain colors by tinting them with the current paint color.

Holding down the mouse button on the Tint icon opens a tool picker, from which you can choose a different Effect tool.

Lets you soften the definition between colors by blending them.

Holding down the mouse button on the Blend icon opens a tool picker, from which you can choose a different Effect tool.

Lets you increase the definition of soft edges by sharpening them.

Holding down the mouse button on the Sharpen icon opens a tool picker, from which you can choose a different Effect tool.

Lets you smooth jagged edges and transitions between different colors.

Holding down the mouse button on the Undither icon opens a tool picker, from which you can choose a different Effect tool.

Lets you lighten or darken highlight, midtone, or shadow areas individually.

Holding down the mouse button on the Dodge/Burn icon opens a tool picker, from which you can choose a different Effect tool.

Lets you specify the intensity of the effect, e.g., for the Hue tool, higher values shift color hues by a greater degree around the color wheel.

Clone tool

Lets you duplicate image areas and apply them to other image areas or to another image.

Holding down the mouse button on the Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you duplicate image areas and apply them to other image areas or to another image using the Impressionist painting style.
Holding down the mouse button on the Impressionism Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you duplicate image areas and apply them to other image areas or to another image using the Pointillism painting style.
Holding down the mouse button on the Pointillism Clone icon opens a tool picker, from which you can choose a different Clone tool.

Lets you restore parts of an image to the way they appeared when you last saved the image.

Holding down the mouse button on the Clone From Saved icon opens a tool picker, from which you can choose a different Clone tool.

Lets you paint using the current fill.

Holding down the mouse button on the Clone From Fill icon opens a tool picker, from which you can choose a different Clone tool.

Image Sprayer tool

Returns the Image Sprayer tool to its default settings.

Loads an image list.

Lets you choose the order in which the image list elements are sprayed on an image.

Opens the Create Spraylist dialog box, which lets you specify the order in which images are sprayed on an image.

Lets you specify the width (in pixels) of the nib.

Lets you specify the number of images that are sprayed with each stroke (Number Of Dabs box) and the distance between dabs along the length of each stroke (Spacing box).

Lets you specify the distance between dabs along the width of each stroke (Spread box) and the speed at which each stroke gradually becomes more transparent (Fade Out box).

Opens a menu, which lets you save the active image as a spraylist, save the selected objects as a spraylist, or edit the current spraylist.

Sprayer Options flyout commands

Saves the active image as a spraylist according to the settings you specify.

Saves the selected objects as a spraylist according to the settings you specify.

Opens the current spraylist so that you can edit it.

Image window/Application window

Displays an open image.

Displays the desktop area of the application window.

File menu

Lets you create an image and set its main attributes.

Creates an image from the Clipboard data.

Lets you open or import an image.

Lets you open a low-resolution copy of an image.

Lets you render the low-resolution copy of an image back to its original size or to the dimensions you specify.

Closes the active image.

Lets you save the active image.

Lets you save an image and specify its name, location, and file format.

Reverts to the last saved version of an image.

Lets you choose a device that supports TWAIN (e.g., a scanner).

Lets you acquire an image using a scanner.

Lets you select a digital camera for importing images.

Lets you import an image from the digital camera.

Lets you send an image to the digital camera.

Links to a Corel Web site.

Lets you load a file into Corel PHOTO-PAINT.

Lets third-party manufacturers to control the way image data is sent to Corel PHOTO-PAINT.

Opens the Export An Image To Disk dialog box, which lets you save the active image to a disk.

Lets you save an image to another format and modify the image to support the chosen format.

Lets you send an image to other users via Microsoft Exchange.

Lets you load script files for batch processing.

Lets you print an image.

Lets you preview an image the way it appears when you print.

Lets you preview and change the printer and document properties.

Lets you define objects as clickable areas that can be used in an image map on a Web page, and creates an HTML file that contains the image and image map.

Lets you create a Portable Document Format file by compressing bitmaps, embedding fonts, and compressing text.

Displays the properties of an image.

Lets you archive a file and set its archiving properties.

Lets you retrieve an archived version of the active image.

Lets you retrieve an archived version of another image.

Opens one of the four most recently opened files.

Links to the Corel Web site.

Closes Corel PHOTO-PAINT.

Edit menu

Cancels the last action you performed on an image.

Reapplies the last action you canceled.

Creates a checkpoint on an image in its current state so that you can return to this state later.

Cancels all the actions you performed on an image after marking its last checkpoint.

Repeats the last action you performed on an image.

Lets you diminish the intensity of the last action you performed on an image by choosing a merge mode and an intensity level.

Removes selected objects or selections from an image and copies them to the Clipboard.

Copies selected objects or selections, or an entire image, to the Clipboard.

Copies all visible elements in the active selection to the Clipboard.

Pastes the Clipboard contents into an image as an editable object.

Pastes the Clipboard contents into an image as a floating selection.

Pastes the Clipboard contents into an area defined by a mask.

(See New From Clipboard command).

Removes the selection without saving to the Clipboard.

Lets you fill selected areas and objects and edit the fill.

Lets you save a bitmap fill created from a selection or object.

Deletes all information from the Clipboard.

View menu

Displays an image as large as possible.

Disables screen dithering.

Averages the colors and shades of gray throughout the image to improve the display of an image on monitors capable of producing 16-bit color (or less).

Approximates pixel depth using a fixed dot pattern to improve the display of an image on monitors capable of producing 16-bit color (or less).

Lets you display or hide the rulers. A check mark beside the command name indicates that the rulers are displayed.

Lets you display the grid. A check mark beside the command name indicates that the grid is displayed.

Lets you display the guidelines. A check mark beside the command name indicates that the guidelines are displayed.

Lets you display object information when you point to an object with the cursor. A check mark beside the command name indicates that the Object Tips are displayed.

Lets you constrain objects and mask marquees to the grid lines. A check mark beside the command name indicates that the Snap To Grid command is displayed.

Lets you constrain objects and mask marquees to the guidelines. A check mark beside the command name indicates that the Snap To Guidelines command is displayed.

Lets you change the grid and ruler properties.

Lets you change the guideline properties.

Image menu

Lets you adjust the balance of highlights, shadows, and midtones in an image.

Lets you enhance contrast in the image to reveal detail in light and dark regions.

Lets you correct image color by shifting color values toward a sample color you choose from an image.

Lets you adjust the tonal range of an image by using a curve to pinpoint problem areas.

Adjusts the relationship between the highlights, shadows, and midtones in an image automatically.

Lets you lighten or darken an image and adjust the distinction between light and dark areas.

Lets you adjust the mix of colors in an image by increasing or decreasing the tones.

Lets you isolate and adjust the midtones in an image.

Lets you adjust the hue, saturation, and lightness values in an image.

Lets you modify color in an image.

Lets you replace specific colors in an image.

Reduces the saturation of each color in an image to produce its grayscale equivalent.

Lets you adjust the levels of red, green, blue, cyan, magenta, and yellow in an image.

Lets you adjust the lightness, contrast, and saturation levels in an image.

Lets you smooth video images by removing the odd or even scan lines and by replacing empty spaces with image detail.

Creates a negative by inverting the colors in an image.

Lets you reduce color groups to solid colors and exaggerate the edges between color sections.

Lets you set specify a brightness value below which pixels are converted to black and above which pixels are converted to white.

Lets you change the size and resolution of an image.

Lets you join two or more images.

Lets you adjust the color and size of the background paper color

Adds a paper-colored background to an image without a background.

Lets you create a copy of the active image in a new Image Window.

Lets you merge combinations of channels from grayscale, 24-bit, or 32-bit images without objects.

Reverses an image horizontally.

Reverses an image vertically.

Rotates an image 90 degrees clockwise.

Rotates an image 90 degrees counter-clockwise.

Rotates an image 180 degrees.

Lets you rotate an image at the angle and direction of rotation you specify.

Removes the area of an image outside the mask marquee.

Lets you remove the border color from an image according to the color tolerance levels you specify.

Positions skewed or imperfectly positioned images squarely on the screen.

Lets you convert an image to Black-and-White color mode.

Lets you convert an image to 8-bit Grayscale color mode.

Lets you convert an image to a Monotone, Duotone, Tritone, or Quadtone color mode.

Lets you convert an image to 8-bit Paletted color mode.

Lets you convert an image to 24-bit RGB color mode.

Lets you convert an image to 24-bit Lab color mode.

Lets you convert an image to 32-bit CMYK color mode.

Lets you convert an image to an image composed of multiple color channels, each composed of 256 shades of gray.

Lets you convert an image to Video color mode (NTSC RGB) for use in a North American television broadcast.

Lets you convert an image to 16-bit Grayscale color mode.

Lets you convert an image to 48-bit RGB color mode.

Lets you apply an ICC Color Profile to an image.

Splits an image into its red, green, and blue channels so that you can edit each channel separately.

Splits an image into its cyan, magenta, yellow, and black channels so that you can edit each channel separately.

Splits an image into its hue, saturation, and brightness channels so that you can edit each channel separately.

Splits an image into its hue, lightness, and saturation channels so that you can edit each channel separately.

Splits an image into its luminance (Y) and chromaticity channels (I and Q) so that you can edit each channel separately.

Splits an image into its luminosity, green to red, and blue to yellow channels so that you can edit each channel separately.

Lets you merge channels into one image.

Lets you customize the Color Palette of an image.

Displays a horizontal bar chart that shows the brightness value of every pixel in the image.

Effects menu

Reapplies the last effect to an image.

Reapplies the last effect you applied to all visible elements in the active selection.

Reapplies the last effect you applied to all selected objects.

Lets you choose whether to reapply the last effect to all objects except the selected objects or to all objects including the selected object. A check mark beside the command name indicates that the effect is reapplied to all objects except the selected object.

Lets you position an image by adjusting an interactive, three-dimensional model.

Lets you wrap an image around a cylinder.

Lets you transform an image into a three-dimensional relief with details that appear as ridges and crevices on a flat surface.

Lets you place a three-dimensional, glass-like surface over a selection.

Lets you roll a corner of an image in on itself to create a page curl.

Lets you give an image three-dimensional depth, as if it exists on a flat plane and recedes into the distance.

Lets you warp an image by pinching it toward you or punching it away from you.

Lets you wrap an image around the inside or outside of a sphere.

Lets you raise the area of an image that falls along the edges of a selection defined by a selection.

Lets you create waves of straight lines and angles that twist an image outward from an adjustable center point.

Lets you convert an image to a black-and-white charcoal drawing.

Lets you texture an image using a series of Conté crayons.

Lets you transform an image into a wax crayon drawing.

Lets you group similar colored pixels into squares to produce an image that resembles a Cubist painting.

Lets you turn image pixels into dabs of paint using a variety of brush styles.

Lets you make an image look like an Impressionist painting.

Lets you create the impression that an image is the result of a knife spreading paint on a canvas.

Lets you convert an image into a pastel drawing.

Lets you transform an image into a pen and ink drawing using a cross-hatching or stippling technique.

Lets you convert the main colors in an image to small dots.

Lets you scrape image pixels to create a scratchy effect.

Lets you convert an image into a graphite or colored sketch.

Lets you transform an image into a watercolor painting.

Lets you reconstruct an image as an abstract water marker sketch.

Lets you make an image look like a painting on textured wave paper.

Lets you access four of the blurring effects, which are represented by interactive thumbnails.

Lets you smooth the regions of gradual change in an image while preserving edge detail and texture.

Lets you produce a hazy effect by spreading the pixel information outward using bell-shaped curves.

Lets you scatter colors in an image, creating a soft, blurred effect with minimal distortion.

Lets you remove sharp edges and detail from an image, leaving smooth gradients and low-frequency areas.

Lets you create the illusion of movement in an image.

Lets you create a blurring effect that spins around or radiates from a point you set on an image.

Lets you even image areas subtly by toning down adjacent pixels.

Lets you even harsh edges in the image.

Lets you blur pixels outward from a center point. The pixels closest to the center point are the least blurry.

Lets you reduce an image to its red, green, and blue components.

Lets you convert an image to a series of halftone dots.

Lets you convert image colors to psychedelic colors.

Lets you convert an image to its photographic negative.

Lets you convert the edges of items in an image to lines on a single-color background.

Lets you convert the outlines in an image to soft or solid lines.

Lets you trace image elements using a 16-Color Palette.

Lets you transform an image using craft shapes.

Lets you convert an image into facets such as crystals.

Lets you transform an image using textiles.

Lets you frame an image by loading and customizing one of 150 preset frames, or by creating your own frame.

Lets you make an image look like it is being viewed through thick glass blocks.

Lets you transform an image into fun shapes.

Lets you break an image into unequal, elliptical pieces to make it look like a mosaic painting.

Lets you add sparkle to an image by adding white or colored bubble and star particles.

Lets you distort an image by scattering pixels.

Lets you apply a transparent or colored tint to an image.

Lets you transform an image into a stained-glass image.

Lets you create a simple frame around an image.

Lets you produce a whirlpool around a center point that you select in an image.

Lets you apply rain, snow, and fog to an image.

Lets you transform an image into an artistic media painting by applying brushstrokes to the images in RGB color.

Lets you adjust image detail by balancing sharp and smooth areas.

Lets you emboss an image using another image.

Lets you create your own Blur, Sharpen, or Edge Detect special effects by setting values in a matrix.

Lets you break an image into puzzle-like pieces or blocks.

Lets you shift an image according to the values of a secondary image called a displacement map.

Lets you distort an image by manipulating the nodes of a superimposed grid.

Lets you correct image positioning or shift an image according to values that you set.

Lets you break an image into square, rectangular, or radial cells.

Lets you distort an image using one or more waves.

Lets you distort an image along a shear line.

Lets you create a spiraling swirl across an image according to the direction, number of whole rotations, and angle that you specify.

Lets you reduce image dimensions and reproduces an image as a series of tiles on a grid.

Lets you create the illusion of wet paint dripping on an image.

Lets you apply a fluid, swirling pattern across an image.

Lets you blur an image in a specific direction to create the effect of wind blowing across an image.

Lets you access nine noise effects, which are represented by interactive thumbnails.

Lets you add texture to a flat or overly blended image.

Lets you distribute the pixels of an image to fill black spaces and remove noise.

Lets you reduce image noise by averaging pixel values.

Lets you remove image noise by adjusting the color value of a pixel based on the maximum color values of its neighboring pixels.

Lets you remove image noise by adjusting the value of a pixel based on the median value of its neighboring pixels.

Lets you remove image noise by adjusting the color value of a pixel based on the minimum color values of its neighboring pixels.

Lets you remove undesired wave patterns that occur when halftone screens of two different frequencies are superimposed on an image.

Lets you eliminate noise and reduce the speckled effect that can occur during the scanning or video-capturing process.

Lets you generate a dithered noise pattern to produce an image that has the appearance of three-dimensional depth when viewed in a certain way.

Lets you produce a ring of light on an image that simulates a camera flare.

Lets you add light sources to an RGB image.

Lets you access five sharpen filters at once, which are represented by interactive thumbnails.

Lets you accentuate the edge detail of an image by analyzing the values of neighboring pixels.

Lets you analyze pixels near an edge to determine which direction to apply the greatest amount of sharpening.

Lets you remove low-frequency areas and shading from an image.

Lets you accentuate the edges of an image by increasing the contrast between adjacent pixels.

Lets you accentuate edge detail and focus blurred areas in an image.

Lets you map an image into a brick wall texture.

Lets you create bubbles on an image.

Lets you apply a textured surface to an image by using a secondary image as a canvas.

Lets you divide an image into cobblestones.

Lets you give an image a wrinkled effect by creating an overlay of wavy lines.

Lets you transform an image into an etching.

Lets you make an image look like it is created with plastic.

Lets you make an image look like it is painted on a plaster wall.

Lets you transform an image into a relief sculpture.

Lets you transform an image so that it looks like you are viewing it through a screen door.

Lets you apply a stone texture to an image.

Lets you make an image look like a painting on a canvas which is subsequently covered with layers of paint.

Displays the available third party plug-ins.

Links to a Corel Web site.

Mask menu

Creates a selection based on the size and shape of the selected object.

Lets you open a saved mask or an image that you can use as a mask.

Applies the mask channel you choose to an image.

Lets you save a mask as a grayscale bitmap.

Saves a mask in an alpha channel so that you can use the mask repeatedly in the same image.

Resaves the mask channel you choose from the list.

Creates a selection that covers an entire image.

Removes the active mask.

Reverses a mask, changing protected areas to editable areas and vice versa.

Activates the Normal mask mode (default), which lets you create a single selection in the Image Window.

Activates the Additive mask mode, which lets you select multiple areas in an image.

Activates the Subtractive mask mode, which lets you remove areas from a selection.

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Separates the selection and the pixels enclosed by its marquee from the background so that you can move the selection without affecting the underlying image.

Lets you create a selection based on the colors you select.

Starts any mask selection-creation plug-ins that you have added.

Lets you position a mask marquee on an image.

Blends the edges of the selection with the underlying objects and background.

Expands a selection to include all similarly colored adjacent pixels.

Expands a selection to include all similarly colored pixels, regardless of their location on the image.

Lets you create a border-shaped selection based on the shape of the outside edges of the current selection. The Border command adds an equal number of pixels to both sides of the mask marquee.

Expands a selection by adding masked areas that are enclosed by the selection.

Lets you reduce the contrast between pixels on the edge of a selection.

Lets you remove the smooth transition on a feathered selection.

Lets you increase the size of a selection.

Lets you decrease the size of a selection.

Displays a grayscale version of the mask and selection in an image so that you can edit them.

Lets you choose whether to superimpose a red semitransparent sheet over all masked areas of an image or view the image without a mask overlay. A check mark beside the command name indicates that the mask overlay is displayed.

Lets you show or hide the mask marquee. A check mark beside the command name indicates that the mask marquee is displayed.

Object menu

Creates a bitmap object that floats above the image.

Creates an object from a copy of the selection.

Creates an object from the active selection by cutting the selection from the image, leaving a transparent background or the paper color behind.

Converts the background image into an object.

Lets you create a lens object that covers the entire image.

Creates a copy of all selected objects.

Removes the selected objects from the Image Window.

Lets you edit the properties of a lens object.

Converts the current selection into a clip mask.

Converts the area outside the current mask to a clip mask.

Creates a clip mask based on the transparency values of the selected object.

Creates a clip mask that reveals the object you are editing.

Creates a clip mask that hides the object you are editing.

Removes a clip mask from the active image temporarily.

Applies the transparency attributes of a clip mask to its associated object permanently.

Removes a clip mask from the active image permanently.

Lets you adjust the position, distribution, and spacing of objects.

Assembles all selected objects. This lets you transform them as one object.

Divides the selected group into its component objects.

Places the selected objects at the top of the stacking order.

Places the selected objects at the bottom of the stacking order.

Places the selected objects one position up in the stacking order.

Moves the selected objects one position down in the stacking order.

Reverses the stacking order of the selected objects.

Merges selected objects into one object.

Merges selected objects with the background image.

Merges all visible objects with the background image, including objects that are not selected.

Fits the active object into the active selection.

Lets you increase the transparency of pixels along the edge of an object so that the object blends with the background.

Lets you create sharp edges by reducing the transition between a feathered object and the image background.

Lets you replace the color of stray pixels near the edge of an object created from a selection.

Changes the transparency of pixels in an object by making semitransparent pixels more transparent.

Changes the transparency of pixels in an object by making semitransparent pixels more opaque.

Flips selected objects from left to right.

Flips selected objects from top to bottom.

Rotates selected objects 90 degrees clockwise.

Rotates selected objects 90 degrees counterclockwise.

Rotates the selected objects 180 degrees.

Rotates selected objects using the settings you specify on the Property Bar.

Selects all objects in the active image.

Lets you display or hide the object marquees. A check mark beside the command name indicates that the object marquee is displayed.

Movie menu

Creates a movie from the active image.

Lets you open a section of a movie.

Lets you insert frames into a movie.

Lets you insert files into a movie.

Lets you delete frames from a movie.

Lets you rearrange frames in a movie.

Lets you display a specific frame in a movie.

Plays a movie.

Stops a movie from playing.

Rewinds a movie to the first frame.

Rewinds a movie to the previous frame.

Advances a movie to the last frame.

Advances a movie to the next frame.

Links to a Corel Web site.

Tools menu

Lets you customize Corel PHOTO-PAINT.

Lets you change the color management settings for an image.

Lets you play a script.

Lets you create scripts and edit them.

Lets you play or edit a Visual Basic macro.

Starts Visual Basic Editor.

Sets security attributes for Visual Basic.

Links to a Corel Web site.

Customizable View (Tools, Options)

Displays the image at a 2 percent zoom level.

Displays the image at a 5 percent zoom level.

Displays the image at a 10 percent zoom level.

Displays the image at a 25 percent zoom level.

Displays the image at a 33 percent zoom level.

Displays the image at a 50 percent zoom level.

Displays the image at a 200 percent zoom level.

Displays the image at a 300 percent zoom level.

Displays the image at a 400 percent zoom level.

Displays the image at a 600 percent zoom level.

Displays the image at a 1600% zoom level.

Displays the on-screen Color Palette.

Window menu

Creates a duplicate of the original Image Window and its contents so that any changes you make to one Image Window occurs in the other.

Layers all Image Windows so that the Title Bar of each Image Window is visible.

Arranges all Image Windows horizontally in equal sizes.

Arranges all Image Windows vertically in equal sizes.

Arranges minimized images across the bottom of the desktop.

Hides the on-screen Color Palette.

Displays the colors of a paletted image on the on-screen Color Palette.

Displays the current custom colors on the on-screen Color Palette.

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

Displays and lets you choose colors from the HKS Color system which are spot colors. HKS Color system contain spot colors which, correspond to solid inks and are not CMYK-based, each with unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from a palette of 216 colors used by Microsoft® Internet Explorer web browser. Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from a palette of 216 colors used by Netscape Navigator(TM) web browser. Use these colors to ensure that your image colors display clearly on systems that use this browser.

Displays and lets you choose colors from the PANTONE® Matching System Coated palette which simulates printing colors on coated paper. PANTONE® Matching System Coated palette contains spot colors which correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System Uncoated palette which simulates printing these colors on uncoated paper. The PANTONE® Matching System Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Matching System palette that was included in DRAW 8. This palette is for compatibility purposes only and is superseded by the PANTONE® Matching System Coated palette.

Displays and lets you choose colors from the PANTONE® Process Color system, which is based on the CMYK color model. The PANTONE® Process Color system colors are based on CMYK and do not add color separation plates.

Displays and lets you choose colors from the PANTONE® Hexachrome Uncoated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. The PANTONE® Hexachrome Uncoated palette simulates printing colors on uncoated paper.

Displays and lets you choose colors from the PANTONE® Hexachrome Coated palette which is based on the Hexachrome color model and contains six process inks and a broader range of colors. PANTONE® Coated palette simulates printing colors on coated paper.

Displays and lets you choose colors from the PANTONE® Metallic Colors palette which is based on spot colors that correspond to solid inks and are not CMYK-based. Each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Coated palette which simulates printing colors on coated paper. The PANTONE® Pastel Colors Coated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the PANTONE® Pastel Colors Uncoated palette which simulates printing colors on uncoated paper. The PANTONE® Pastel Colors Uncoated palette contains spot colors that correspond to solid inks and are not CMYK-based; each unique color applied to an object results in an additional color separation plate.

Displays and lets you choose colors from the TRUMATCH® color matching system, which is based on the CMYK color model does not add color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black).

Creates a Color Palette from selected objects and lenses.

Creates a Color Palette from the active image.

Lets you create and edit Color Palettes.

Displays the Objects Docker window.

Displays the Channels Docker window.

Displays the Path Docker window.

Displays the Image Info Docker window.

Displays the Recorder Docker window.

Displays the Scripts Docker window.

Displays the Undo/Redo Docker window.

Displays the Artistic Media Docker window.

Displays the Brush Settings Docker window.

Displays the Color Docker Window.

Displays the Movie Docker Window.

Displays the Scrapbook Docker Window, and searches your hard drive for clipart images, objects, and photographs that you can add to an image.

Displays the Scrapbook Docker Window, and searches the Corel PHOTO-PAINT CD-ROM for clipart images and objects that you can add to an image.

Displays the Scrapbook Docker Window, and searches the Corel PHOTO-PAINT CD-ROMs for clipart images, objects, and photographs that you can add to an image.

Displays the Scrapbook Docker Window, and connects to your favorite File Transfer Protocol sites and import files from within Corel PHOTO-PAINT.

Lets you choose the toolbars you want to display.

Displays the image as large as possible without hiding the toolbars.

Displays the image as large as possible by removing everything but the menus and the Image Window.

Closes the active Image Window.

Closes all open Image Windows.

Help menu

Displays the Corel PHOTO-PAINT Help contents.

Provides information about a command, button, or function when you click it after choosing this command.

Guides you through some of the tasks that you can perform in Corel PHOTO-PAINT.

Previews the new features of Corel PHOTO-PAINT.

Displays information about technical support for Corel PHOTO-PAINT.

Links to a Corel Web site.

Displays information about Corel PHOTO-PAINT and your computer.

Object Picker tools

Lets you select, move, and resize objects. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object/Mask tool.

Lets you select, move, and resize mask marquees. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object/Mask tool.

Mask tools

Lets you define rectangular editable areas. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define elliptical editable areas. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped or polygonal editable areas. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped editable areas that are surrounded by pixels of similar colors. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you detect edges of elements in the image and place a mask marquee along that edge. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define irregularly shaped editable areas that include all adjacent pixels that are similar in color to the pixel you click. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Lets you define editable areas by brushing an area as if you were painting. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Mask tool.

Path tool

Lets you create and edit paths in an image.

Deskew/Crop tool

Lets you crop images and straighten crooked images.

Zoom tools

Lets you magnify areas of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Zoom tool.

Lets you drag areas of an image into view when the image is larger than the Image Window. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Zoom tool.

Eyedropper tool

Lets you select colors from an image.

Eraser tools

Lets you make object pixels transparent to reveal the object or image background underneath. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Lets you replace portions of an image with the paper color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Lets you remove portions of your last brush stroke. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Eraser tool.

Shape tools

Lets you draw hollow or filled rectangles. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw hollow or filled ellipses. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw hollow or filled polygons. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Lets you draw single or joined straight line segments using the paint color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Shape tool.

Text tool

Lets you add text to an image and edit existing text.

Fill tools

Lets you fill areas in the image with any of four fill types. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Fill tool.

Lets you apply a fill to areas in the image that progresses from one color and transparency value to another. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Fill tool.

Object Transparency tools

Lets you make the colors of an object fade gradually toward the background color of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Lets you fade the colors of an object gradually toward the background color of an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Lets you make pixels with a specific color value in an object transparent. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Object Transparency tool.

Object Dropshadow tool

Lets you create a drop shadow on the image.

Paint tools

Lets you paint an image using the current paint color. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you make local color and tonal corrections. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you duplicate part of an image and apply it to another part of the image or to another image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Lets you load bitmap images and spray them on an image. Holding down the mouse button on this tool opens a flyout, from which you can choose a different Brush tool.

Save Mask As Channel dialog box

Lets you specify a name for the alpha channel. The channel name appears in the **Channels** Docker window.

Color Mask dialog box

Activates the Normal mask mode (default), which lets you select an area in an image.

Activates the Additive mask mode, which lets you select multiple areas in an image.

Activates the Subtractive mask mode, which lets you remove areas from a selection.

Activates the XOR mask mode, which lets you select multiple areas in an image. If areas overlap, the overlapping regions are excluded from the selection and added to the mask.

Lets you select colors from the Image Window.

Lets you choose the colors to include in the selection.

Displays options for fine-tuning the color tolerance and the threshold values. Hides these options when the Color Mask dialog box is expanded.

Enable to update the preview automatically after every adjustment you make to the image. The button is enabled when it appears pressed.

Lets you choose how the color mask and the selection are displayed in the Image Window.

Returns all controls in the Color Mask dialog box to their default settings.

Displays the color values of the selected color.

Displays the colors included in the color selection and the tolerance values for each color. Lets you add or remove colors from the selection and specify tolerance values for the colors.

Lets you set the degree to which the selection edges are smoothed by including or removing stray pixels.

Enable to base the color tolerance on color similarity.

Enable to base the color tolerance on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Lets you set the color tolerance on the basis of color similarity.

Enable to base the color tolerance on the similarity of hue between adjacent pixels. When you disable this check box, only the saturation or brightness values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of hue between adjacent pixels.

Enable to base the color tolerance on the similarity of saturation between adjacent pixels. When you disable this check box, only the hue or brightness values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of saturation between adjacent pixels.

Enable to base the color tolerance on the similarity of brightness values between adjacent pixels. When you disable this check box, only the hue or saturation values are used to determine the color tolerance.

Lets you set the color tolerance based on the similarity of brightness between adjacent pixels.

Enable to set a threshold for converting to black. All pixels with a brightness value below the threshold value are removed from the selection and represented in black in the mask grayscale preview.

Enable to set a threshold for converting to white. All pixels with a brightness value above the threshold value are added to the selection and represented in white in the mask grayscale preview.

Lets you set the brightness level at which pixels are added to the selection or removed from it. A value of 255 for converting to black masks the entire image. A value of 0 for converting to white selects the entire image.

Opens a menu, which lets you open and save color masks, or specify a default value for the color tolerance controls in the Color Mask dialog box.

Lets you specify a default value for the color tolerance controls in the Color Mask dialog box.

Mask Align dialog box

Enable to align the mask marquee to the left side of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the horizontal center of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the vertical center of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the right side of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the top of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the bottom of the active object, the selected objects, the entire image, or the grid.

Enable to align the mask marquee to the active object.

Enable to align the mask marquee to a selected object or multiple selected objects.

Enable to align the mask marquee to the center or edges of the image.

Enable to align the mask marquee to the grid line intersection nearest to the specified objects, or nearest to the center or specified edges of the image.

Returns all controls in the Mask Align dialog box to their default settings.

Feather dialog box

Lets you specify the width (in pixels) of the area in which the pixels gradually become more transparent toward the edge of the selection.

Lets you choose the location of feathered pixels along the edge of the selection.

Lets you choose the edge type for the feathered portion of the selection.

Border dialog box

Lets you specify the width (in pixels) of the area that is added to both sides of the original mask marquee to create a border-shaped selection.

Lets you choose the type of blending between the background and the edge of the selection.

Smooth dialog box

Lets you specify the width of the area along the selection edge in which the contrast between adjacent pixels is toned down.

Threshold dialog box

Lets you specify the grayscale value of the pixels on which you want the selection or object edge to be located.

Expand/Reduce dialog box

Lets you specify the number of pixels, along the edge of the selection, that you want to add using the Expand command or remove using the Reduce command.

OPTIONS

WORKSPACE: NOTHING OPEN

Lets you choose one of the last four pages that you visited.

Displays the available categories.

Displays the name of the active workspace.

Displays the available workspaces.

Opens the New Workspace dialog box, which lets you create a workspace.

Makes the selected workspace the active workspace.

Deletes the selected workspace.

Displays workspace information.

Displays hints on how to use the options dialog box.

NEW WORKSPACE DIALOG

Lets you type a name for the new workspace.

Lets you choose the workspace on which you want to base the new workspace.

Lets you type a description for the new workspace.

Enable to open in the new workspace when you start Corel PHOTO-PAINT.

WORKSPACE: GENERAL

Lets you choose the dialog box that you want to open automatically on startup.

Lets you choose a default magnification level for opening and creating files.

Lets you choose the type of cursor that appears in the Image Window.

Lets you choose the default unit of measure.

Lets you specify the distance (in pixels) that object and mask marquees move when you press an arrow key.

Lets you specify the distance (as a multiple of the Nudge value) that floating selections move when you hold down SHIFT and press an arrow key.

Lets you specify the width (in pixels) of the gray border that surrounds the image within the Image Window.

Lets you specify the horizontal distance (in pixels) a duplicate object is offset from the original object.

Lets you specify the vertical distance (in pixels) a duplicate object is offset from the original object.

Enable to make the Image Window conform to the size of the image when you change the Zoom level or when the image it is resized, resampled, or cropped.

Enable to automatically display dialog boxes at their last placement position. This lets you override their default location (at the center of the screen).

Enable to perform multiple Windows-based operations simultaneously.

Enable to use the Shape cursor for Brush tools, regardless of the type of cursor you choose from the Cursor Type list box.

Enable to show grid lines at their maximum zoom level.

Enable to display the title at the top of a floating Docker window.

Enable to activate the sounds defined by the sound properties of Windows.

Enable to display an alert before you apply changes to an image.

Enable to display an alert when you open an image that is in Read-Only mode.

Enable to display an alert that colors may be lost when you open images created with older versions of Corel PHOTO-PAINT.

Enable to display an identifying label when you place the cursor over a tool or button.

Enable to display tips about an object, such as height, width, opacity, merge mode, and if it is associated to an URL, when you position the cursor over the object.

Enable to have the dialog box associated with your TWAIN driver close after scanning.

Lets you configure the pen tablet with the range of pressure that you typically apply to the pen.

Enable to save the last used tool settings when using multiple styluses.

WORKSPACE: DISPLAY

Lets you choose a path color.

Lets you choose a grid color.

Lets you choose a guideline color.

Lets you choose a mask marquee color.

Lets you choose an object marquee color.

Lets you choose a color for the crop overlay.

Lets you choose a mask overlay color.

Lets you choose which Object Tips are displayed.

Lets you choose the grid checkerboard characteristics.

Lets you choose solid lines for the grid checkerboard.

Lets you choose dashed lines for the grid checkerboard.

Lets you choose dotted lines for the grid checkerboard.

Lets you specify at which distance from the guidelines the image elements snap to the guidelines.

Lets you specify the position of mask marquees on feathered selections. Higher values place the mask marquee on the most transparent pixels on the feathered edge of the selection.

Lets you specify the position of object marquees on feathered objects. Higher values place the marquee on the outermost opaque pixels.

Opens a window that lets you match on-screen rulers with a plastic ruler. This lets you ensure that distances on the computer screen are equal to physical distances.

Enable to use the standard Windows-based Color Palette when you are running Windows in the 256 color mode.

Enable to display color channels in their respective colors in the Channels Docker window and in the Image Window.

Lets you choose a foreground color for the transparency grid checkerboard pattern.

Lets you choose a background color for the transparency grid checkerboard pattern.

Displays the colors you choose for the transparency grid checkerboard pattern.

Lets you choose the size of the checkers for the transparency grid checkerboard pattern.

CALIBRATION SCREEN

Lets you specify a horizontal measurement to ensure that on-screen horizontal measurements equal physical measurements.

Lets you specify a vertical measurement to ensure that on-screen vertical measurements equal physical measurements.

WORKSPACE: SAVE

Enable to automatically save or checkpoint the image at specific time intervals.

Lets you specify the time between each automatic save or checkpoint.

Enable to automatically checkpoint the image at specific time intervals. This saves the active image in its new state without overwriting the file saved to disk.

Enable to automatically save the file to a disk at set time intervals, overwriting the saved version.

Enable to display an alert to confirm whether you want to save the image each time the set interval has elapsed.

Enable to automatically create and update a backup copy of the image when you save.

Enable to specify the folder in which you want to store the backup copy of the image.

Lets you specify the folder in which you want to store the backup copy of the image.

Opens the Select A Backup Folder dialog box, that lets you choose the folder in which you want to store the backup copy of the image.

WORKSPACE MEMORY

Lets you choose a drive to use as the primary swap disk for temporarily storing infrequently used data.

Lets you choose a drive to use as the secondary swap disk for temporarily storing infrequently used data.

Displays the RAM available on your computer.

Lets you specify the maximum percentage of available memory you want to reserve for creating and editing images.

Calculates the RAM that is reserved for the images you open and edit when you start Corel PHOTO-PAINT.

Enable to make the Undo command available, which lets you undo the last executed command.

Enable to make the Undo List command available, which lets you choose from a sequence of commands to undo.

Lets you specify the number of successive undo commands available, to a maximum of 99 levels.

WORKSPACE PLUGINS

Displays the folders in which plug-in filters are located and lets you add folders.

Opens the Select A Plug-In Folder dialog box, which lets you create a plug-in folder.

Deletes the selected folder from the Plug-In Folders list.

Enable to initialize all plug-in filters when you start Corel PHOTO-PAINT. Otherwise, the plug-in filters are initiated the first time you access the Effects menu.

Button Properties

Lets you adjust the horizontal and vertical position of the bitmap image on the toolbar button.

Displays a preview of the toolbar button.

DOCUMENT GUIDELINES

Lets you specify the position of the selected guideline relative to the origin of the Horizontal or Vertical ruler.

Displays a list of guidelines and lets you choose a guideline.

Lets you choose a unit of measure for positioning the selected guideline in the Image Window.

Enable to view the guidelines in the Image Window.

Enable to have image elements snap to the guidelines when they are within a specified distance from the guidelines.

Adds a guideline at the specified position.

Moves the selected guideline to the specified position.

Removes the selected guideline.

Removes all guidelines from the active image.

DOCUMENT GRID AND RULER

Enable to specify the number of grid lines that appear per unit of measure.

Enable to specify the distance between grid lines.

Enable to display the grid in the Image Window.

Enable to have image elements snap to the gridlines when they are within a specified distance from the grid lines.

Lets you specify the distance between horizontal grid lines.

Lets you specify the distance between vertical grid lines.

Lets you specify the number of grid lines per unit of horizontal distance.

Lets you specify the number of grid lines per unit of vertical distance.

Enable to display the rulers in the Image Window.

Enable to display fractions on the rulers.

Lets you choose the unit of measure for the Horizontal ruler.

Lets you choose the unit of measure for the Vertical ruler.

Enable to maintain the horizontal and vertical units of measure as equal.

Lets you specify the point where the Horizontal ruler meets the Vertical ruler.

Lets you specify the point where the Vertical ruler meets the Horizontal ruler.

Lets you choose the number of division marks between each unit of measure on the rulers.

Lets you calibrate the rulers to ensure the distances on screen match real-world distances.

3D Effects Filters

Shared buttons

Updates the image in the Image Window.

Definition included in c_color.rtf.

Displays the application progress of the current effect.

3D Rotate

Displays the image as the shaded portion of a three-dimensional model, and lets you change the image perspective.

Lets you specify the vertical rotation.

Lets you specify the horizontal rotation.

Enable to position the entire image in the Image Window.

Cylinder

Enable to use a horizontal cylinder to shape the image.

Enable to use a vertical cylinder to shape the image.

Lets you set how closely the image conforms to the inside or outside of a cylinder.

Displays the image wrapping using a wire frame.

Emboss

Lets you set the depth of the ridges and indentations in the engraving.

Lets you set the amount of background color an engraving contains.

Lets you set the angle at which the light hits the engraving.

Lets you specify the angle at which the light hits the engraving.

Enable to create an engraving using the original image colors.

Enable to create an engraving using gray as the embossing color.

Enable to create an engraving using black as the embossing color.

Enable to create an engraving using the color you choose as the embossing color.

Lets you choose an embossing color.

Lets you choose an embossing color from the Image Window.

Glass

Lens Tab

Lets you set the width of the bevel.

Lets you set the sharpness of the edges of the bevel.

Lets you set the angle at which the light is bent at the bevel.

Lets you set the transparency level of the glass sheet.

Lets you choose a drop off style which defines the way the light hits the bevel.

Lets you choose a preset glass style.

Opens the Save Preset dialog box, which lets you save the glass style.

Deletes the current glass style.

Lighting Tab

Lets you set the intensity of the glass highlights.

Lets you set the sharpness of the light hitting the bevel.

Lets you choose a glass color.

Lets you choose a glass color from the Image Window.

Lets you set the direction of the light hitting the bevel.

Lets you specify the direction of the light hitting the bevel.

Lets you set the angle of the light hitting the bevel.

Lets you specify the angle of the light hitting the bevel.

Page Curl

Places a page curl on the top left corner of the image.

Places a page curl on the top right corner of the image.

Places a page curl on the bottom left corner of the image.

Places a page curl on the bottom right corner of the image.

Enable to begin the page curl along the top or bottom edge of the image.

Enable to begin the page curl along the left or right edge of the image.

Lets you set the width of the page curl.

Lets you set the height of the page curl.

Lets you choose a curl color.

Lets you choose a curl color from the Image Window.

Lets you choose a background color.

Lets you choose a background color from the Image Window.

Enable to create a page curl that you cannot see through.

Enable to create a page curl that you can see through.

Perspective

Displays a two-dimensional model of the image and lets you drag the corner nodes to change the perspective of the image.

Enable to change the perspective of the image by moving two nodes in opposite directions simultaneously.

Enable to skew the image by moving two nodes in the same direction simultaneously.

Enable to position the entire image in the Image Window.

Pinch/Punch

Lets you set the amount of pinching or punching. Negative values pinch the image toward you. Positive values punch the image away from you.

Lets you set the center point in the Image Window from which the pinch/punch effect originates. The Set Center button is on when the button appears pressed.

Displays the pinching and punching using a wire frame.

Sphere

Lets you set the center point in the Image Window from which the sphere effect originates. The Set Center button is on when the button appears pressed.

Lets you set the amount by which the image conforms to the inside or outside of a sphere.

Displays the amount and direction of the wrapping using a wire frame.

The Boss

Edge Tab

Lets you choose a Boss style.

Opens the Save Preset dialog box, which lets you save the current Boss style.

Deletes the current Boss style.

Lets you set the width of the bevel.

Lets you set the height of the bevel.

Lets you set the sharpness of the edges of the bevel.

Lets you choose a drop off style which defines the way the light hits the bevel.

Enable to reverse the effect so that elevated areas are indented.

Lighting Tab

Lets you set the brightness of the light hitting the bevel.

Lets you set the sharpness of the light hitting the bevel.

Lets you set the direction of the light hitting the bevel.

Lets you specify the direction of light as it hits the bevel.

Lets you set the angle of the light hitting the bevel.

Lets you specify the angle of the light hitting the bevel.

Zig Zag

Enable to create distortion waves that resemble the ripples in a pond.

Enable to create distortion waves that extend outward from a central point and dissipate toward the edges of the image.

Enable to create distortion waves around the center of the image.

Lets you set the number of waves.

Lets you set the intensity of the waves.

Lets you set the center point in the Image Window from which the zig zag effect originates. The Set Center button is on when the button appears pressed.

Displays a graphic representation of the waves.

Art Strokes Filters

Charcoal

Lets you set the size of the charcoal.

Lets you set the level of contouring.

Conté Crayon

Enable to create a black conté crayon drawing.

Enable to create a white conté crayon drawing.

Enable to create a sanguine conté crayon drawing.

Enable to create a bistre conté crayon drawing.

Enable to create a sepia conté crayon drawing.

Lets you set the pressure applied to the crayon.

Lets you set the granularity level.

Lets you choose a paper color upon which the conté crayon drawing is based.

Lets you choose a paper color (from the Image Window) upon which the conté crayon drawing is based.

Crayon

Lets you set the crayon size.

Lets you set the edge detail of the crayon stroke.

Cubist

Lets you set the size of the brushstrokes.

Lets you set the amount of light in the image.

Lets you choose a paper color upon which the Cubist artwork is based.

Lets you choose a paper color (from the Image Window) upon which the Cubist artwork is based.

Dabble

Lets you choose a dabble brushstroke style.

Randomly distributes the dabble brushstrokes.

Lets you specify a value to randomly distribute the dabble brushstrokes.

Lets you set the size of the dabble brushstrokes.

Impressionist

Enable to use smudged brushstrokes.

Enable to use concentrated brushstrokes.

Lets you set the size of the brushstrokes or the dabs.

Lets you set the color variation between the brushstrokes.

Lets you set the amount of light in the image.

Palette Knife

Lets you set the size of the strokes of the palette knife.

Lets you set the amount of smudging.

Lets you set the direction of the strokes of the palette knife.

Lets you specify the direction of the strokes of the palette knife.

Pastels

Enable to use a soft pastel.

Enable to a use smudged pastel.

Lets you set the size of the pastel brushstrokes.

Lets you set the color variation of the brushstrokes.

Pen And Ink

Enable to shade the image using intersecting diagonal lines.

Enable to shade the image using ink dots.

Lets you set the density of the lines or dots.

Lets you set the amount of ink in the drawing.

Pointillist

Lets you set the size of the dots.

Lets you set the amount of light in the image.

Scrapboard

Enable to scratch the image to reveal color.

Enable to scratch the image to reveal white.

Lets you set the density of the brushstrokes.

Lets you set the size of the brushstrokes.

Sketch Pad

Enable to create a black-and-white image, emphasizing the black lines.

Enable to create a colored image, emphasizing the colored lines.

Lets you set the detail of the drawing.

Lets you set the lead type or the pencil pressure.

Lets you set the sharpness of the outlines.

Watercolor

Lets you set the size of the brushstroke.

Lets you set the texture of the paper.

Lets you set the amount of water in the brushstroke.

Lets you set the bleed rate of the brushstroke.

Lets you set the amount of light in the image.

Water Marker

Enable to create brushstrokes in a default pattern.

Enable to create brushstrokes in an ordered pattern.

Enable to create brushstrokes in a random pattern.

Lets you set the size of the brushstrokes.

Lets you set the contrast between the brushstrokes.

Wave Paper

Enable to convert the image to a colored drawing.

Enable to convert the image to a black-and-white drawing.

Lets you set the brushstroke pressure.

Blur Filters

Tune Blur

Lets you set the intensity of the blurring.

Produces a hazy effect that slightly blurs the image.

Blends the colors of adjacent pixels.

Analyzes the values of similarly colored pixels to determine the direction in which to apply the greatest amount of smoothing.

Smooths and tones down harsh contrasts.

Removes the last blurring action.

Directional Smooth

Lets you set the intensity of the directional smooth blurring.

Gaussian Blur

Lets you set the intensity of the Gaussian blurring.

Jaggy Despeckle

Lets you set the number of neighboring pixels evaluated from left to right.

Lets you set the number of neighboring pixels evaluated from top to bottom.

Enable to maintain the equal height and width of neighboring pixels.

Low Pass

Lets you set the degree to which harsh transitions between shadows and highlights are reduced.

Lets you set the number of pixels that are modified by the low pass effect.

Motion Blur

Lets you set the degree to which the span of the motion blur is increased.

Lets you set the direction of blurring.

Lets you specify the direction of blurring.

Enable to prevent blurring the pixels that fall outside the image.

Enable to begin the blurring effect with the paper color.

Enable to begin the blurring effect with the colors at the edge of the image.

Radial Blur

Lets you set the intensity of the radial blur.

Lets you set the center point in the Image Window from which the radial blur originates. The Set Center button is on when the button appears pressed.

Smooth

Lets you set the intensity of the smooth blurring.

Soften

Lets you set the intensity of the soften blurring.

Zoom

Lets you set the intensity of the zoom blurring.

Lets you set the center point in the Image Window from which the zoom blur originates. The Set Center button is on when the button appears pressed.

Color Transform Filters

Bit Planes

Lets you set the tonal values on the red plane.

Lets you set the tonal values on the green plane.

Lets you set the tonal values on the blue plane.

Enable to set equal values of red, green, and blue.

Halftone

Lets you set the angle of the cyan color channel, which lets you specify how cyan mixes with colors in other channels.

Lets you set the angle of the magenta color channel, which lets you specify how magenta mixes with colors in other channels.

Lets you set the angle of the yellow color channel, which lets you specify how yellow mixes with colors in other channels.

Lets you set the angle of the black color channel, which lets you specify how black mixes with colors in other channels.

Lets you set the radius of the biggest halftone dot.

Psychedelic

Lets you set the intensity of the psychedelic effect.

Solarize

Lets you set the intensity of the solarize effect.

Contour Filters

Edge Detect

Enable to apply a white fill to areas that are not outlined.

Enable to apply a black fill to areas that are not outlined.

Enable to apply the selected color to areas that are not outlined.

Lets you choose a color to apply to areas that are not outlined.

Lets you choose a color (from the Image Window) to apply to areas that are not outlined.

Lets you set the intensity of the edge detection.

Find Edges

Enable to create a smooth, blurred outline.

Enable to create a sharp, crisp outline.

Lets you set the intensity of the find edges effect.

Trace Contour

Lets you set the brightness threshold that is used for outlining.

Enable to trace areas of the image where the brightness levels of the pixels fall below the value you set using the Level slider.

Enable to trace the areas of the image where the brightness values of the pixels exceed the value you set using the Level slider.

Creative Filters

Crafts

Lets you choose a craft item upon which the image is based.

Lets you set the size of the craft item.

Lets you set the percentage of the image that is covered with craft items.

Lets you set the amount of light in the image.

Lets you set the angle of the craft items.

Lets you specify the angle of the craft items.

Crystallize

Lets you set the size of the crystals.

Fabric

Lets you choose a fabric item upon which the image is based.

Lets you set the size of the fabric item.

Lets you set the percentage of the image that is covered with fabric items.

Lets you set the amount of light in the image.

Lets you set the angle of the fabric items.

Lets you specify the angle of the fabric items.

Frame

Select Tab

Displays the current frame.

Lets you choose a preset frame and displays the name of the frame in the Current Frame box.

Opens the Save Preset dialog box, which lets you save the current frame.

Deletes the current frame.

Removes the current frame from the Preview Window.

Lets you choose or load a frame.

Modify Tab

Lets you choose a frame color.

Lets you choose a frame color from the Image Window.

Lets you set the transparency of the frame.

Lets you blur or feather the edges of the frame.

Lets you choose a blend style that determines how the frame blends with the image.

Lets you set the size of the frame from left to right.

Lets you set the size of the frame from top to bottom.

Enable to maintain equal horizontal and vertical values for the frame size.

Lets you set the angle of the frame.

Lets you specify the angle of the frame.

Reverses the frame from right to left.

Reverses the frame from top to bottom.

Lets you set a center point in the Image Window from which the frame effect originates. The Align button is on when the button appears pressed.

Returns the frame to its original location.

Glass Block

Lets you set the width of the glass blocks.

Lets you set the height of the glass blocks.

Enable to maintain equal height and width values for the glass blocks.

Kid's Play

Lets you choose a game item upon which the image is based.

Lets you set the size of the game item.

Lets you set the percentage of the image that is covered with game items.

Lets you set the amount of light in the image.

Lets you set the angle of the game items.

Lets you specify the angle of the game items.

Mosaic

Lets you set the size of the mosaic pieces.

Lets you choose a background color upon which the mosaic is created.

Lets you choose a background color (from the Image Window) upon which the mosaic is created.

Enable to create a frame around the mosaic.

Particles

Enable to sprinkle the image with stars.

Enable to sprinkle the image with bubbles.

Lets you set the size of the particles.

Lets you set the degree to which the image is covered with particles.

Lets you set the amount of color in the particles.

Lets you set the degree to which you can see through the particles.

Lets you set the direction of the light.

Lets you specify the direction of the light.

Scatter

Lets you set the scattering pattern of pixels from left to right.

Lets you set the scattering pattern of pixels from top to bottom.

Enable to maintain equal horizontal and vertical values.

Smoked Glass

Lets you set the degree to which you can see through the glass tint.

Lets you set the amount of blurring on the image.

Lets you choose a tint color.

Lets you choose a tint color from the Image Window.

Stained Glass

Lets you set the size of the stained glass fragments.

Lets you set the brightness of the effect.

Lets you specify the width of the solder between the stained glass pieces.

Lets you choose a solder color.

Lets you choose a solder color from the Image Window.

Enable to create three-dimensional lighting.

Vignette

Enable to use black as the frame color.

Enable to use white as the frame color.

Enable to use a custom color as the frame color.

Lets you choose a frame color.

Lets you choose a frame color from the Image Window.

Enable to use an oval frame.

Enable to use a circular frame.

Enable to use a rectangular frame.

Enable to use a square frame.

Lets you set the frame size.

Lets you set the degree to which the pixels in the image blend into the frame.

Vortex

Lets you choose a vortex brushstroke type.

Lets you set the brushstroke size.

Lets you set the center point in the Image Window from which the vortex originates. The Set Center button is on when the button appears pressed.

Lets you set the direction of the central pixels in the vortex.

Lets you specify the direction of the central pixels in the vortex.

Lets you set the direction of the peripheral pixels in the vortex.

Lets you specify the direction of the peripheral pixels in the vortex.

Weather

Enable to create a snowy weather effect.

Enable to create a rainy weather effect.

Enable to create a foggy weather effect.

Lets you set the intensity of the weather effect.

Lets you set the size of the weather elements.

Lets you set the direction of the rain.

Lets you specify the direction of the rain.

Randomly distributes the pixel placement.

Lets you specify a value to randomly distribute the pixel placement.

Custom Filters

Alchemy

Brush Tab

Selects one of six default brush shapes.

Enable to apply the brushstrokes without a specific or repeating pattern.

Enable to apply patterned brushstrokes.

Enable to apply the brushstrokes so that the brightest portion of the stroke is always visible.

Opens the Load Brush dialog box, which lets you load a preset brush.

Randomly distributes the alchemy pixel placement.

Lets you specify a value to randomly distribute the alchemy pixel placement.

Lets you set the brushstroke variation from left to right.

Lets you set the brushstroke variation from top to bottom.

Lets you set the concentration of the brushstrokes.

Lets you choose a preset alchemy style.

Opens the Save Preset dialog box, which lets you save the current alchemy style.

Deletes the current alchemy style.

Lets you set the center point in the Image Window from which the alchemy effect originates. The Set Center button is on when the button appears pressed.

Color Tab

Enable to base each brushstroke on the image pixel color that falls in the center of the brushstroke.

Enable to base all brushstrokes on the color that you choose from the color picker.

Lets you choose a brushstroke color.

Enable to apply the brushstrokes to the image.

Enable to apply the brushstrokes to a solid colored background.

Lets you choose a color for a solid colored background.

Lets you set the amount of hue variation each brushstroke contains.

Lets you set the amount of saturation variation each brushstroke contains.

Lets you set the amount of brightness variation each brushstroke contains.

Size Tab

Lets you set the size of the brushstroke, according to the pattern you choose from the Vary Brush Size list box.

Lets you set the amount of variation in the size of the brushstrokes.

Lets you set the contrasting size of the brushstroke, according to the pattern you choose from the Vary Brush Size list box.

Lets you choose a pattern style.

Angle Tab

Lets you set the angle of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the amount of variation in the brushstroke angles.

Lets you set the contrasting angle of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the transparency of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Lets you set the amount of variation between the transparency levels of the brushstrokes.

Lets you set the contrasting transparency of the brushstroke, according to the pattern you choose from the Vary Brush Angle list box.

Band Pass

Lets you set the frequency levels of the image.

Lets you set the band width.

Bump Map

Opens the Load Bump Map Files dialog box, from which you can open an image to use as a bump map.

Enable to stretch a single bump map over the entire image area.

Enable to repeat the bump map image to cover the entire image area.

Lets you specify the width of the bump map tiles.

Lets you specify the height of the bump map tiles.

Enable to maintain equal proportions for the width and height of the tiles.

Lets you choose a preset bump map style upon which the bump map is based.

Opens the Save Preset dialog box, which lets you save the current bump map.

Deletes the current bump map.

Enable to reverse the current bump map.

Enable to soften the rough edges of the current bump map.

Lets you set the size of the bump map.

Lets you set the clipping of the lower parts of the bump map.

Lets you set the clipping of the upper parts of the bump map.

Lets you set the amount of highlighting in the bump map.

Lets you set the path of the directional light source.

Lets you specify the path of the directional light source.

Lets you set the decline of the directional light source.

Lets you specify the decline of the directional light source.

Lets you choose a color for the directional light source.

Lets you choose a color (from the Image Window) for the directional light source.

Lets you set the amount of directional light.

Enable to ensure that the overall brightness of the image is maintained and falls between the values of 1 and 255.

Lets you choose a color for the ambient light source.

Lets you choose a color (from the Image Window) for the ambient light source.

Lets you set the amount of ambient light.

User Defined

Lets you specify a name for the User Defined filter.

Opens the Load User Defined Filter Files dialog box, from which you can load a User Defined filter.

Opens the Save User Defined Filter Files dialog box, which lets you save the current User Defined filter.

Lets you specify a value by which to divide the product of each matrix value and the brightness value of the corresponding pixel.

Lets you specify a value that is added to the pixel values.

Enable to ensure the color values remain within the range of 0 to 255.

Enable to ensure the colors of the image are maintained.

Lets you specify values in the Filter Values matrix to create different effects.

Enable to set values in the Filter Values matrix to create different effects.

Distort Filters

Blocks

Lets you choose a fill type for the empty area in the image.

Lets you choose a fill color for the empty area in the image.

Lets you choose a fill color (from the Image Window) for the empty area in the image.

Lets you set the width of each block piece.

Lets you set the height of each block piece.

Enable to maintain equal values for the height and width of the block pieces.

Lets you set the distance between the block pieces.

Displace

Enable to tile multiple, side-by-side copies of the displacement map over the image.

Enable to extend the displacement map to cover the image.

Lets you choose between stretching the edges of the image to fill empty areas or using the opposite edge of the image to fill empty areas.

Lets you set the displacement map position from left to right.

Lets you set the displacement map position from top to bottom.

Displays the current displacement map.

Lets you choose a displacement map.

Opens the Load Displacement Map Files dialog box, from which you can open a displacement map.

Mesh Warp

Displays the image with a superimposed grid and lets you manipulate the image by dragging the nodes that intersect the gridlines.

Lets you set the number of grid lines. A higher number of grid lines enhances your ability to manipulate the image.

Lets you choose a Mesh Warp style.

Opens the Save Mesh Warp Files dialog box, which lets you save the current Mesh Warp style.

Deletes the current Mesh Warp style.

Offset

Lets you set the position of the image from left to right.

Lets you set the position of the image from top to bottom.

Enable to specify the horizontal and vertical shift values relative to the size of the image or object.

Lets you choose a fill style for the empty areas of an image.

Lets you choose a color to fill the empty areas.

Lets you choose a color (from the Image Window) to fill empty areas.

Pixelate

Enable to divide the image into square blocks.

Enable to divide the image into rectangular blocks.

Enable to divide the image into a series of arcs.

Lets you set the center point around which the radial pixelate effect originates. The Set Center button is on when the button appears pressed.

Lets you set the block or arc width.

Lets you set the block or arc height.

Lets you set the percentage by which you can see through the pixelate effect.

Ripple

Lets you set the number of ripples in the primary wave.

Lets you set the size of the primary wave.

Enable to create a perpendicular wave.

Lets you set the size of the perpendicular wave.

Enable to create waves with jagged edges.

Lets you set the angle of the waves.

Lets you specify the angle of the waves.

Displays a graphic representation of the waves.

Shear

Lets you choose an editing style for the response curve.

Creates a response curve perpendicular to the vertical axis.

Creates a response curve perpendicular to the horizontal axis.

Softens jagged lines on the response curve when you are using the Freehand editing style.

Lets you set the degree to which the image conforms to the response curve.

Lets you choose a fill style for the empty image areas.

Lets you choose a color to fill the empty areas.

Lets you choose a color (from the Image Window) to fill empty areas.

Opens the Load Shear Map Files dialog box, from which you can load a Shear filter.

Opens the Save Shear Map Files dialog box, which lets you save the current shear map.

Displays the current shear map and lets you reshape the response curve.

Swirl

Enable to twist the image to the right.

Enable to twist the image to the left.

Lets you set the number of 360-degree rotations.

Lets you set the number of partial rotations.

Displays a graphic representation of the swirl.

Lets you set the center point in the Image Window from which the swirl originates. The Set Center button is on when the button appears pressed.

Tile

Lets you set the number of times the image appears along the horizontal axis.

Lets you set the number of times the image appears along the vertical axis.

Enable to create an equal number of horizontal and vertical tiles.

Wet Paint

Lets you set the amount of dripping and the colors that drip.

Lets you set the size of the paint drips.

Whirlpool

Lets you set the distance between swirls.

Lets you set the length of each swirl.

Lets you set how many times each swirl turns.

Lets you set the visibility of fine lines in the swirls.

Lets you choose a preset Whirlpool style.

Opens the Save Preset dialog box, which lets you save the current whirlpool style.

Removes the current whirlpool style.

Enable to distort the whirlpool.

Wind

Lets you set the strength of the wind effect.

Lets you set the percentage by which you can see through the wind effect.

Lets you set the direction of the wind.

Lets you specify the direction of the wind.

Noise Filters

Noise Tune

Lets you set the degree of noise that is applied to the image.

Lets you set the concentration of random pixels that appear on the surface of the image.

Produces a thin, light-colored grain.

Prioritizes colors along a Gaussian curve.

Adds colors randomly to produce a granular appearance.

Scatters colors to create a smooth appearance.

Intensifies the color in certain areas by adding pixels of similar color.

Removes noise from scanned images that have a grainy appearance.

Lightens an image without washing out image detail.

Scatters colors in the image to create a soft, blurred effect with minimal distortion.

Softens edges to reduce the speckled effect that can occur during scanning.

Cancels your last action.

Add Noise

Enable to apply noise along a Gaussian distribution curve.

Enable to apply noise that produces a thin, light-colored grain.

Enable to apply noise that produces a uniform granular appearance.

Lets you set the intensity and color value range affected by the noise.

Lets you set the compression of random pixels appearing on the image.

Enable to add a significant amount of noise.

Enable to create noise using randomly-colored pixels.

Enable to create noise using the color you choose from the color picker.

Lets you choose a color for the noise.

Lets you choose a color (from the Image Window) for the noise effect.

Diffuse

Lets you set the intensity of the diffuse effect.

Dust And Scratch

Lets you set the amount of image noise reduction.

Lets you set the number of pixels that are successively changed by the dust and scratch effect.

Maximum

Lets you set the intensity of the maximum filter.

Lets you set the number of pixels that are changed by the maximum effect.

Median

Lets you set the number of pixels that are changed by the median effect.

Minimum

Lets you set the intensity of the minimum effect.

Lets you set the number of pixels that are changed by the minimum effect.

Remove Moire

Lets you set the amount of noise to remove.

Enable to apply a high-quality effect at a slower speed.

Enable to apply a lower-quality effect at a faster speed.

Displays the original resolution of the image.

Lets you specify the resolution of the image.

Remove Noise

Lets you set the brightness level at which pixels are considered noise.

Enable to automatically calculate and apply the noise reduction level that is required to improve image quality.

Render Filters

3D Stereo Noise

Lets you set the three-dimensional depth of the stereogram image.

Enable to display two dots that help you focus on the stereogram image.

Lens Flare

Enable to create a lens flare that mimics the focal lengths between a standard 50 mm lens and the magnified perspective of a 300 mm telephoto/zoom lens.

Enable to create a lens flare that mimics a moderate wide-angle lens.

Enable to create a lens flare that mimics a moderate telephoto/zoom lens.

Lets you set the intensity of the lens flare.

Lets you choose a lens flare color.

Lets you choose a lens flare color from the Image Window.

Lets you set the center point in the Image Window from which the lens flare originates. The Set Center button is on when the button appears pressed.

Lighting Effects

Main Area (Bottom)

Adds a light source to the Preview Window.

Deletes the selected light source from the Preview window.

Lets you view the light sources in the Preview window.

Lets you specify the horizontal coordinate for the position of the light source.

Lets you specify the vertical coordinate for the position of the light source.

Lets you choose a preset lighting style.

Opens the Save Preset dialog box, which lets you save the current lighting source.

Deletes the current lighting source.

Light Source Tab

Enable to apply a concentrated light source.

Enable to apply a filtered light source.

Enable to activate the light source.

Lets you choose a light source color.

Lets you choose a light source color from the Image Window.

Lets you set the level of illumination.

Lets you set the focus of the light.

Lets you set the amount of fading at the edge of the light shaft.

Lets you specify the direction of the light source.

Lets you set the slope of the light source.

Applies the Omni preset light source style.

Lets you set the amount of white the light source contains.

Atmosphere Tab

Lets you set the intensity of the ambient light.

Enable to activate the ambient light.

Lets you choose an ambient light color.

Lets you choose an ambient light color from the Image Window.

Lets you set the amount of light in the image.

Lets you choose a color channel in which to create a texture.

Lets you set the amount of projecting detail on the surface of the image.

Lets you set the variation of the texture.

Sharpen Filters

Sharpen Tune

Accentuates edge detail and sharpens smooth areas.

Accentuates edge detail without affecting the rest of the image.

Sharpens the overall focus of the image.

Analyzes similarly colored pixels to determine the direction in which to apply the greatest amount of sharpening.

Lets you set the intensity of the sharpening effect.

Lets you set the amount by which the value of a given pixel must change before the sharpen effect is applied.

Cancels your last action.

Adaptive Unsharp

Lets you set the degree of the sharpening effect.

Directional Sharpen

Lets you set the intensity of the directional sharpen effect.

High Pass

Lets you set the degree to which shadow detail is removed.

Lets you set the bleed rate of the image colors.

Sharpen

Lets you set the degree to which edge detail is accentuated.

Lets you determine how great a change in value must occur to any pixel before the effect is applied.

Enable to prevent dramatic shifts in hue when applying a sharpening effect.

Unsharp Mask

Lets you set the intensity of the unsharp mask effect.

Lets you set the number of pixels that are affected simultaneously.

Lets you set how many pixels are affected by the unsharp mask effect.

Texture Filters

Brick Wall

Lets you set the texture of the bricks.

Lets you specify width of the bricks.

Lets you specify height of the bricks.

Enable to set equal values for the width and height of the bricks.

Lets you specify the size of the space between the bricks.

Lets you set the direction of the light hitting the bricks.

Lets you specify the direction of the light hitting the bricks.

Bubbles

Lets you set the width of the bubbles.

Lets you set the number of bubbles that cover the image.

Lets you set the direction of the light hitting the bubbles.

Lets you specify the direction of the light hitting the bubbles.

Enable to produce distortion within the bubbles through light refraction.

Canvas

Lets you set the degree to which you can see through the effect.

Lets you set the intensity of the raised, relief effect.

Lets you set the position of the canvas map by shifting from left to right.

Lets you set the position of the canvas map by shifting from top to bottom.

Enable to change the offset of horizontal tiles.

Enable to change the offset of vertical tiles.

Enable to stretch the canvas map to fit the image.

Lets you set the offset of the canvas map tile.

Displays the current canvas map.

Displays the name of the current canvas map.

Opens the Load Canvas Map Files dialog box, from which you can open an image to use as a canvas map.

Cobblestone

Lets you set the roughness of the cobblestones.

Lets you set the size of the cobblestones.

Lets you specify the amount of space between the cobblestones.

Lets you set the direction of the light hitting the cobblestones.

Lets you specify the direction of the light hitting the cobblestones.

Enable to distort the shape of the cobblestones.

Elephant Skin

Lets you set the intensity of the elephant skin effect.

Lets you choose a color for the wrinkles.

Lets you choose a color (from the Image Window) for the wrinkles.

Randomly distributes the placement of the wrinkles.

Lets you specify a value to randomly distribute the placement of the wrinkles.

Etching

Lets you set the amount of image detail.

Lets you set the depth of the etching.

Lets you set the direction of the light hitting the etching.

Lets you specify the direction of the light hitting the etching.

Lets you choose a color for the surface of the etching.

Lets you choose a color (from the Image Window) for the surface of the etching.

Plastic

Lets you set the brightness of the image accents.

Lets you set the depth of the plastic wrap.

Lets you set the smoothness of the plastic wrap.

Lets you set the direction of the light hitting the plastic wrap.

Lets you specify the direction of the light hitting the plastic wrap.

Lets you choose a color for the plastic wrap.

Lets you choose a color (from the Image Window) for the plastic wrap.

Plaster Wall

Lets you set the amount of detail in the plaster.

Lets you set the amount of light hitting the plaster wall.

Randomly distributes the placement of the brushstrokes.

Lets you specify a value to randomly distributes the placement of the brushstrokes.

Relief Sculpture

Lets you set the amount of image detail in the relief sculpture.

Lets you set the amount of embossing in the relief sculpture.

Lets you set the amount of blurring in the relief sculpture.

Lets you set the direction of the light hitting the relief sculpture.

Lets you specify the direction of the light hitting the relief sculpture.

Lets you choose a surface color for the relief sculpture.

Lets you choose a surface color (from the Image Window) for the relief sculpture.

Screen Door

Enable to see black-and-white background through the screen door.

Enable to see colored background through the screen door.

Lets you set the density of the screen door mesh.

Lets you set the sharpness of the image pixels.

Lets you set the lightness of the image pixels.

Stone

Lets you set the roughness of the stone effect.

Lets you set the amount of detail in the stone effect.

Lets you choose a preset stone style upon which the image is based.

Opens the Save Preset dialog box, which lets you save the current stone style.

Deletes the current stone style.

Lets you set the direction of the light hitting the stones.

Lets you specify the direction of the light hitting the stones.

Enable to create a mirror image of the stone texture.

Underpainting

Lets you set the intensity of the underpainting.

Lets you set the amount of light in the underpainting.

Fancy Effects

Terrazzo

Displays the image and resize area that is used to create a kaleidoscopic pattern.

Opens the Symmetry dialog box, which lets you choose a kaleidoscopic pattern.

Displays how the base tile looks using the current settings.

Displays the dimensions (in pixels) of the base tile.

Opens the Save Tile dialog box, which lets you save the current tile.

Displays the different symmetry patterns you can use as the basis for the kaleidoscopic pattern.

Lets you choose an image to use as the basis for the kaleidoscopic pattern.

Lets you set the fade rate between base tiles.

Enable to view the boundary that indicates where one base tile fades into the next.

Lets you set the amount by which you can see through the Terrazzo image.

Lets you choose a merge mode for the tiles.

Enable to continuously update the Result window with your changes.

Global Bitmaps (Options Dialog Box)

Enable to preview an image in a full screen view.

Enable to preview an image (before and after an effect filter is applied) in two separate windows.

Enable to preview an image (with the effect filter applied) in one large window.

Enable to preview an image using the last preview method (i.e., full screen, before and after, etc.).

Enable to preview an image using the last values that you selected in the effects filter dialog box.

Object linking and embedding

Object linking and embedding (OLE) is a method of exchanging information between applications. Using OLE, you can take selected objects or entire files from one application, called the source application, and place them into another application, called the destination application. Objects that are placed into an application using OLE are called OLE objects. You can freely move objects and files between applications as long as all the applications involved support OLE.

Linking is useful when you want to use an object several times in the same file or in multiple files. A linked object remains connected to its source file; whereas an embedded object is not linked to its source file but is integrated into the new file. Embedding results in a larger file size, but is useful when you want to include all objects in one file.

In this section, you'll learn about

- inserting linked or embedded objects into another application
- editing linked or embedded objects

Inserting linked or embedded objects into another application

Corel PHOTO-PAINT lets you create OLE objects that you can insert into other applications. You can link an object by copying it in Corel PHOTO-PAINT and pasting it into another application. You can also embed an object from Corel PHOTO-PAINT into another application as an OLE object.

{button ,AL("Inserting linked or embedded objects into another application";0,"Defaultoverview",)} How to

To insert a linked object

1 Select an object in Corel PHOTO-PAINT, and click **Edit**  **Copy**.

2 In the destination application, click **Edit**  **Paste special**.

3 Enable the **Paste link** option.



Note

- The file from which you copy the object in Corel PHOTO-PAINT must be saved before you insert the object in the destination application.

{button ,AL('Inserting linked or embedded objects into another application;',0,"Defaultoverview",,)} [Related topics](#)

To insert an embedded object

- 1 In Corel PHOTO-PAINT, select an object.
- 2 Drag the selected object to the destination application window.



Note

- When you insert an embedded object by dragging, the application windows of both Corel PHOTO-PAINT and the destination application must be visible.



Tip

- Dragging an object from one application to another deletes the object from the source application and places it in the destination application. If you want to leave a copy of the object in Corel PHOTO-PAINT, hold down **CTRL + SHIFT** while you're dragging.

{button ,AL(^'Inserting linked or embedded objects into another application;';0,"Defaultoverview",,)} [Related topics](#)

Editing linked or embedded objects

You can edit a linked or embedded object created in Corel PHOTO-PAINT and inserted into another application as an OLE object. You can edit a linked object by editing its source file in Corel PHOTO-PAINT. Any changes you make to the source file are automatically applied to the linked object. An embedded object is edited without switching to Corel PHOTO-PAINT. Instead, Corel PHOTO-PAINT starts within the application window of the active application.

{button ,AL('AEditing linked or embedded objects;',0,"Defaultoverview",)} How to

To edit a linked or embedded object

- 1 Double-click the linked or embedded object to start Corel PHOTO-PAINT.
- 2 Edit the object.
- 3 Save the changes.
- 4 Close Corel PHOTO-PAINT.
- 5 Return to the active application window to review the edits.



Tip

- You can also edit a linked or embedded object by starting Corel PHOTO-PAINT and opening the file directly.

{button ,AL(^AEditing linked or embedded objects;',0,"Defaultoverview",)} Related topics

Movie navigation controls

Tells you the number of the active frame and the number of frames in the movie.

Lets you advance to the next frame, or insert a frame if one doesn't exist.

Lets you rewind to the previous frame, or insert a frame if one doesn't exist.

Lets you rewind to the first frame of the movie.

Lets you fast forward to the last frame of the movie.

Partial Load Movie dialog box

Lets you set the range of frames to load.

Lets you set the number of the frame displayed in the Preview window.

Returns all controls in the Partial Load Movie dialog box to their default settings.

Lets you specify the first frame of the range to open.

Lets you specify the last frame of the range to open.

Displays the first frame in the Preview window.

Displays the previous frame in the Preview window.

Plays in the Preview window the entire movie or the selected frames if the Play Only Selected Range check box is enabled.

Stops the movie that is playing in the Preview window.

Displays the next frame in the Preview window.

Displays the last frame in the Preview window.

Enable to play only the frames in the range you choose.

Displays the selected frame, or lets you preview the entire movie.

Insert Frame and Insert File dialog boxes

Lets you specify the number of frames to insert.

Enable to insert the new frame(s) before the frame specified in the Frame box.

Enable to insert the new frame(s) after the frame specified in the Frame box.

Enable to insert copies of the current frame.

Enable to insert blank frames containing the paper color.

Lets you specify the frame before or after which you want to insert the new frames.

Delete Frame dialog box

Lets you specify the first frame of the range to delete, move, or apply a script to.

Lets you specify the last frame of the range to delete, move, or apply a script to.

Move Frames dialog box

Lets you specify the frame before or after which you want to place the new frames.

Enable to place the frame(s) before the frame specified in the Frame box.

Enable to place the frame(s) after the frame specified in the Frame box.

Go To Frame dialog box

Lets you specify the frame you want to display in the Image Window.

QuickTime VR dialog box

Displays the available nodes, and lets you select a node.

Adds a new node to the movie.

Deletes a node from the movie

QuickTime VR dialog box - Node tab

Lets you type a name for the selected node.

Lets you type a comment for the selected node.

Lets you choose a compression type.

Lets you type the number of images you want in a row.

Displays the number of rows value based on the number of images per row you specify.

Enable to play the movie as soon as you load it in QuickTime VR.

Enable to set the movie to play continuously when you load it in QuickTime VR.

Enable to rotate the object more than 360 degrees on the horizontal axis.

Enable to rotate the object more than 360 degrees on the vertical axis.

Enable to zoom in and out.

Enable to let the object move when zoomed.

Enable to cause horizontal movements of the mouse to act as if they were vertical.

Enable to cause vertical movements of the mouse to act as if they were horizontal.

Enable to reverse the vertical and horizontal controls.

QuickTime VR dialog box - VR World tab

Lets you type a name for the VR World.

Lets you type a width value (in pixels) for the size of the movie when you view it in QuickTime VR.

Lets you type a height value (in pixels) for the size of the movie when you view it in QuickTime VR.

Enable to maintain the width-to-height ratio of the image.

QuickTime VR dialog box - Hot Spots tab

Enable to link the hot spot object to a node in the Link To list.

Enable to link the hot spot object to a URL.

Lets you type the URL that the hot spot object links to.

Displays a list of all available objects in the active image.

Displays a list of all available nodes that hot spots can link to.

QuickTime VR - Resolution dialog box

Enable to create a node with the original resolution of the image.

Enable to reduce the size of the node to half its original size.

Enable to reduce the size of the node a quarter its original size.

Enable to reduce the size of the node to a thumbnail preview size.

Gif 89a

File settings

Enable to automatically choose the width and height of the paper.

Lets you specify the width of the image.

Lets you specify the height of the image.

Lets you specify the number of colors in the image.

Lets you specify the for the background color settings.

Enable to loop the frames. Looping means that the frame sequence repeats after it has completed.

Enable to specify the number of times that the animation repeats.

Enable to save only the difference between the files, rather than the entire image files.

Lets you specify the number of times the animation will repeat.

Displays a preview of the image.

Displays the original image.

Displays the image with the enhancements you applied.

Selects the color from the image you want to make transparent.

Enable to make the animation loop and repeat itself continuously.

Displays the paper size options and lets choose options.

Displays the color options and lets you choose options.

Displays the frame repetition option and lets you choose options.

Frame settings

Enable to specify no transparent color in the image.

Enable to make a specified color transparent.

Lets you specify a color that you want to make transparent.

Select a color from the color palette to make transparent.

Lets you specify the position of the frame in the sequence.

Enable to use the global palette.

Enable to use the local palette which consist of colors in the image.

Enable to interlace the pixel rows of the image. Interlacing means that the image refreshes itself after each frame is loaded.

Lets you specify the frame delay. The frame delay is the amount of time between frames.

Lets you specify how the previous frame disappears.

Applies only the frame settings that have changed.

Applies all frame settings.

Lets you specify the index of the Color Palette.

Displays the color palette of the image.

Selects the color from the image you want to make transparent.

Resets the image to its original state.

Displays the image you are currently working with.

Displays the transparency options and let you choose options.

Displays the palette options and lets you choose options.

Displays the positioning options and lets you choose options.

Select Color

Displays the transparency options and lets you choose options.

Displays a preview of the original image before you apply any enhancements.

Import 3D Model

General

Displays the 3D model or light object.

Selects the 3D model or light object.

Rotates the 3D model or light object.

Changes the camera lens magnification.

Drags the 3D model into the Preview Window.

Rotates the camera.

Displays and hides light objects in the 3D model.

Size Tab

Displays the options for setting the image size and resolution.

Lets you specify the width of the 3D model.

Lets you specify the height of the 3D model.

Lets you choose the unit of measure for the height and width of the 3D model.

Lets you specify the resolution of the 3D model.

Enable to maintain the height-to-width ratio of the 3D model.

Restores the 3D model to its original settings.

Displays the new image size.

Render Tab

Lets you choose to display the 3D model as a wire frame or interactive image.

Distant Lights Tab

Lets you add distant lights.

Enable to turn on the selected light.

Lets you choose a light type.

Opens the Color dialog box, from which you can choose a color for the light.

Lets you set a brightness for the light.

Enable to show shadows.

Lets you choose the falloff distance, which determines how the brightness of the light diminishes toward the end of its range.

Lets you choose a pattern for the angular falloff, which determines how the brightness of the light diminishes toward the edge of the cone.

Lets you set the half angle.

Lets you set the angle of the rays of the spotlight.

Enable to apply the light to the front of the 3D model.

Enable to apply the light to the back of the 3D model.

Sends the light to the back or front of the 3D model.

Adds a light.

Removes a light.

Ambient Lights Tab

Adobe Illustrator Export (AI)

Lets you choose an Adobe Illustrator file format.

Enable to export text as curves.

Enable to export text as editable characters.

Enable to export a file that will be edited on a Macintosh system.

Enable to export a file that will be edited on a PC compatible system.

Enable to convert spot colors to process colors when you export the file.

Enable to simulate effects you have applied to outlines (such as adding arrowheads, corners, or creating dashed lines) in Adobe Illustrator.

Enable to include placed images in the exported file.

Enable to simulate complex filled curves.

Enable to correct colors using the current profile.

Enable to include the version 7 preview image.

PCD Import

Lets you choose the color mode of the image.

Lets you choose the image type.

Displays the original image before any enhancements have been made.

Displays the image after the enhancements have been made.

Displays a preview of the image.

Resets the image to its original state.

Lets you specify the amount of red in the image.

Lets you specify the amount of green in the image.

Lets you specify the amount of blue in the image.

Lets you specify the saturation of the image.

Lets you specify the brightness of the image.

Enable to remove the scene balance adjustments made by the photofinisher when the original image is scanned and placed on the photo CD.

Enable to check for out-of-gamut colors, which are pure red or pure blue.

Lets you choose a contrast level, which is the difference in tone between the dark and light areas of an image.

OS/2 BMP Export

Enable to use the OS/2 version 1.3 file format. This format does not support file compression.

Enable to use the OS/2 version 2.0 or later. This format supports file compression.

JPEG Export

Displays a preview of the original image before you apply any enhancements.

Displays the image with the enhancements you have applied.

Resets the image to the default settings.

Displays a preview of the image.

Lets you specify the compression level of the image. Higher or lower compression levels affect the file size and quality of the image.

Lets you specify the smoothing of the image. Smoothing makes transitions between adjacent colors less pronounced.

Enable to use progressive loading. As the image data loads, the quality improves from unfocused to clear.

Enable to have an encoding method chosen that will produce the smallest file.

Lets you choose an encoding method subformat. Depending on the image, one of the available options will yield a smaller file size.

Displays the current image size.

Displays the current file size.

Displays the available encoding methods and lets you choose a encoding method.

Displays the available properties and lets you choose which properties you want.

GEM Export

Enable to export text as curves.

Enable to export curves as combinations of small line segments. Select this option if the application in which you intend to use the exported file does not understand Bezier curve information or if you want to export curve objects as polylines rather than Bezier curves.

BRS Import (importing .CUR and .ICO)

Displays the original image.

Displays the image with the enhancements you applied.

Enable to be able to choose the color of the transparent areas of the icon or cursor when you edit the image.

Enable to be able to choose the color of any inverse colors when you edit the image. Colors you have specified as inverse in an icon or cursor file display as the inverse of the background they are on.

Displays the color of any inverse colors when you edit the image.

Displays the color index options and lets you choose a option.

Displays the color of the transparent areas of the icon or cursor when you edit the image.

Resets image the to its original state.

Displays a preview of the image.

Displays the current image size in pixels.

Lets you choose image's color from color palette.

Cursor Export (CUR files)

Displays a preview of the cursor.

Displays the coordinates (x, y) of the cursor hot spot.

Lets you define the coordinates (x, y) of the cursor hot spot. The hot spot is the point that is used to click with the cursor.

Enable to make the masked area of the cursor transparent.

Lets you choose the inverse color.

Lets you choose the inverse color.

Displays the color that is selected to become the inverse color.

Lets you choose the color that you want to make transparent.

Lets you choose the color that you want to make transparent.

Displays the color that is selected to become transparent.

GIF Export

Lets you choose the color of the image from the Color Palette.

Enable to have no areas of the image display as transparent when you open the image in a Web browser.

Enable to make the masked area of the image transparent.

Enable to make a color from the image transparent. Use Image Color to make transparent backgrounds.

Enable to invert the image's mask.

Enable to use interlacing when you load the image. As the data loads, the image quality improves from unfocused to clear.

Lets you specify the index value of the color.

Opens the Color dialog box, which lets you select a color that is transparent when displayed in a Web browser.

Displays the color that is selected to become transparent when displayed in a Web browser.

Lets you specify the color component values of the selected color.

Displays the original image.

Displays the image with the enhancements you applied.

Makes color transparent when selected.

Resets the image to its original format.

Displays a preview of the image.

Displays the transparency options that are available.

PNG Export

Lets you choose the color of the image from the Color Palette.

Enable to have no areas of the image display as transparent when you open the image in a Web browser.

Enable to make the masked area of the image transparent.

Enable to make a color from the image transparent. Use Image Color to make transparent backgrounds.

Enable to invert the image's mask.

Enable to use interlacing when you load the image. As the data loads, the image quality improves from unfocused to clear.

Lets you specify the index value of the color.

Opens the Color dialog box, which lets you select a color that is transparent when displayed in a Web browser.

Displays the color that is selected to become transparent when displayed in a Web browser.

Lets you specify the color component values of the selected color.

Displays the original image.

Displays the image with the enhancements you applied.

Makes color transparent when selected.

Resets the image to its original format.

Displays a preview of the image.

Displays the transparency options that are available.

HPGL Options (PLT import)

Displays the pens you can assign to individual colors to reproduce the image on the page.

Lets you choose the color to assign to the selected pen.

Lets you specify the width of the selected pen, in mm.

Displays the width of the selected pen.

Lets you specify the velocity assigned to the pen, in cm.

Displays the velocity assigned to the pen.

Lets you specify the velocity assigned to the pen.

Select to define the pens as unused.

Lets you choose a pen library. A pen library is a saved group of settings.

Saves the current pen settings as a pen library.

Deletes the selected pen library from the Pen Libraries list box.

Lets you specify the scaling percentage of the image.

Enable to scale the image.

Lets you specify the size at which the image is imported.

Enable to override the current pen widths.

Resets the pen settings to their default settings.

Enable to override the current pen colors.

Displays the velocity assigned to the pen in cm/s.

TGA Export

Enable to use the Normal file format. You can't save masks if you use the Normal TGA file format.

Enable to use the Enhanced TGA file format, which saves any masks with the image. You can't save black-and-white images as .TGA files.

WMF Export

Enable to export text as editable characters.

Enable to export text as curves.

Enable to include a header with the file that specifies the dimensions of the image.

Displays the text options, and lets you select which one you want.

EPS Export

Enable to embed a thumbnail representation of the image in the file.

Lets you choose an image format for the thumbnail.

Lets you choose the color depth of the image thumbnail, which determines the number of colors used to create the thumbnail.

Lets you specify the resolution for the image thumbnail.

Enable to ensure that only the image area that is enclosed by a path or a mask marquee is displayed or printed when you use the .EPS file in another application.

Enable to save only the contents of the selection in the .EPS file.

Enable to save the contents of the image area enclosed by the specified path.

Lets you specify a value that controls the accuracy with which curved path segments are rendered on an output device, such as a printer.

Enable to permanently remove the sections of the image that are outside the mask marquee or path.

Import PostScript(.PS)

Enable to export text as curves.

Enable to export text as editable characters.

Enable to return postscript errors that might occur during conversion.

Lets you specify the amount of virtual memory.

Displays the virtual memory and lets you specify the amount of virtual memory.

Displays the options that are available for importing text.

WordPress Graphic export

Enable to export the image as a 16 color image.

Enable to export the image as a 256 color image.

Enable to export text as editable characters.

Enable to export text as curves.

Enable to export the file in the format of WordPerfect Version 1.

Enable to export the file in the format of WordPerfect Version 2.

Displays your choose of the colors, and lets you select which one you want.

Displays the text options, and lets you select which one you want.

Displays the versions available, and lets you select which one you want.

CGM Export

Lets you choose the CGM export format that best suits the application in which you want to open the exported file.

Displays format options and lets you choose a CGM export format.

Wavelet Export (WI)

Lets you specify the compression of the file. A high compression value produces a smaller file sizes but greater loss of image quality. Low compression results in larger files but less loss of image quality.

Lets you specify the contrast of the image. Contrast is the difference in tone between the dark and light areas of an image.

Lets you specify the edge of the image. Higher values result in sharper edges; lower values result in smoother edges.

Lets you choose the compression speed. Normal compression speed takes longer to save an image but gives better image quality. Fast compression speed takes less time to save an image but produces lower image quality.

Lets you choose a path for the image. Paths are another form of compression.

Displays the image size in bytes.

Displays the file size in bytes.

Displays a preview of the image.

Resets the image to the default settings.

Displays the original image.

Displays the image after modifications are made.

Displays image property options and lets you choose options.

Displays the encoding method options and lets you choose options.

DCS Export

Enable to use the DCS Version 1 file format. Use this format when you work with CMYK images only. This format creates five separate PostScript files: cyan, magenta, yellow, black, and main. The main file does not contain a composite image; instead, it points to the separation files.

Enable to use the DCS Version 2 file format. Use this format when you work with CMYK or duotone images.

Enable to create one file when you export in DCS Version 2 file format. The separation and main files are combined in one file.

Enable to create multiple color-separation files. The main file does not contain a composite image; instead, it points to the separation files.

FPX import

Lets you specify the amount of blue in the image.

Lets you specify the amount of green in the image.

Lets you specify the amount of red in the image.

Lets you specify the amount of light emitted in the image.

Lets you specify the contrast between the pixels in the image to improve the focus and enhance edges.

Lets you specify the saturation. Saturation is the purity of a color. The extent to which a color is made of a selected hue rather than of a mixture of that color and its complement.

Lets you specify the ratio between the lightest part of the image and the darkest part of the image.

Displays a preview of the image.

Resets image to the default settings.

Displays a preview of the original image before you apply any enhancements.

Enable to disable any transformations, such as size and color, applied to the image.

Displays the image after modifications are made.

Opens the Image properties dialog box where you can read a summary and description for the image.

Scene Contents

Displays a description included with the image when the file was saved.

Displays a description of the people in the image.

Displays a description of the things in the image.

Displays a description of the places in the image.

Displays a description of the events in the image.

Displays the contents of the caption that appears in the image.

Displays any comments about the image.

Summary

Displays a description included with the image when the file was saved.

Displays the title of the image.

Displays the name of the author of the image.

Displays the subject of the image.

Displays the day and time when the image was created.

Displays the last time when the image was edited.

Displays the name of the last person who worked on the image.

Displays any keywords for the image.

Displays the revision number of the image.

Displays any information about the image.

FPX Export

Displays a preview of the original image before you apply any enhancements.

Displays a preview of the resulting image.

Refreshed result image displays automatically as you make changes to original image.

Lets you choose a compression type. Choose None for no compression; Single Color for one color images; JPEG Unspecified to let the filter choose the optimum compression level; and JPEG By Quality to choose the compression level yourself.

Lets you choose a decimation type. Decimation is another form of compression. Depending on the image, Standard (2x2) or Gaussian (4x4) yield a smaller file size with no loss of quality.

Lets you specify the quality of the image. Lower quality files are smaller and more compressed. Higher quality files are larger and less compressed.

Displays the image size in bytes.

Displays the file size in bytes.

Opens the Image properties dialog box where you can specify a summary and description for the image.

Resets the image to its original state.

Displays the encoding methods that are available.

Displays the properties settings that are available.

Scene Contents

Lets you specify the people in the image.

Lets you specify the things in the image.

Lets you specify the places in the image.

Lets you specify the events in the image.

Lets you specify the contents of the caption that appears in the image.

Lets you add comments about the image.

Summary

Lets you assign a title to your image. This title appears in the Summary property page when the image is opened.

Lets you type in your name.

Lets you describe the subject of your image.

Lets you specify the name of the last person to work on the image.

Lets you specify keywords for the image.

Lets you specify a revision number.

Lets you add information about the image.

Import dialog box

Displays a thumbnail of the selected file when the Preview check box is enabled. If the file is not a graphics file, the Preview window displays an X.

Enable to display a thumbnail of the selected file in the Preview window. If the file is not a graphics file, the Preview window displays an X.

Lets you choose a method for opening files.

Lets you display or hide file information such as image size, file format, keywords, and notes.

Displays the dimensions and color mode of the image.

Displays the file format of the image.

Displays any notes that are associated with the selected file.

Displays the last version with which this file was created.

Enable to use the filter's default settings without opening its dialog box.

Enable to maintain the layers and pages of a file when you import it.

Enable to link the bitmapped image externally instead of saving it in the file. This saves disk space and the image can be loaded and edited faster.

Enable to link a low Resolution place holder image to a high resolution file when you import TIFF (or CT) files.

Enable to apply the embedded International Color Consortium (.ICC) profile in the imported file.

Enable to save the embedded International Color Consortium (.ICC) profile of the file to the color directory where the application was installed.

Lets you choose the sorting order of the extensions in the Files Of Type or Save As Type list box.

Enable to import bitmapped images that contain multiple layers. The multi-layers are combined into one layer upon import of image.

Enable to check for an encoded Digimarc watermark when you import files.

Provides a space for you to type the name of the file. You can use * as a wildcard. For example, you can type *.* to see a list of all the files. You can also type the full path of a file. For example, you can type c:\mydocs\letter.doc or if you have used a long filename, you might type C:\mydocs\letter to mom.

Lists the type of files to display. This is useful for narrowing the list of files displayed to only those files you're interested in.

Preview video by moving Slider.

Displays keywords that identify the drawing you want to open.

Crop Image

Lets you define the cropping area.

Displays the path, filename, and extension of the image.

Displays the image with a cropping box around it, which you can use to resize the image.

Lets you specify the height of the cropping box.

Lets you specify the width of the cropping box.

Lets you specify the number of units to crop from the top of the image. You can choose a unit of measurement from the Units list box.

Lets you specify the number of units you want to crop from the left side of the image. You can choose a unit of measure from the Units list box.

Selects the entire image.

Lets you choose the unit of measurement for sizing and positioning the cropping box.

Displays the size of the cropped image.

Resample image

Displays the path, filename, and extension of the image.

Lets you specify the width of the image. You can choose the unit of measurement from the Units list box.

Lets you specify the height of the image. You can choose the unit of measurement from the Units list box.

Lets you specify the width of the resampled image as a percentage of its original width.

Lets you specify the height of the resampled image as a percentage of its original height.

Lets you specify the width of the image.

Lets you specify the height of the image.

Lets you choose the unit of measurement for sizing the image.

Lets you specify the horizontal resolution of the image in pixels or dots per inch (dpi).

Lets you specify the vertical resolution of the image in pixels or dots per inch (dpi).

Displays the vertical resolution of the original image.

Enable to maintain equal horizontal and vertical resolution values automatically.

Displays the file size of the image in bytes.

Displays the file size of the resampled image.

Lets you choose the resolution of an image.

Enable to maintain the width-to-height ratio of the image.

Displays the horizontal resolution of the original image.

Bitmap Export

Displays the color controls and lets you change the color characteristics of the image.

Lets you choose a color mode. The number of bits a color mode uses determines both the computer power required and the number of colors or shades the color mode is capable of producing.

Enable to use image dithering. Dithering is a method of enhancing the color in Black and White, 16 bit Color, or 256 bit Color paletted images.

Enable to use a color profile when you export the bitmapped image.

Displays the dimension controls and lets you change the dimensions of the bitmapped image.

Lets you choose the export dimensions of the bitmapped image.

Lets you specify the width of the bitmapped image in pixels.

Lets you specify the height of the bitmapped image in pixels.

Displays the resolution controls and lets you change the resolution of the bitmapped image.

Lets you choose the resolution of the bitmapped image.

Lets you specify the vertical resolution of the bitmapped image.

Lets you specify the horizontal resolution of the bitmapped image.

Enable to maintain the width-to-height ratio of the image.

Displays the anti-aliasing controls and lets you choose the method of anti-aliasing for the bitmapped image.

Displays the estimated size of the file before it is compressed.

Enable to mask an area outside the selected objects.

Enable to maintain the aspect ratio between the height and the width of the image size.

Resets the bitmap properties to the default settings.

Enable to smooth the curved and diagonal edges in the bitmapped image.

Export dialog box

Lets you choose a compression type with which to save the file.

Lets you choose the type of compression format you want to save your image in. Will only be available if filter you are using can be compressed.

Lets you specify information about the file.

Saves the image.

Closes the dialog box without saving any of the changes.

Lets you choose the sorting order of the extensions in the Files Of Type or Save As Type list box.

Provides a space for you to type the name of the file. You can use * as a wildcard. For example, you can type *.* to see a list of all the files. You can also type the full path of a file. For example, you can type c:\mydocs\letter.doc or if you have used a long filename, you might type C:\mydocs\letter to mom.

Lists the type of files to display. This is useful for narrowing the list of files displayed to only those files you're interested in.

Enable to replace the white space in a filename with an underscore. Special characters are replaced by characters suitable for WEB Based file names.

Enable to suppress the dialog box of the filter.

Enable to save only the editable areas defined on your image.

Enable to save your Visual Basic for Application (VBA) project in your file. If you don't save your project, you will lose any work you have done on that project.

Lets you specify keywords that will help you find and recognize your files for future use.

Lets you choose a version of CorelDraw in which to save the active drawing.

Enable to save an embedded Internal Color Consortium (.ICC) profile as part of the file.

Lets you choose a thumbnail's file size or choose to hide the file's thumbnail.

Options dialog box, Global/Filters/Associate

Lets you choose the file extension that will open with the Corel application you are running.

Enable to choose a file type for the Corel application you are running.

Displays a description of the selected filter.

Resets the associate page properties to the default settings.

Options dialog box, Global/Filters

Lets you choose the filter type.

Lets you choose the active filters.

Adds a filter to the list of active filters.

Removes a filter from the list of active filters.

Moves the selected filter down one position in the list of active filters.

Moves the selected filter up one position in the list of active filters.

Displays a description of the selected filter.

Resets the file format properties to the default settings.

Raw Data Import

Displays the images dimensions and lets you specify the width and height of the image dimensions in pixels.

Lets you specify the width of the image in pixels.

Lets you specify the height of the image in pixels.

Lets you specify the size of the image header.

Enable to load the image upside down.

Lets you choose an image type.

Lets you choose the bit depth of the image.

Enable if the image you're opening has four channels instead of three.

Enable if the image you're opening has eight bits per channel.

Enable if the image you're opening has 16 bits per channel.

Enable if the image you're opening has an eight bit mask.

Enable if the image you're opening has a 16 bit mask.

HTML Options

Displays text color options and lets you choose an option.

Enable to use the default color for text, visited, unvisited, and active links ignoring the colors specified in the .htm file.

Enable to use the colors specified in the .htm file.

Using watermarks to identify bitmapped images

Corel PHOTO-PAINT includes the PictureMarc plugin from Digimarc, which allows you to embed and detect digital watermarks in an image. These watermarks let you embed a persistent identity containing copyright and authorship information which is not apparent to the viewer of an image.

In this section, you'll learn about

- using Digimarc watermarks to identify bitmapped images

Using Digimarc watermarks to identify bitmapped images

A Digimarc watermark carries a unique Creator ID and image attributes. You can get a Creator ID when you subscribe to Digimarc's online service. The information associated with a Creator ID includes contact details, such as name, phone number, address, email and World Wide Web addresses.

A Digimarc watermark is a small amount of random noise added to the luminance component of the pixels in an image. At high magnification, you might notice changes in the brightness of a pixel. These changes are not enough to harm the visual integrity of an image, but they carry information that survives normal editing, printing, and scanning.

Embedding Digimarc watermarks in images does not prevent someone from using images or infringing copyrights. But the watermarks do communicate that you are claiming copyrights, and they provide a mechanism for interested parties to contact you about the use of an image or about licensing details.

When you open an image in Corel PHOTO-PAINT, you can check for a watermark. If a watermark is present, a copyright symbol appears on the title bar. You can obtain information about the watermarked image by reading the embedded message and by linking to the contact profile in the Digimarc database.

For more information about Digimarc, see <http://www.digimarc.com>.

{button ,AL("Using Digimarc watermarks to identify bitmapped images";0,"Defaultoverview",)} How to

To get a Creator ID

1 Click **Effects**  **Digimarc**

 **Embed watermark.**

2 Click **Personalize**.

3 In the **Personalize creator ID** dialog box, click **Register**, and follow the instructions on the Digimarc Web site.

4 In the **Personalize creator ID** dialog box, type your Creator ID in the **Creator ID** box.

{button ,AL(^AUsing Digimarc watermarks to identify bitmapped images;',0,"Defaultoverview",)} [Related topics](#)

To embed a watermark

1 Click **Effects**  **Digimarc**



Embed watermark.

- 2 In the **Copyright year(s)** box, type a year or years.
- 3 In the **Image attributes** area, enable the check boxes for the applicable attributes.
- 4 Choose an option from the **Target output** list box.
- 5 Type a value in the **Watermark durability** box.

Higher values increase the persistence of the watermark.

If you want to confirm the information available to viewers when they detect the watermark, enable the **Verify** check box.

Tip

- Combine all objects with the background before adding a watermark. For more information about combining objects with the background, see "[Grouping and combining objects](#)".



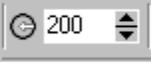
Notes

- In the **Copyright year(s)** box, you cannot enter a year before 1922 or after the current year. Separate the years that you enter with commas.
- In the **Target Output** box, **Monitor** and **Web** require a DPI setting of less than 200 while **Printer** requires a dpi setting of 300 or higher.

{button ,AL(^AUsing Digimarc watermarks to identify bitmapped images; ;0,"Defaultoverview",)} [Related topics](#)

To detect a watermark

1 Click **Effects**  **Digimarc**

 **Read watermark.**

2 Click the **Web lookup** button to go to the page with contact details or call the Digimarc fax-back service at the listed fax number.

{button ,AL('AUsing Digimarc watermarks to identify bitmapped images;',0,"Defaultoverview",)} [Related topics](#)

New Context Help for Paint 10

Interactive drop shadow tool

Lets you specify the percentage by which a perspective drop shadow fades as it moves away from the object.

Let you specify the length of a perspective shadow.

Lets you choose a color for the drop shadow.

Lets you copy the drop shadow properties from one object and apply them to another object.

Common controls in the Adjustment, Transform, and Effect filters DB

Lets you preview the original image and the changes to the image in the dialog box when you enable the **Preview** button.



Lets you preview the changes to the original image in the dialog box when you enable the **Preview** button.



Updates the image in the image window or in the preview window in the dialog box.

Resets the image to the default values.

Lets you open another Adjustment, Transform, or special effect filter.

Contrast enhancement (Adjustment filter - Image>Adjust)

Lets you choose colors in the image window to set as input and output values for the darkest image pixels.

Lets you choose colors in the image window to set as input and output values for the lightest image pixels.

Enable to set input values.

Enable to set output values.

Lets you choose a color channel to adjust its shadows, midtones, and highlights.

Enable to automatically adjust the shadows, midtones, and highlights within the specified tonal range.

Opens the Auto-adjust range dialog box, which lets you adjust the percentage of outlying pixels on either end of the tonal range.

Lets you specify the clipping value percentage of the histogram.

Enable to automatically clip the outlying brightness values in the image.

Lets you specify the clipping range for the darkest pixels in the image.

Lets you specify the clipping range for the brightest pixels in the image.

Lets you set the clipping range for the darkest and brightest pixels in the image.

Lets you specify the output brightness value of the darkest pixels in the image.

Lets you specify the output brightness value of the brightest pixels in the image.

Lets you set the output brightness value of the darkest and brightest pixels in the image.

Lets you set the midtones of the image.

Displays the brightness value of every pixel in the image graphically.

Lets you specify a black limit value.

Lets you specify a white limit value.

Histogram equalization filter

Lets you choose a color channel to adjust its shadows, midtones and highlights.

Enable to preserve the color balance when adjusting the composite channel.

Lets you specify the clipping value of the histogram as a percentage.

Enable to automatically clip the outlying brightness values in the image.

Lets you plot the brightness values of the pixels according to a preset model.

Displays the distribution of pixels in the image according to their brightness.

Indicates the dark and light ends of the histogram.

Lets you specify the clipping range for the darkest pixels in an image as a percentage.

Lets you specify the clipping range for the brightest pixels in an image as a percentage.

Channel mixer (Image>Adjust menu)

Lets you preview the changes to an image before you apply them.

Lets you drag areas of an image into view when the image is larger than the image window.

Lets you magnify areas of an image.

Lets you choose a color model which determines the channels available in the **Output channel** list box.

Lets you choose a color model which determines the channels available in the **Output channel** list box.

Lets you choose the color channel that is affected by the changes to the **Input channels**.

Lets you choose the color channel that is affected by the changes to the **Input channels**.

Lets you open or save the output channel settings.

Lets you specify how much the input channel contributes to the output channel. The value is calculated as a percentage.

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Lets you specify how much the input channel contributes to the output channel. The value is calculated as a percentage.

Lets you load saved Channel mixer settings.

IDH_CHANNELMIX_FILESAVE Lets you save Channel mixer settings

Lets you preview the changes to the Output channel.

Displays the name of the file you loaded.

Smart blur dialog box (Effects>Blur)

Lets you specify an amount for the blur effect. Higher values increase the effect.

Color palette (onscreen)

Lets you choose a paint, fill or paper color.

Options DB > Memory page

Lets you set the cache level. Higher cache levels create multiple resolution images and increase the speed at which images with a larger file size display when you change the zoom level.

Lets you rotate the nib randomly when enabled.

Lets you override the pen setting values for the default setting (zero) when enabled.

Options DB > Text page

Enable to display True Type fonts.

Enable to display Type 1 fonts.

Enable to display True Type symbols.

Enable to display Type 1 symbols.

Enable to display font samples in the **Font** list box.

Lets you specify the number of recently used fonts that display in the **Font** list box.

Options DB > Warnings page

Enable to display a warning when the following action is performed.

Web Image Optimizer

Lets you select a magnification level.

Lets you select a filter.

Lets you save the current filter settings.

Lets you delete the current filter.

Lets you edit the current filter settings.

Lets you select a file format.

Lets you select a modem speed for the file download time preview.

Displays one preview pane.

Displays two preview panes, one above the other.

Displays two preview panes, one beside the other.

Displays four preview panes.

Text on a path

Lets you choose how text is oriented on the path.

Lets you choose the vertical position of the text on the path.

Lets you choose the horizontal position of the text on the path.

Lets you specify the vertical distance between the text and the path.

Lets you specify the distance by which you want to move the text along the path horizontally.

Lets you place text on the other side of the path.

Lets you apply anti-aliasing to make small fonts easier to read.

Red eye removal

Lets you select a color from the image with which to replace the red eye area.

Lets you select a color with which to replace the red eye area.

Scrapbook Docker

Lets you select folder options.

Lets you move up one folder.

Lets you choose a drive or folder to browse.

Lets you expand the window.

Lets you view files as large icons.

Lets you view files as small icons.

Lets you view files as a list.

Lets you view files as a detailed list.

Lets you browse your computer or a CD installed in your CD drive for images, clip art, and photos.

Lets you search the Content on the Web site for images, clip art, and photos.

Lets you search other Corel applications installed on your computer for images, clip art, and photos.

Lets you select Corel applications installed on your computer to search for images, clip art, and photos.

Lets you select categories to search for images, clip art, and photos.

Lets you specify search criteria.

Lets you execute a search.

Lets you view the next page of search results.

Scrapbook Docker

browse

Lets you browse a local drive or CD-ROM for clipart, photos, and sound objects.

Lets you search an online site for clipart, photos, and sound objects.

Lets you search for drawing objects using a keyword search.

Lets you view files by large and small icons, file list, and detail list.

web

Lets you find drawing objects online. Just drag and drop selected object into the workarea.

Lets you list drawing objects by keyword search. Enter a keyword in the **Search results for** text box and click the **Search** button.

Viewing warning messages

You can view warning messages that display while you are working in Corel PHOTO-PAINT.

In this section, you'll learn about

- [disabling warning messages](#)

Disabling warning messages

You may encounter warning messages while working in Corel PHOTO-PAINT. Warning messages explain the consequences of an action you are about to perform, and inform you of permanent changes that might result from that action. Although the warnings are helpful, you can disable them so you don't have to view them after you become familiar with the software. Avoid disabling warning messages until you are comfortable with the application and familiar with the results of the commands you use.

{button ,AL('ADisabling warning messages;',0,"Defaultoverview",)} How to

To disable warning messages



- 1 Click **Tools**  **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Warnings**.
- 3 Disable one or more of the check boxes.

{button ,AL("ADisabling warning messages";0,"Defaultoverview",)} [Related topics](#)

Text here for overall statement re Paint 10...

All of the commands available in the application can be displayed in a single list in the **Options** dialog box, allowing you to customize the menus, toolbox, toolbars, and status bar all at once. You can also drag-and-drop menu items from the menu to a property bar or to another menu by holding down the **ALT** key.

The toolbox and all of the menus and property bars have been revisited so that icons and tool placement match throughout the application.

You can export your customized workspace, or portions of it, and share it with others. Also included is a built-in option to export your customized workspace to email.

You can control the transparency of certain CorelPHOTO-PAINT workspace items for Windows 2000. After enabling the feature, you can control transparency for command bars, Dockers, and more. You can also control the level of transparency; from 0 to 100 percent.

Display caching lets you pan and zoom in real time, even on large images.

Many of the interactive tools now come with presets that let you view and apply predefined settings for those tools quickly and easily.

You can now preview formatting options and effects before applying them to your image using RealTime Preview. You can scroll through and preview formatting options and effects, such as the Interactive Drop Shadow, and see how they affect the active object or image.

This new feature lets you hide objects and changes on different layers using the list in the **Object** Docker window. You can edit objects within an image, trace the history of their changes, and create what-if scenarios using this feature.

Extensive support for popular file formats have been added, including XPM (.xpm) and The GIMP (.xcf).

T

Red eye removal replaces the red eye in a photograph with your selected color.

Smart blur lets you create images with sharp edges and blurred contents, and gives you more control over the degree to which images are blurred.

The **Interactive Drop shadow** tool allows you to control the opacity and feathering of a drop shadow using sliders right on the drop shadow controls.

The shape properties of the masks have been adapted so that masks can be moved more freely within a document. This means masks will no longer automatically clip as soon as they are moved out of the document space. Masks can also be dragged and dropped between open documents.

The new **Channel mixer** lets you blend color channels by percentages to give you more color balance control.

The Anti-Aliasing tools have been expanded to give you better quality text, especially at small point sizes.

Top Hinted text is a new option that aid the clarity of text at small point sizes.

Text-On-A-Path tool lets you bind text to a path, leaving both the path and the original text editable.

You can edit text without losing transformations such as scaling, skewing and rotating.

Corel Image Optimizer helps you reduce the file size of an image, letting you save bandwidth for faster downloading of Web pages. Image Optimizer lets you see four separate, live previews of possible export modes or other image variations before sending an image to the Internet.

The new **Web connector** Docker window lets you browse the World Wide Web right from the application. This lets you connect to Corel's community Web site for graphic designers at <http://www.designer.com/> on the Internet without leaving the application.

A completely redesigned UI makes color management more intuitive by combining all the essential color management options in one redesigned dialog box. You can now take advantage of the predefined color management styles or save your own color management profiles.

New color sliders have been added to the **Color** Docker window that work with all the standard color models as well as with Web-safe colors.

You can now embed an ICC color profile, author and keyword information, and any type of file into a PDF file. You can also publish several open documents to one multipage PDF file.

You can now specify the order of color separations and can align all printers' marks to the edge of a graphic or to the edge of a page.

You can streamline your workflow by specifying trapping and separations parameters in advance with a full range of In-RIP trapping options for PostScript 3 output devices.

Bitstream Font Navigator 4.0 offers a quick and easy way to find and install fonts, organize fonts into manageable groups, and view and print font samples.

Canto Cumulus Desktop LE 5.0 organizes media and graphics files into a catalog, which can be indexed so that you can find images, designs, clipart, stock photos, and Apple(R) QuickTime(R) movies quickly and easily.

CorelTRACE 10 is a bitmap-to-vector tracing utility that converts bitmap images to vector images.

Corel TEXTURE lets you simulate natural textures, such as clouds, marble, and wood, by combining up to seven user-defined material layers.

Corel CAPTURE 10 lets you capture on-screen computer images and record on-screen actions as animation files. You can capture images of an entire screen, individual windows, toolbars, flyouts, menus, or any rectangular, elliptical, or freehand area you define.

New features

What's new

CorelDRAW 10

CorelPHOTO-PAINT 10

CorelAWE

Corel**PHOTO-PAINT** 10

-  **ON SCREEN LOOK AND FEEL**
-  **PRODUCTIVITY AND PERFORMANCE**
-  **TOOLS AND EFFECTS**
-  **TEXT HANDLING**
-  **WEB FEATURES**
-  **COLOR AND PRINTING**
-  **SUPPORTING APPLICATIONS**



On screen look and feel



Customization



Common Workspace

Export/Import Workspace



Productivity and Performance

CO-DRAWING TO COOPERATION TO CO-FRAME

Smoother and Faster Display

Real Time Preview

Import/Export Types



Hide Active Object



Tools

CoreDRAW 10

CorePHOTO PAINT 10

CoreRAVE

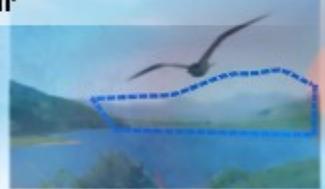
Red Eye Removal



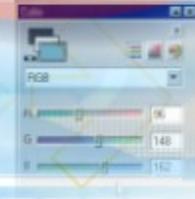
Masking Tool Changes



Smart Blur



Channel Mixer



Drop Shadow



Text Handling

Small Text Improvements

laoreet dolore
laoreet dolore
laoreet dolore
laoreet dolore

laoreet dolore

Top Hinted Text



Text Transformations

VEL ILLUM DOLOR
EU FELICIAS

Text on a Path

VISIT AUTEM VEV



Web Features

CoreDRAW 10

CorePHOTO-PAINT 10

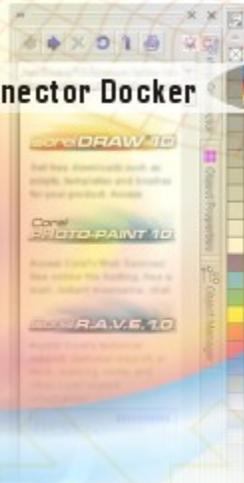
CoreRAVE 10



Image Optimizer



Web Connector Docker



Color, Printing and PDF

Color Management Color Sliders Print Separations In-RIP Trapping Publish to PDF

Color Management



Color Sliders



Print Separations



Publish to PDF



In-RIP Trapping



Supporting Applications

Bitstream® Font Navigator™ 4.0



CorelTRACE™ 10



Ganto® Cumulus® Desktop LE 5.0



Corel Capture™ 10



Corel TEXTURE™ 10



Working with Asian, Arabic, or Hebrew text

If you are running Corel PHOTO-PAINT on an Asian, Arabic, or Hebrew language operating system, or if you have an Input Method Editor (IME) installed on another operating system, you can take advantage of the Asian, Arabic, and Hebrew text capabilities available with Corel PHOTO-PAINT.

In this section, you'll learn about

- [formatting Asian text](#)
- [formatting Arabic or Hebrew text](#)

Formatting Asian text

You can type Asian text if you are using an operating system that has Asian language support, or if you have an Input Method Editor (IME). You can mix Latin and Asian text and format the font properties of one or both languages.

You can also apply the effects to Asian text, such as fitting text to a path. For information about formatting text, see "[Working with text](#)."

Asian character input is only supported in Corel PHOTO-PAINT when using an Asian language (double byte) operating system or when an IME is installed on a non-Asian operating system such as Windows 98. Corel PHOTO-PAINT does not support the use of plug-ins for the English language version of Microsoft Windows. Asian text features are available for Asian language versions of Windows 98, Windows 2000, and Windows NT 4.

{button ,AL('AFormatting Asian text;',0,"Defaultoverview",)} [How to](#)

To change the font properties of Latin and Asian text

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Specify the font attributes you want.
- 5 Choose one of the following from the **Script** list box:
 - **All characters**
 - **Latin characters**
 - **Asian characters**

{button ,AL('AFormatting Asian text;',0,"Defaultoverview",)} [Related topics](#)

Formatting Arabic or Hebrew text

When you use Corel PHOTO-PAINT on an Arabic or Hebrew operating system, you can switch your input language to add both Latin and Arabic/Hebrew text. You can also change the font properties of text. If the selected text includes both Arabic/Hebrew and Latin text, you can choose to apply the changes to the Arabic/Hebrew text, Latin text, or both.

When you create text, the language is controlled by your operating system. To alternate between Latin and Arabic/Hebrew text modes, you must use either the language indicator on the system taskbar or the appropriate shortcut key combination. For more information about changing input languages on Microsoft Windows, consult your Windows manual.

{button ,AL(^AFormatting Arabic or Hebrew text;'0,"Defaultoverview",)} [How to](#)

To change the font properties of Latin and Arabic or Hebrew text

- 1 Select the text using the [Text tool](#).
- 2 Click the [Format text button](#) on the property bar.
- 3 In the **Format text** dialog box, click the **Character** tab.
- 4 Specify the font attributes you want.
- 5 Choose one of the following from the **Script** list box:
 - All characters
 - Latin characters
 - Arabic/Hebrew characters

{button ,AL("AFormatting Arabic or Hebrew text";'0,"Defaultoverview",)} [Related topics](#)

Lets you type words directly on the screen.

Lets you specify a font for the selected text.

Lets you specify a font for Asian, Arabic, or Hebrew text. If you are running Corel PHOTO-PAINT on an Asian, Arabic, or Hebrew operating system, you can choose a font appropriate to your operating system.

Lets you specify which text is updated when you apply new font settings to text. You can apply changes to text entered in one or both of the languages you are using.

Enable to orient new or selected text left to right.

Enable to orient new or selected text top to bottom.

Enable to have the words in a paragraph flow from left to right.

Enable to have the words in a paragraph flow from right to left.

Lets you specify the size of the space between Latin and Asian text on a line. The size of the space is based on a percentage of the normal space width.

Enable to prevent lines from breaking after any of the characters specified in the box to the right. Disable to break lines between any two characters.

Enable to prevent lines from breaking before any of the characters specified in the box to the right. Disable to break lines between any two characters.

Enable to allow any of the characters specified in the box to the right to extend beyond the right or bottom margin. Disable to wrap to a new line at the right or bottom margin.

Displays the leading characters you do not want appearing at the end of a line. Text will break either before the leading character or after the character following the leading character.

Displays the following characters you do not want appearing at the beginning of a line. Text will break either before the character preceding the following character or after the following character.

Displays the overflow characters you want to extend beyond the right or bottom margin.

Resets the list of leading characters to the default list.

Resets the list of following characters to the default list.

Resets the list of overflow characters to the default list.

Enable to use the in-line Input Method Editor (IME) from CorelDRAW. Disable to use the IME available with your system.

