Importing, exporting, and OLE

Importing, exporting, and OLE

Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your system for each different file format. When you use OLE, you do not need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

For more information see the following:

{button ,JI(`',`Importing and exporting files and images')} Importing and exporting files and images

{button ,JI(`',`Object Linking and Embedding page 1 of 2')} Object Linking and Embedding

Importing and exporting files

Importing and exporting files and images

Import and export filters are essentially translators that stand between applications, ensuring that they can speak to each other in ways that both can understand. Without them, importing and exporting files to and from Corel applications would be virtually impossible.

Note

- In any case where you are exchanging information with another application, ensure that you have the correct filter installed. This can be done by carrying out a custom install and adding the filter you need to the list of active filters.

For more information see the following:

{button ,JI(`',`The filter manager')} The filter manager

{button ,JI(`',`File formats')} File formats

{button ,JI(`',`Sharing files with other Corel applications')} Sharing files with other Corel applications

{button ,JI(`',`From Corel DRAW to Corel PHOTOPAINT transforming vector graphics into bitmaps')} From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

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{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

The filter manager

The filter manager

Corel's filter manager contains filters for the file formats that are supported by all Corel applications. If you're working in CorelDRAW and you wish to open a file that has been saved in a format other than .CDR (the native format for CorelDRAW files), the filter manager translates the file so that the program can open it. If you want to save an image in a format other than .CDR, the filter manager translates the file into the other format before saving it.

Corel applications have their own native file formats that they use to store document information. The Open and Save/Save As commands are used to load and save this information.

Importing files

Corel applications support various file formats, but only some of them are native to the application. If you want to read a file that has a non-native format, you must import that file.

The Import command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is stored. If you know the format of the file you want, you can choose it from the File As Type list box to display only the files with that extension. To choose the file to import, double-click the filename in the display window.

Exporting files

Corel applications can save files in various file formats, but only some of them are native to the application. If you want to save a file in a non-native format, you must export that file.

The Export command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is to be saved. You can type in a name for your file and choose a file type from the File As Type list box; the format's extension appears in the File Name box. You can give the file a name by double-clicking the filename in the display window.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

File formats

Data in a computer file can be stored using several systems. The system that any one file uses is known as its file format. Different types of files, such as bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .CMX, .BMP, .DOC, .AVI, .TIF, etc. In Windows 95 applications, different formats use different icons when listed in file managers and dialog boxes, such as the Open dialog box in Corel PHOTO-PAINT.

File formats are often created for use by a specific application. For example, images created in CorelDRAW are stored as .CDR files. Some formats are more generic, such as the .TXT format, which is an ASCII file and not associated with any specific application.

File compression

Computer files are often stored in a compressed format to save space on your hard disk. Generally, the more compressed a file is, the slower it is to read from and/or to.

There are two types of file compression: lossless and lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. RLE, LZW, and CCITT are lossless compression techniques. Lossy compression can compress your original files to a much greater extent than lossless compression, and therefore it may be a good choice when disk space is at a premium. Lossy compression involves the loss of some of the original data, but depending on your requirements, this loss may not make a difference in the final result of your work. JPEG is a lossy technique and is used mainly to compress color and grayscale continuous-tone images. The information that is discarded during compression does not seriously affect the image quality.

Color depth

Color depth (also called bit-depth) refers to the number of colors that can be supported in a file. A 1-bit file supports two colors (usually black and white), a 2-bit file supports four colors, a 4-bit file supports 16 colors, an 8-bit file supports 256 colors, and a 24-bit file supports 16 million colors. A grayscale image is an 8-bit file, with 256 increments between black and white. The higher the color depth supported by a file, the more space the file takes up on your hard drive.

When you save or export a file, you can often specify the image's color depth. If you have only a few colors in your original image, saving to a higher color depth (e.g., 16 color to 256 color) should produce an image whose colors are very similar to the original image. However, if your original image has many colors, and you convert it to a lower color depth (e.g., 24 bit color to 256 color), the file creates a palette of colors and uses combinations of these colors to simulate the original color in the image. The colors in the palette depend on the colors in the original image.

Different applications support different color depths. As well, some file formats support only certain numbers of colors. When deciding the file format to use when saving a file, you should consider any color limitations of the file format and the application you'll be using with the file.

Note

- For more information on specific file formats, including technical notes on their use, see the Technical Support online Help. Click Help, Technical Support.
- A file format that supports a large number of colors may not necessarily support all color depths that are below its maximum bit depth. For example, a format may support 24-bit color, but not black and white.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

Moving files within the CorelDRAW suite

How to...

Sharing files with other Corel applications

Before you begin moving image files from CorelDRAW to Corel PHOTO-PAINT to Corel DREAM, it is important for you to have an understanding of how these programs create and manage images. Moving files from one bitmap (or raster) editing program like Corel PHOTO-PAINT to another is very different from trying to import a bitmap image into a vector graphics program like CorelDRAW.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} **Related Topics**

How to...

From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

In order to move the vector drawing you created in CorelDRAW into the photo you scanned and retouched in Corel PHOTO-PAINT, you must first convert the vector file into a bitmap file format.

Although transforming vector information into bitmap information can be done in either application, the following procedures describe the process in terms of the DRAW user interface. However, the filter manager is independent of either application: the Import To Bitmap (Corel PHOTO-PAINT) and Export Bitmap (CorelDRAW) dialog boxes and procedures are identical.

Note

- Information in this section describes procedures for moving images and information from CorelDRAW to Corel PHOTO-PAINT. But, while the details are specific to these applications, the general information is applicable to the process of moving images from any vector-based graphics program to any bitmap-based image editing application.

{button ,AL(`OVR Moving files within the CorelDRAW suite;OVR Importing and exporting files;',0,"Defaultoverview",)}
Related Topics

Overview

Exporting files from CorelDRAW as bitmaps

You can convert files from CorelDRAW's vector format to Corel PHOTO-PAINT's bitmap format.

To convert your drawing to a bitmap:

1. Click File, Export.
2. Type a name in the File Name box.
3. Choose .CPT (or another bitmap file format) from the Save As Type list box.
4. Click Export. The Bitmap Export dialog box opens.
5. Choose a color mode from the Color list box.

   Enable the Dithered check box if you wish to dither the colors in the final image to compensate for a limited palette (this option is only available for Black and White, 16, and 256-color images).
6. Type image dimensions into the boxes in the Size area.
7. Type image resolution in the boxes in the Resolution area.
8. Enable one of the Anti-aliasing buttons.
   - None disables anti-aliasing.
   - Normal slightly blurs the edges and curves of your image giving it a more smooth appearance.
   - Super-Sampling increases then decreases the resolution of your image to smooth jagged edges. As a result, it is more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides better results.

Notes

- If you do not see the file format you wish to use in the Save As Type list box, see "Adding, removing, and arranging filters in the Export dialog box."

{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} **Related Topics**

Overview

Adding, removing, and arranging filters in the Export dialog box

Activate, deactivate, and arrange filters in the File Types dialog box.

Arranging your filters allows you to move the ones you use most to the top of the list box and move the less useful ones farther down.

To add new filters to the list of active filters

1. Click the File Types button (found in Import, Export, Save, and Save As dialog boxes).
2. Choose the correct category and filter from the Available File Types box.
3. Click the Add button.

To remove filters from the list of active filters

1. In the File Types dialog box choose a filter from the List of Active Filters box.
2. Click the Remove button.

To arrange filters in the list of active filters

1. In the File Types dialog box, choose the filter or filters you wish to arrange from the List of active filters.
2. Click the Move Up or Move Down buttons to shift the filters up or down on the list.

Note

- This procedure assumes that the file types have been installed.

{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} Related Topics

Exporting graphic files

Exporting graphics for use in other programs

You can export graphics from CorelDRAW and Corel PHOTO-PAINT using the Export/Save As feature.

To export files

1. Open the file you want to export.
2. Do one of the following:
   - In CorelDRAW, click File, Export.
   - In Corel PHOTO-PAINT, click File, Save As.

   The Export/Save An Image To Disk dialog box opens.
3. Choose an export format from the Save As Type box.
4. Type a file name in the File Name box. The file extension for the format you've chosen is appended to your file name automatically.
5. Depending on the format you've chosen, another dialog box may open. Choose any options, then click OK.

To export selected objects only (from CorelDRAW)

- In the Export dialog box, enable the Selected Only check box.

Tip

- If you are exporting to a format that displays another dialog box after the Export/Save An Image To Disk dialog box (i.e. .JPEG or .GIF), but you don't need to see the second dialog box because you always choose the same options, enable the Suppress Filter Dialog box check box.

Notes

- To use your CorelDRAW graphic in an application that supports object linking, consider linking the graphic to that application instead of exporting it. This way, if you change the graphic, CorelDRAW automatically updates the graphic in the other application.
- In a multi-page document, only objects on the active page (or facing pages if View Facing Pages is enabled in the Page Setup dialog box) are exported. There are two exceptions to this: the CMX 5 and CMX 6 file formats support multi-page export.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} **Related Topics**

Exporting as a Desktop Color Separation (.DCS) from Corel PHOTO-PAINT

Desktop Color Separation (DCS) is a method of producing color separations of photographic images from your desktop which are ready to be printed on a PostScript printer or Image setter.

When you export CMYK and Duotone image files in the Desktop Color Separation (DCS) mode, your image file is calculated and split into color separations ─ one for each ink that will appear in the final copy.

You have the option to create a header file for your separations. This can be placed in a document the same way you would place any bitmap image, scaled, positioned, and cropped as much as you like. But, because the header's file size can be much smaller than the original file, it takes up much less disk space in your document.

To create DCS files

1. In Corel PHOTO-PAINT, convert your image to CMYK or Duotone color mode.
2. Click File, Save As.
3. Choose the DCS file format from the Save As Type list box.
4. Click Save. The EPS Export dialog box opens.
5. Enable the Include Header check box to include a low-resolution header file with the final DCS file and set Format, Type, and Resolution for the header file.
6. Click OK, The Desktop Color Separation Export dialog box opens.
5. Choose a version of DCS:
   - Enable the DCS1.0 button when working with CMYK images only. This option creates five separate PostScript files: cyan, magenta, yellow, black, and main. The main file does not contain a composite image; instead, it points to the separation files.
   - Enable the DCS2.0 button when working with CMYK or Duotone images. This gives you the option to save as multiple or single files.
6. Choose a file type:
   - Single File type creates a single DCS file that contains all the channel information.
   - Multiple File type creates one file for each CMYK channel (as well as a header file in DCS format if you have selected this option). The separation files are a series of Encapsulated PostScript (EPS) files labeled with the filename and the number of the separation but without a file extension.

Note

- The DCS main file can be opened in CorelDRAW.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} **Related Topics**

Exporting an image to .GIF format

An image's color mode must be 8-bit (256 colors) or less when converting to a .GIF file format.

To check the image's color mode

- Click Image, Info.

  The image’s color mode information appears in the Type section.

To save an image as a .GIF file

1. Click File, Save As.
2. Choose CompuServe Bitmap (GIF) from the Save As Type list box.
3. Choose a folder in which to save the image in the Save In list box.
4. Type a name for the file in the File Name box and click OK.
5. In the Transparent Color dialog box, enable either the 89a Format or the 87a Format check box (the Transparent Color check box is disabled when using 87a Format).
6. Enable the Interlaced button, if desired.
7. Enable the Transparent Color button to make the image's background color invisible.
8. Click a color from the palette.

   Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise, that color displays as a transparent area).

Note

- If you don't see the .GIF option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

{button ,AL(`PRC Choosing a file format;PRC Exporting graphic files;',0,"Defaultoverview",)} **Related Topics**

Exporting an image to .JPEG format in Corel PHOTO-PAINT

An image's color mode should be 24-bit RGB when converting to .JPEG format.

To convert an image to 24-bit

- Click Image, Convert To, RGB Color (24-bit).

To save an image as a .JPEG file

1. Click File, Save As.
2. Choose .JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to in the Save In list box.
4. Type a name for the image in the File Name box.
5. Click OK.
6. In the JPEG Export dialog box, enable the Progressive check box, if desired.
7. Move the Quality Factor slider to the left to choose a high quality image resolution, or to the right to lower the image resolution quality.

Note

- The lower the image quality, the smaller the file size.

Note

- If you don't see the .JPG option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} **Related Topics**

Importing graphic files

Importing graphics in other formats

You can import graphics to CorelDRAW and Corel PHOTO-PAINT using the Import/Open feature

To import files

1. Do one of the following:
   - In CorelDRAW, click File, Import.
   - In Corel PHOTO-PAINT, click File, Open.

   The Import/Open an Image dialog box opens.
2. Choose an import format from the Files Of Type box,.

   The File Name box shows files in the current folder with the chosen format's extension. If the file you want is in another drive or folder, choose the drive from the Look In box and the folder from the Folders box.
3. If you want to preview the file you are importing, enable the Preview check box. A thumbnail of the image appears in the Preview window.
4. In the File Name box, type the name of the file you want to import.

Note

- If you are importing a low resolution TIFF (.TIF) or .CT file created using OPI (Open Prepress Interface), you must enable the Link to High Resolution File For Output Using OPI check box.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} **Related Topics**

Adding Clipart

CorelDRAW comes with a large selection of ready-to-use clipart images and symbols that can be added to your drawing. Because the Clipart files found on the CD are in .CMX format, you need to import them into your drawing.

If you want to browse through the Clipart included with CorelDRAW first, you can either look through the Clipart manual included with CorelDRAW, or use the Scrapbook.

To add clipart from the CD-ROM

1. Place the CD-ROM disk # 4 in your CD-ROM drive.
2. Click File, Import.
3. In the Files Of Type box, choose Corel Presentation Exchange 6.0 (CMX).
4. In the Look In list box, choose the drive and folder where the file is stored.
5. Double-click the folder where the file is stored.

   The clipart categories appear as sub-directories of the Clipart directory.
6. Double-click the category in which the clipart you want to import is stored.

   The category name appears at the top of each page in the Clipart manual.
7. Choose a filename and click the Import button.

   The clipart image is imported into your current drawing.

Note

- Clipart can also be used in your Corel PHOTO-PAINT image, but it must be converted to a bitmap first.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} **Related Topics**

Opening Photo CD Images (.PCD)

The Photo CD dialog box automatically displays when you open or import a PCD image. This dialog box lets you specify image size and color mode, as well as apply color correction to a Photo CD-ROM image before importing it into your Corel application. There are two color correction methods you can choose from: Gamut CD and Kodak.

- Gamut CD uses gamut mapping to enhance the color fidelity and tonal ranges of the image, which ensures that the colors in a computer image can be reproduced by a printer.
- Kodak Color Correction lets you alter color tints, adjust brightness and color saturation, and adjust the contrast in your image.

To apply Gamut CD color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.
2. On the Enhancement tab, click the Gamut CD button.
3. Click a preview button at the right side of the dialog box. Best Preview displays an accurate color preview, but requires more processing time. Fast Preview displays a quick preview of the image.
4. Click the Set Active Area button and marquee select the area on the preview image that you want to be considered for the image enhancement calculations.
5. If there is white in the image, enable the Adjust White In Image button and type a value in the Absolute White box to indicate how pure the whitest white should be (255 is pure white).
6. If there is black in the image, enable the Adjust Black In Image button and type a value in the Absolute Black box to indicate how pure the blackest black should be (0 is pure black).
7. If there are neutral areas (black, gray, or white) in the image, click the Set Neutral Colors button and click the Neutral Colors on the preview image. The color casts will be removed from the image. To obtain the best results, specify colors that span as much of the lightness range of the image as possible.
8. Click the Preview button to evaluate your settings.

Tips

- Disable the Adjust White In Image option or Adjust Black In Image check box if your image does not contain these elements. Otherwise, the resulting image may either be too dark or too bright.
- To darken an image containing no black, enable the Adjust Black In Image check box and type a value greater than 0 in the box.
- To lighten an image containing no white, enable the Adjust White In Image check box and type a value less than 255 in the box.

To apply Kodak color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.
2. On the Enhancement tab, click the Kodak Color Correction button.
3. Adjust the tint by typing values in the Red, Green, and Blue boxes.
4. Adjust the brightness level by typing a value in the Brightness number box.
5. Adjust the degree of saturation by typing a value in the Saturation box.
6. In the Color Metric list box, choose No Gamma Adjustment or a Contrast Level, as appropriate.
7. Enable the Show Colors Out Of Screen Gamut check box and click the Preview button to verify that the adjustments made in steps 3 to 6 are not too extreme. If they are, out-of-gamut pixels are rendered as pure red or pure blue so that you can identify out-of-gamut areas of the image and adjust accordingly.

Notes

- The Scene Balance Adjustment is made by the photo finisher at the time the original image is scanned and placed on the Photo CD disk. Enable the appropriate check box to preserve the adjustments.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} **Related Topics**

Object Linking and Embedding (OLE)

Object Linking and Embedding (page 1 of 2)

What is OLE?

Object Linking and Embedding (OLE) is a method of exchanging information between applications. OLE allows you to create objects (e.g., pictures, charts, and text) in one application and then display these objects in various other applications. For example, using OLE technology, you can create a chart in your favorite spreadsheet program, and display it in CorelDRAW. Objects that are placed into an application using OLE are called OLE objects.

For OLE to work, the application used to create the OLE object and the application in which you want to place this OLE object must both support OLE functionality. CorelDRAW supports all OLE features, but certain applications support only some of the features of OLE. If you are uncertain about whether another application is completely OLE compatible, check its documentation.

Server and client applications

Whenever you use OLE, two applications are involved: a server application and a client application. A server application is used to create and edit an OLE object (e.g., picture, chart, text). A client application is the application in which you place an OLE object once you have created it. For example, if you create a chart in a spreadsheet program and use OLE to place it into CorelDRAW, then the spreadsheet program is the server application and CorelDRAW is the client. Many applications can act as either server or client applications, but some can't. For example, CorelDRAW can be a server or a client, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server or a client, check its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is connected to a separate file. The appearance of the OLE object in the client application is controlled by the information stored in this external file. When the external file is changed in the server application, the OLE object updates to reflect these changes.

An embedded OLE object is completely contained in the client application file; therefore, there isn't a link to an external file.

The clipboard

The clipboard is a temporary storage area used to hold information. You can cut or copy an item onto the clipboard from a server application and then paste it into a client application. This item becomes an OLE object. If you simply copy and paste information, the item becomes an embedded OLE object. You must use the Paste Special command to create a linked OLE object using the clipboard.

When you use the clipboard, the item that you paste will not always become an OLE object. For example, plain text from an ASCII text editor will become CorelDRAW text when you paste it. If you want complete control of the items that you paste, use the Paste Special command.

Drag and drop

Dragging and dropping is the easiest way to create OLE objects. You can choose an item with the mouse in a server application, drag it to a client application, and it automatically becomes an OLE object. If you simply drag and drop a selection, it becomes an embedded OLE object. If you hold down the CTRL and SHIFT keys while you drag and drop a selection, it becomes a linked OLE object.

If you drag and drop files from the Windows 95 desktop into CorelDRAW, CorelDRAW will try to import the files before it tries to create an OLE object. If you want more control, use the right mouse button to drag and drop which causes a menu to open when you drop the items. This menu lets you specify how the items are to be placed in the document.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

Object Linking and Embedding (page 2 of 2)

Limitations when using OLE objects in CorelDRAW

In most cases you can only edit OLE objects using the server application. If you attempt to change an OLE object using CorelDRAW itself, you should be aware of the following limitations:

OLE objects cannot

- be rotated

  If the OLE object is placed in a group or a PowerClip, then it will rotate, but this may produce unexpected results and is not recommended.
- be skewed
- be cloned
- have any of the effects in the Effects menu applied to them, except for PowerClips
- be combined, welded, intersected or trimmed with other objects

There are a limited number of ways that you can change an OLE object without actually editing it using the server application.

OLE objects can

- be sized and moved
- be copied

  Copies of linked objects are linked to the same file as the original object.
- be placed into PowerClip containers

For more information see the following:

{button ,JI(`',`Linking OLE')} Linking (OLE)

{button ,JI(`',`Embedding OLE')} Embedding (OLE)

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} **Related Topics**

Linking (OLE)

Linking (OLE)

Linking is one of two ways of placing OLE objects in client applications; the other way is embedding. When you link an OLE object to a client application file, you create a connection between the OLE object (the item that appears in the client application) and a source file (the file you created in the server application). When the source file is altered, the object in the client application updates to reflect this change. The object updates automatically unless you specifically choose to manually update the OLE link. If you want to change the content or appearance of a linked OLE object, you must make the changes in the source file. Consequently, when you give a file containing linked OLE objects to someone else, it is important to include the source files.

Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

Editing linked objects

When you want to edit a linked OLE object, you must edit the source file in the server application. You can launch the server application and open the source file directly from the client application, or you can launch the server application from the desktop and then open the source file. The source file must be saved for any changes to appear in the client application.

Linking portions of files

A linked OLE object can be a portion of a file. For example, if you link a red circle from a CorelDRAW file containing a circle, a square, and a triangle, only the red circle is the linked OLE object. But, when you update this link, be aware that changes to the source file may not produce the results you expect in the client application.

When CorelDRAW acts as a server application, it can only track OLE objects based on the page they are on in the source file (i.e, the .CDR file). So, if the red circle from the previous example is on page two of a CoreDRAW document, CorelDRAW knows to update the OLE object when page two changes. If there is also a square and a triangle on page two and the OLE object is updated, CorelDRAW won't be able to tell what portion of the page you originally used as the OLE object. As a result, CorelDRAW displays the entire page in the client application. Instead of a red circle, your OLE object becomes a circle, a square, and a rectangle.

For the most part, using a portion of a file as a linked OLE object should not present any problems. However, different applications use different methods for determining which changes should be reflected in an update. For more information about an application's OLE functionality, consult its documentation.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} **Related Topics**

Linking OLE objects

Linking is a way of placing OLE objects in client applications. Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

To link an OLE object file to a CorelDRAW file

1. Click Edit, Insert New Object.
2. Click the Create From File button.
3. Click the Browse button and choose the file you want to link.
4. Enable the Link check box.
5. If you want the OLE object to appear as an icon instead of as it appears in the source file, enable Display As Icon.

   You might use an icon if you want to let people open the source file from the client application without actually displaying the source file.

To link an object using the clipboard

1. In the server application, select the items you want to link.
2. Click Edit, Copy.
3. In the client application, open the file that is to contain the linked items.
4. Click Edit, Paste Special.
5. Enable the Paste Link button.

To link an object using drag and drop

1. In the client application, open the file that is to contain the linked items.

   Make sure the server application and client application windows are visible at the same time.
2. In the server application, select the items you want to link.
3. Hold down CTRL + SHIFT, then click and drag the selected items into the open file's window in the client application.

Tip

- If you drag using the right mouse button, a menu offering several options appears before the object is placed.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} **Related Topics**

Editing linked OLE objects

When you want to edit a linked OLE object, you must edit the source file in the server application.

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit a linked object

1. Select the OLE object with the Pick tool.
2. Click Edit, Object, Edit.

   The Server application is automatically activated and the linked file is opened.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.
3. Edit the object as required.

Tip

- Double-clicking an OLE object also launches the server application.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.
2. Click Edit, Object, Convert.
3. Click Activate As.
4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the actual object type, only the way the object is edited.
5. Edit the object as required.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.
2. Ensure that Activate As is disabled.
3. Choose an object type from the Object Type list box.
4. Edit the object as required.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} **Related Topics**

Breaking an OLE link

If you never want a linked OLE object to be updated again, you can break the OLE link. Once an OLE link is broken, it cannot be restored and you will not be able to edit the OLE object.

To break an OLE link

1. Select the OLE object with the Pick tool.
2. Click Edit, Links.
3. Click Break Link.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} **Related Topics**

Changing the source for a linked file

One way to change the content of a linked OLE object is to change its source file. If the new source file is the same file type as the original source file, then changing the source might be a simple way to change the content of the OLE object without changing its position. For example, you could substitute one image for another. However, if the selected OLE object is only a portion of a file, or if the new source file is a different type of file, changing the source file may have unpredictable results.

To change the source for a linked file

1. Select the OLE object with the Pick tool.
2. Click Edit, Links.
3. Click Change Source.
4. Select the file you want to use as the new source file.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} **Related Topics**

Manually updating OLE links

If you do not want a linked OLE object to update when the source file is updated, you can set it to update manually. Once an object is set for manual updating, it will not update automatically unless you set it to do so.

To update linked files manually

1. Click Edit, Links.
2. Select the OLE objects from the list box that you want to manually update.
   If you only want to update one object, select it before clicking Edit, Links and it will automatically be highlighted.
3. If the selected objects are set to update automatically, enable the Manual button.
4. Click Update Now.

To update linked files manually

- Follow steps 1and 2 from the above procedure and click Automatic.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} **Related Topics**

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways of placing OLE objects in client applications; the other way is linking. When you embed an OLE object in a client application file, that file contains all the information required to edit and display the OLE object. No source file is required.

Editing embedded objects

When you edit an embedded OLE object, you use "in-place" editing. In-place editing means that you edit an embedded OLE object without switching to the server application. Instead, all of the controls of the server application appear in the client application. You must have the server application on your system to use in-place editing.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} **Related Topics**

Embedding OLE objects

Embedding is a way of placing OLE objects in client applications.

To embed a file in CorelDRAW

1. Click Edit, Insert New Object.
2. Enable the Create from File button.
3. Click the Browse button and select the file you want to embed.
4. Ensure that the Link check box is disabled.

To embed an object using the Clipboard

1. In the server application, select the item you want to embed.
2. Click Edit, Copy.
3. In the client application, open the file in which you want to embed the item.
4. Click Edit, Paste.

To embed an object using drag and drop

1. In the client application, open the file that is to contain the embedded items.
   Make sure the server application and client application windows are visible at the same time.
2. In the server application, select the items you want to embed.
3. Click and drag the selected items into the client application file.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} **Related Topics**

Editing embedded OLE objects

To edit an embedded OLE object, you must use in-place editing (the controls of the server application become available in the client application).

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit an embedded object

1. Select the OLE object with the Pick tool.
2. Click Edit, Object, Edit.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.
3. Edit the objects as required.

Tip

- Double-clicking an OLE object also displays the server applications editing controls.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.
2. Click Edit, Object, Convert.
3. Click Activate as.
4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the object type, only the way the object is edited.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.
2. Ensure that Activate As is disabled.
3. Choose an object type from the Object Type list box.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} **Related Topics**

Printing

Printing

Virtually all of the applications in the CorelDRAW Graphics Suite print in the same manner. Therefore, most of the information on printing applies to all of the applications in the suite. Where necessary, the documentation indicates when something doesn't apply to all of the applications.

If you are looking for basic printing instructions, see "Setting up your print job." This section also contains information about more advanced features such as layout styles (used to print specialized documents like greeting cards).

If you want to know how to preview and rearrange your images before you print them, see "Previewing, sizing, and positioning the printed image."

If you are using a PostScript printing device, and are having trouble printing, see "Using PostScript to optimize your print job." You can also fix certain problems by adjusting settings as explained in "Setting advanced printing options." We recommend that you do not adjust these settings unless you are having trouble.

Choosing a printing method

There are several methods for publishing your final document. When deciding which method to use, consider the desired quality of your output and the number of copies you require. These are your options:

- Print on a desktop printer.

  You can print a document using a black and white or color desktop printer (e.g., a laser printer); however, this option is impractical when printing more than a few copies. If more copies are needed, and you don't require high-quality output, consider using a photocopier to publish your document. Photocopying is ideal for publishing internal documents such as reports and newsletters, but would be less effective on high-quality color photographs or on print jobs where you plan to use special paper stock (e.g., glossy paper).
- Create camera-ready images on a laser printer and send them directly to a printing shop.

  As long as they are printed on a PostScript laser printer, and do not require complicated color work, a printing shop can photograph, make printing plates from, and print your camera-ready images. This method is useful if you are printing a large quantity of material, such as a small newspaper, but would be less effective for print jobs requiring high-quality color output.
- Send your work on disk to a service bureau or printing shop.

  Service bureaus use imagesetters to produce high-resolution film output which is then used to produce printing plates.

For more information see the following:

{button ,JI(`',`Setting up your print job')} Setting up your print job

{button ,JI(`',`Previewing sizing and positioning the printed image')} Previewing, sizing, and positioning the printed image

{button ,JI(`',`Using PostScript to optimize your print job')} Using PostScript to optimize your print job

{button ,JI(`',`Finetuning your print job')} Fine-tuning your print job

{button ,JI(`',`Printing on a commercial press')} Printing on a commercial press

Setting up your print job

Setting up your print job

It is essential that you select and properly configure the appropriate printer driver. Consult the printer manufacturer 's instructions, your Windows documentation, or the service bureau or printing shop that will be printing your work to find out how best to set up the printer driver.

Paper size

When setting up your printer, it is important that you know the size of paper you are printing on. The paper size should reflect the settings in the Page Setup dialog box. If your print job is larger than the paper on which you are printing, you can "tile" your work so that it is spread across several pieces of paper. You can then assemble the separate pages to create a whole image.

Arranging images on the printed page

In CorelDRAW, you can set up your print job so that several pages of your document print on a single sheet of paper. This feature might be useful if you want to create a catalog of the images in a file, or if you are printing relatively small pages on large sheets of paper. Depending on the settings chosen in the Page Setup dialog box, and the size of the paper on which you are printing, you have different options when you come to place several pages on a single sheet of paper. For example, if the paper on which you are printing is much larger than the page size in the Page Setup dialog box, then you may be able to fit several pages on a sheet of paper. If the paper isn't large enough to fit several pages, but you still want more than one page on each sheet of paper, you can choose to shrink the pages to fit on the paper.

Specifying what is printed

When you print in CorelDRAW, you can choose to print specific pages, objects, or layers. You can also specify the number of copies you want to print, and whether you want your copies collated. Collating is useful when you are printing multi-page documents. If you enable the Collate check box, CorelDRAW prints a complete copy of each document before it prints the next copy. If collate is disabled, CorelDRAW prints all the copies of the first page before it starts printing copies of the second page, and so on.

Corel PHOTO-PAINT and CorelDREAM 3D include an option to print multiple documents.

Layout styles

In CorelDRAW, layout styles determine the way the pages of your print job are placed on the printed page. For example, if you are printing a brochure, two pages from your document may appear on a single printed page. The type of document you are printing (e.g., greeting cards, or a book) determines the layout style you choose. There are preset layout styles available in the Print Options dialog box, or you can create your own custom styles.

If you are printing a specialized type of document, it's likely you chose a layout style in the Page Setup dialog box when you created your document. If this is the case, the layout style you chose is automatically selected when you open the Print Options dialog box. If you change the layout style in the Print Options dialog box, your work might not print correctly. By default, CorelDRAW uses the Full Page layout style.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Printing a file

You may often find that you can print your work on your desktop printer without changing any of the default settings.

To print a file

- Click File, Print.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Selecting and configuring a printing device

Before you print, you need to select the appropriate printing device and set its properties.

The Printer Color Profile helps to ensure accurate color reproduction. You can enable or disable this feature when you print, but you must initially set it up using the Color Manager.

Because printer installation is controlled by Windows, and because every type of printer has different device properties, refer to the printer manufacturer's documentation and your Windows documentation for more information about installing and setting up your printer.

By default, if you try to print an image with an orientation different from that selected in the device properties, Corel warns you and asks if you want to adjust the printer paper orientation. You can disable this warning and Corel automatically adjusts the paper orientation without asking.

To select a printing device

1. Click File, Print.
2. Choose a printer or imagesetter from the Name list box. If the device driver you require is not listed, install it following the usual Windows procedure.

   If you're proofing or printing a job in-house, choose the driver for your local printing device.

   If you're sending a file to a service bureau, choose the device driver that's specified by the service bureau.

To set the device properties

1. Click File, Print.
2. Click the Properties button.
3. If you're printing to a PostScript device, set only the following:
   - Paper Size
   - Orientation
   - Tray
   - Resolution

   Leave all other options at their default settings and set them from the Print Options dialog box instead.

   Or

   If you're printing to a non-PostScript device, set all relevant options here.

To use a printer color profile

1. Click File, Print.
2. Enable the Printer Color Profile check box.

   If you want your print job to be processed using a different profile, return to the Color Manager and select another printer profile.

To disable the Page Orientation Warning

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Page Orientation Warning from the Special Settings list box.
4. Choose Off from the Settings list box.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Printing multiple copies

You can print multiple copies of the same document. If you are printing a document with multiple pages, you might want to collate your copies.

Choosing Collate allows you to print one full set of the selected pages before printing the second full set (e.g., a set of pages 1 to 10 prints before a second set of pages 1 to 10 prints, and so on).

To print multiple copies

1. Click File, Print.
2. Type the number of copies you need in the Number Of Copies box.
3. If you want the copies collated, enable the Collate check box.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Specifying which pages to print

You can set up your print job so that all the pages print, or only some of the pages print.

To print all pages

1. Click File, Print
2. Enable the All button.

To print only the current page

1. Click File, Print
2. Enable the Current Page button.

To print specific pages

1. Click File, Print
2. Enable the Pages button.
3. Choose Even Pages, Odd Pages, or Even And Odd from the Pages list box.
4. Type the pages you want printed in the Pages box.
   - A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 prints pages 1 to 5).
   - A comma (,) between numbers defines a series of non-sequential pages (e.g., 1, 5 prints pages 1 and 5 only).
   - Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 prints the following pages: 1, 2, 3, 5, 7, 10, 11 and 12).
   - Inserting a tilde (~) between two numbers causes those two pages plus every second page in-between to print. For example,1~6 prints the following pages: 1, 3, 5, and 6. If you type 2~6, pages 2, 4 and 6 print.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Printing large artwork as tiles

If the image you are printing is larger than the paper on which it is being printed, you can choose to print your image as tiles. Corel prints portions of your image on separate sheets of paper that you can assemble into one large image.

To print large artwork as tiles

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Enable the Print Tiled Pages check box.
4. Indicate by how much you want the tiles to overlap. Type a value (e.g., a quarter of an inch) or a percentage of the page size in the Tile Overlap box.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Using layout styles

If you choose a layout style in the Page Setup dialog box, then the appropriate layout style is automatically selected in the Print Options dialog box. If you change the layout style in the Print Options dialog box, you may cause your work to print incorrectly.

If you didn't select a layout style before in the Page Setup dialog box, then the Full Page layout style is used by default. You can select a different printing style in the Print Options dialog box. This won't effect the original images, only the way they are printed. For example, if you have a four-page document set up as full page, but would like to print it as a top-fold or side-fold card, you can choose the appropriate card style in the Print Options dialog box.

To choose a layout style in the Print Options dialog box

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Choose a layout style from the Layout Style list box.

To edit a layout style in the Print Options dialog box

1. Follow the steps from the above procedure and click the Layout Style Edit button.
2. Type the number of pages from your document to include on each printed page in the Across and Down boxes.
3. Type the size of the gutters (space between pages) in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.
4. Click each box on the model of the printable page and choose a page number and an angle.

   The angle determines whether the page is printed top up or top down. For example, if two pages are placed on a single sheet of paper and the first page is printed top up and the second is printed topdown, then one page will always appear to be upside down.
5. If you are printing on both sides of the paper, enable the Double Sided Layout check box. Click the Edit Front Frame button or Edit Back Frame button to see each side.

   When you choose the Double Sided Layout option and you print on a non-duplex printer, a wizard automatically provides instructions on how to insert the pages .

To save a layout style in the Print Options dialog box

1. Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click  .
2. Type a name for the layout style in the Layout Style box.

To delete a layout style in the Print Options dialog box

- Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click  .

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Printing several pages on a single sheet of paper

You can print several pages of a document on a single sheet of paper using the rows and columns feature. When you use rows and columns, each page of your work is placed into a single frame (the intersection of one row and column). The first page is placed in the frame at the top left of the sheet of paper and each subsequent page is placed from left to right and top to bottom.

If you use rows and columns with a layout style that already places several pages on a single sheet of paper (for example, Tent-Card), then the images that would have been placed on an entire sheet of paper without rows and columns (for example, the entire Tent-Card), is placed in one frame.

To print several pages on a single sheet of paper

1. Click File, Print Preview.
2. Click Settings, Edit Positioning Style.
3. Type the number of rows and columns you want printed on each sheet of paper in the Rows and Columns boxes.
4. If you want to change the margins, do one of the following:
   - Disable the Auto Margins check box and type the size of the margins in the Left, Right, Top, and Bottom boxes. You can change the unit of measurement in the Units box on the right
   - Enable the Auto Margins check box.
5. If you want the left and right margins to be equal, and you want the top and bottom margins to be equal, enable the Equal Margins check box.
6. If you want to adjust the gutters (space between rows and columns), do one of the following:
   - Type the size of the gutters in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.
   - Enable the Auto Spacing check box.
7. Enable the Clone Frame check box if you want all the frames on each sheet of paper to contain the same page. For example, if there are nine frames to printed sheet of paper, then page one appears nine times on the first sheet of paper, and page two appears nine times on the second sheet, and so on. In this way you can print multiple copies of one page on a single sheet.
8. Enable the Maintain Document Page Size check box if you want each frame to be the same size as the page size specified in the document. For example, if you create a document on an 8.5 by 11 inch page, the frames are constrained to that size. Thus, if you print on an 11 by 17 inch sheet of paper, and specify 2 rows by 2 columns, some of the frames will not fit on the page.

To save the settings in the Edit Positioning dialog box

1. Follow the steps from the above procedure and click .
2. Type a name for the settings in the Positioning box.

To delete saved settings in the Edit Positioning dialog box

1. Follow steps 1 and 2 from the "To print several pages on a single sheet of paper" procedure.
2. Choose a saved settings name from the Positioning list box.
3. Click .

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Using preset printing options

A print style is a set of saved printing options. Print styles are useful because they let you avoid setting all your printing options each time you print.

To select a print style

1. Click File, Print Preview.
2. Choose a print style from the Print Style list box.

To create a new print style

1. Click File, Print Preview.
2. Change the print options.
3. Click File, Save Print Style As.
4. Type a name for the style in the Print Style box.

To edit a print style

1. Click File, Print Preview.
2. Choose a print style from the Print Style list box (at the top left corner of the Preview window).
3. Change the print options.
4. Click File, Save Print Style As.
5. Type a name for the style in the Print Style box.

To delete a print style

- Follow steps 1 and 2 from the above procedure and click File, Delete Print Style.

Note

- When you save a print style, a dialog box opens that includes a group box called Settings To Save In Style. The settings in this box correspond to the printing options you've already selected. Unless you want to change these settings, you don't need to use the Settings To Save In Style options.

Tip

- If you close the Print dialog box before you print, all of the changes you have made to the print options are discarded. If you do not want to lose these changes and you need to close the dialog (i.e., you need to change your work before you print), save your settings as a print style.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} **Related Topics**

Previewing, sizing, and positioning the printed image

Previewing, sizing, and positioning the printed image

Previewing

Corel's new full-screen print preview lets you see exactly how your work will appear after you send it to a printing device. The preview shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids, such as the bounding box that shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Sizing and positioning

If you are using a Full Page or Manual layout style, you can change the position and size of the images you are printing. If you are printing bitmaps, you should use caution when sizing your images. Enlarging bitmaps may cause your output to appear jagged or pixelated.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Previewing your print job

Print preview lets you see what your work will look like when printed. You can see, for example, where printers' marks will appear, and how your color separations look.

To preview your print job

- Click File, Print Preview.

To preview your color separations

1. Click File, Print Preview.
2. Click View, Preview Type, Separations.

   You can only view individual color separations if you have enabled color separations in the Print Options dialog box.
3. Click the appropriate tab at the bottom of the Preview window to view each color separation.

To move from page to page in print preview

- Click one of the Page-Flipper buttons. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

To print the page being previewed

- Click File, Print This Sheet Now.

To magnify the print preview

1. Click File, Print Preview.
2. Click View, Zoom.
3. Click one of the preset zoom levels or click percent and type a value in the Percent box.

Tips

- You can zoom in on a portion of the print preview by using the Zoom tool. To do this, click on the Zoom tool and click the area you want to magnify. Right-click to zoom out.
- The Auto (Simulate Output) preview type on the View menu automatically sets your preview type to the settings that match your printer driver. For example, if you are printing to a black and white printer, the preview is grayscale. The Auto (Simulate Output) preview type is enabled by default. If you change the preview settings, then Auto (Simulate Output) is disabled. You can revert to the automatic settings by enabling Auto (Simulate Output).

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} **Related Topics**

Customizing the print preview

If you want to increase the redraw speed of your print preview, you can change the quality of the preview image. You can also specify a color or a grayscale preview, and you can choose to display several visual aids that might help you prepare your print job.

To set the preview image quality

1. Click File, Print Preview.
2. Click View, Image, and click one of the following:
   - No Image (your image is represented by a bounding box)
   - Fast (your image is represented by a low resolution image that redraws quickly)
   - High Quality

To set the default preview image quality

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Preview Image Default from the Special Settings list box.
4. Choose the image quality you want from the Setting list box.

To specify a color or grayscale print preview

1. Click File, Print Preview.
2. Click View, Preview Type, and click Color or Grayscale.

   Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow in particular can be difficult to discern against a white background. Even magenta and cyan, if sparse, can be easier to discern when displayed in grayscale.

To specify full image or marquee drag in print preview

- Right-click in the Preview window, and click Full Image Drag to keep the image visible while it is being repositioned. Disable this option to change the image to a marquee box while it is being repositioned.

To set the print preview visual aids

1. Click File, Print Preview.
2. Click View, Visual Aids, and enable the items you want to appear. You can choose from the following:
   - Printable Area — shows the area of the paper on which the printing device can print.
   - Bounding Box — shows the edges of the printed image
   - Tiled Page Boundaries — shows where a large image will be tiled when it is being printed on several sheets of paper
   - Top Right Corner Fold
   - Selection Handles — shows black squares at the corners of the image being printed that you can use to size the image

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} **Related Topics**

Sizing an image when printing

Corel lets you alter the size of each page of your document for your print job, leaving the original image unaffected.

To size an image

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Type values in the Width and Height boxes.

   You can only size an image this way when you are using the Full Page layout style with no rows or columns, or when you are using the Manual layout style.

Tip

- You can also size an image by dragging the handles in the print preview.

To fit an image to the page

1. Follow steps 1 and 2 from the above procedure and enable the Fit to Page check box.

   Your image will be distorted if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of an image

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Maintain Aspect Ratio check box.

  The height and width ratio of an image is known as its "aspect." If you are resizing or scaling an image using the print preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent image distortion.

To apply position and size settings to all pages

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Apply Settings To All Pages check box.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} **Related Topics**

Positioning an image when printing

Corel lets you alter the position of your image for your print job, leaving the original unaffected.

If you select the Manual Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually. You can also use the Clone Page option to place several copies of the same page on a single sheet of paper.

To position an image

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Type values in the Top (distance from the top of the printable area) and Left (distance from the left side of the printable area) boxes.

Tip

- You can also position an image by dragging it to the desired position in the preview window.

To automatically center an image

- Follow steps 1 and 2 from the above procedure and enable the Center Image check box.

To apply position and size settings to all pages

- Follow steps 1 and 2 from "To position an image" procedure and enable the Apply Settings To All Pages check box.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} **Related Topics**

Using PostScript to optimize your print job

Using PostScript to optimize your print job

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

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

There are two levels of PostScript. PostScript level 1 is the first PostScript language and it has certain limitations (see below). PostScript level 2 is the most recent version of PostScript and using it will greatly reduce potential printing errors. If you are using a level 2 printing device, make sure that you enable the level 2 features in the PostScript Options dialog box.

When purchasing a printer or choosing a service bureau, find out which level of PostScript you will be using. Where you have a choice, choose level 2.

Limitations of PostScript level 1

There are certain problems that may arise when you are using PostScript level 1 that have been largely eliminated in level 2. Most of these problems are only relevant if you are using CorelDRAW.

- To create curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is a segment. Also, any straight line between two nodes is a segment. Level 1 devices can't print CorelDRAW objects with more than 1500 segments. This limits the allowable number of nodes in any CorelDRAW object to approximately 500.
- If you use a complex fill (e.g., a texture fill, a PowerClip, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.
- If you fill a text object with a texture fill, then a level 1 PostScript device may not be able to print it.
- If you use a texture fill in an object with any subpaths (e.g., a donut made from a circle within a circle), a level 1 PostScript device will not be able to print it.

There are several ways around these limitations:

- Wherever possible, break complex objects up into several less complex objects. This may not be possible if you are using complicated line attributes or complex fills.
- Avoid complex fills on objects that aren't large enough to warrant intricate detail.
- Avoid complex fills with complex outlines and complex fills in text objects.
- Keep the number of nodes per object to a minimum.
- Use the PostScript features designed to reduce complexity and warn you of potential printing problems.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Using PostScript Level 2

PostScript Level 2 is a more advanced PostScript language. Using it can reduce printing errors and let you use features that are unavailable if you use PostScript Level 1. If you try and use PostScript Level 2 features and you are not using a PostScript Level 2 device, then your work will not print properly. If you are not certain whether you will be printing on a Level 2 PostScript device, don't enable these options.

PostScript Level 2 lets you use JPEG compression to compress the bitmaps in your print job to make the file size smaller. Also, PostScript Level 2 uses a faster method for rendering vector curves and lines in CorelDRAW. Sometimes this method can change the appearance of your images. If this happens, you can disable the PostScript 2 Stroke Adjust option.

To enable PostScript Level 2 usage

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Use PostScript Level 2 Features check box.

To compress bitmaps in your .PRN file

1. Follow steps 1 to 3 from the above procedure and enable the Use JPEG Compression check box.
2. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To disable the Stroke Adjust option

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose PostScript 2 Stroke Adjust from the Special Settings list box.
4. Choose Off from the Setting list box.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Printing complex objects

Complex objects can often cause a PostScript Level 1 print job to fail. You can use the following options to ensure that the print jobs you send to your printing device print properly.

To test for complex objects

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Complex Objects Warnings check box.

To reduce curve complexity by increasing flatness

1. Follow steps 1 and 2 from the above procedure and type a value in the Set Flatness To box.

   This value determines how smooth a curve will appear when printed. As the flatness increases, curves begin to appear as connected straight lines. If you are having problems with complex objects, start by leaving this value at 1.00 and enable the Auto Increase Flatness check box. If this doesn't help, increase the flatness by 2 and try again.
2. Enable the Auto Increase Flatness check box if you want the printer to increase the flatness of any object that is too complex by increments of 2.

   When Auto Increase Flatness is enabled, the maximum allowable flatness value is defined by the value in the Set Flatness To box plus 10. If an object is still too complex when the flatness value exceeds this limit, the printer skips the problematic object and goes on to the next object. If the printer skips an object then the object will not appear in the final output. You will not be informed that this has happened while you print. The problem only becomes evident when the print job is imaged to paper or film. For this reason it is important to inspect proofs before you publish your work.

To reduce curve complexity by limiting control points

- Follow steps 1 and 2 from the "To test for complex objects" procedure and type a value in the Maximum Points Per Curve box.

  Reducing this number helps alleviate printing problems caused by objects that are too complex. A lower number of points per curve will not reduce quality but it will increase printing time.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Font and spot color warnings

If your print job contains too many fonts or too many spot colors, it may not print properly. You can set your PostScript options so that Corel warns you if your print job contains more than a set number of spot colors or fonts. You can change the number of spot colors and fonts that trigger the warnings by changing the Spot Color Separations Warning and the Fonts Warning Threshold settings.

To test for too many spot colors

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Too Many Spot Colors check box.

To test for too many fonts

- Follow steps 1 and 2 from the above procedure and enable the Too Many Fonts check box.

To set the Spot Color Separations Warning

1. Click File, Print Preview.
2. Click Settings, Option.
3. Choose Spot Color Separations Warning from the Special Settings list box.
4. Choose an option from the Setting list box.

To set the Fonts Warning Threshold

1. Follow steps 1 and 2 from the above procedure.
2. Choose Fonts Warning Threshold from the Special Settings list box.
3. Choose a number from the Settings list box.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Optimizing fountain fills

You can optimize the printing of fountain fills in two ways. First, you can test for, and correct, fountain fill banding. Banding is the appearance of strips across a fountain fill which occurs when a fountain fill does not contain enough steps. Second, you can reduce the complexity of fountain fills to decrease printing time.

By enabling both the Auto Increase Fountain Steps and Optimize Fountain Fills options, you can increase the number of fountain steps that require more steps and reduce the number of steps in fountain fills that are too complex.

These options are available for PostScript devices only.

To verify fountain fills for banding

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Banded Fountain Fill Warnings check box.

   This warning only applies to linear fountain fills.

To automatically increase fountain steps

- Follow steps 1 and 2 from the above procedure and enable the Auto Increase Fountain Steps check box.

  This option increases the number of steps that are used to render fountain fills. This may increase printing time, but will ensure the best possible rendering of fountain fills.

To optimize fountain fills to reduce complexity

- Follow steps 1 and 2 from the "To verify fountain fills for banding" procedure and enable the Optimize Fountain Fills check box.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Downloading type 1 fonts

By default, the printer driver downloads Type 1 fonts to the printing device. If you disable the Download Type 1 Fonts option; however, fonts are printed as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take an unacceptably long time to download, or would fail to download because of their size. This option is available for PostScript devices only.

To download type 1 fonts

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Download Type 1 Fonts check box.

Note

- If you enable the Download Type 1 Fonts check box, by default the Convert True Type To Type 1 check box is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded. Only disable this option if your output device has difficulty interpreting Type 1 fonts.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Setting bitmap font options

Bitmap versions of TrueType fonts look better at small point sizes and print faster than regular fonts. Because bitmap fonts consume a large amount of PostScript memory, you may need to limit the number of bitmap fonts in your print job to avoid a PostScript printing error.

A bitmap version of a font is created in a PostScript printer's memory if the font meets the following criteria:

- The printed character size is no larger than the bitmap font size threshold. The default is 75 pixels which corresponds to 18 points at 300 dpi, 9 points at 600 dpi, and 4.5 points at 1200 dpi.

  You can change the bitmap font size threshold (see below).
- The text is not scaled or skewed.
- The text does not have an outline or a fill other than a uniform fill.
- The text does not have any envelopes (non-linear transformations) applied to it.
- The drawing is not being printed using the Sizing options or Fit To Page option in the Print Options dialog box.

To limit the number of bitmap fonts created

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Bitmap Font Limit from the Special Settings list box.
4. Type a value between 0 and 250 in the Setting box.

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the above procedure and choose Bitmap Font Size Threshold from the Special Settings list box.
2. Type a value between 0 and 1000 in the Setting box.

   This value represents the bitmap height in pixels.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Printing color bitmaps in RGB

PostScript output normally uses the 4-color, CMYK color model to print bitmaps. If you are printing color bitmaps to an RGB or CMY device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK. CMY devices have an easier time converting RGB to CMY (3-color model to 3-color model) than converting CMYK to CMY (4-color model to 3-color model). This option is available for PostScript devices only.

To output color bitmaps in RGB

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Output Color Bitmaps In RGB check box.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} **Related Topics**

Fine-tuning your print job

Fine-tuning your print job

The fine tuning options only need to be adjusted if you encounter a problem. If you are having trouble printing, try and determine what part of your print job is causing the problem. For example, your fonts may not be printing properly, or a bitmap may not print at all. Then, look for a topic that relates to that type of problem.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Setting the number of fountain steps while printing

You can specify the number of steps in the fountain fills in your print job. A low number of steps prints faster but the transition between shades may be rather coarse, causing what is known as "banding." A higher value results in a smoother blend, but the printing time is longer.

You can assign a custom fountain fill to an object in CorelDRAW. A custom fountain fill overrides the settings in the Print Options dialog box.

Fountain steps set in the Options dialog box in CorelDRAW only affect the way fountain fills display on your monitor, not how they print.

To specify fountain steps in printing options

1. Click File, Print Preview
2. Click Settings, Options.
3. Type the number of steps to be used when rendering fountain fills in the Fountain Steps box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64K) called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks. If you are already printing bitmaps as chunks, you can specify the degree to which each chunk overlaps adjacent chunks. This overlap reduces the grid pattern that can appear on some printers when printing bitmaps that have been sent as chunks.

To print bitmaps in small chunks

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Bitmap Printing from the Special Settings list box.
4. Choose Output In 64K Chunks from the Setting list box.

To set Bitmap Chunk Overlap Pixels

1. Follow steps 1 to 2 from the above procedure and choose Bitmap Chunk Overlap Pixels from the Special Settings list box.
2. Type a number that represents the number of pixels by which each bitmap chunk overlaps the next in the Setting box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Printing color artwork in black or grayscale

When you print color work on a black and white printer, you can specify whether you want solid colors converted to solid black or a shade of gray that approximates its hue.

To print color artwork in black or grayscale

1. Click File, Print Preview.
2. Click Settings, Options.
3. Enable the All Colors As Black or All Colors check box As Grayscale check box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Controlling bitmap conversion to grayscale

By default color bitmaps are reduced to grayscale if they are sent to a grayscale device. Transmission time is much faster this way and the file size is smaller. If you choose to send bitmaps as color, the device converts the bitmaps to grayscale which results in slower transmission time and a larger file size. This option is available for PostScript devices only.

To control bitmap conversion to grayscale

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Grayscale Driver Bitmap Output from the Special Settings list box.
4. Choose Send Color Bitmaps As Grayscale or Send Color Bitmaps As Color from the Setting list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Printing bitmaps as RGB images

By default, Corel sends bitmap images to the printing device without converting them to 24 bit, RGB (Red, Green, Blue) images. However, some older printers can't print bitmaps that are 8 bit or less. If you are having trouble printing a bitmap that is not a 24 bit, RGB image, try setting up your print job so that all bitmaps are converted to RGB. Please note that this operation can increase the size of your print job.

To print bitmaps as RGB

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Print Bitmaps As RGB from the Special Settings list box.
4. Choose On from the Setting list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Assigning control over printer bands

Some printers can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printer driver split the page into bands before sending it to the printer. If this proves too slow, or you encounter problems, send the page to the driver already split into bands. This option applies for non-PostScript printers only.

To assign control over printer bands

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Driver Banding from the Special Settings list box.
4. Choose Let Driver Handle Banding (the printer driver creates the bands) or Send Bands to Driver (the Corel application splits the print job into bands before sending it to the printer driver) from the Setting list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Assigning control over fill clipping

Any fill other than a uniform fill (including Lenses and PowerClips) requires clipping if the object is not rectangular because these fills are sent to printers as bitmaps, and bitmaps are always rectangular. Clipping is the process through which portions of a fill that should not be visible are removed. The default setting is clipping controlled by the driver, because that usually means faster processing. If you encounter a problem printing non-uniform fills, switch to clipping controlled by the software. This option applies to non-PostScript printers only.

To assign control over fill clipping

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Fill Clipping from the Special Settings list box.
4. Choose Use Driver Clipping For Fills or Use Software Clipping For Fills from the Settings list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Specifying the text output method for non-PostScript devices

If you are printing to a non-PostScript printing device, Corel tries to send text to the printer as text (i.e., using the appropriate font) whenever possible. However, it may sometimes be better for Corel to send text as graphics (i.e., not using the font) because text objects might be incorrectly printed over by vector graphics and raster objects.

To set the text output method

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Text Output Method from the Special Settings list box.
4. Choose All Text As Graphics or Text As Text When Possible from the Settings list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Using Print Merge

Printing on a commercial press

Printing on a commercial press

If your job will be printed on a commercial press, you will most likely deal with a service bureau and a printing shop. These two businesses can be separate or affiliated. Some larger establishments may offer both services under one roof. The service bureau will take your file and image it onto film. The printing shop will use the film from a service bureau to make printing plates.

Film can be created using a camera or an imagesetter. Creating film with a camera usually requires camera-ready output that you've created on your own PostScript laser printer. Producing film this way may save you money, but don't try to produce complex color material using laser printed output because desktop printers are not precise enough.

An imagesetter creates film directly from a file. There are several different types of file that a service bureau may be able to use. See "Preparing a print job for a commercial press" for more details and ask your service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from your film. The type of proof you require depends on the complexity of your print job. Once you are satisfied with your proofs, the film can be sent to press.

If the service bureau and printing shop are entirely separate, you must ensure that the service bureau provides your film in the form that the printing shop requires (i.e., positive or negative film, emulsion up or down, etc.). Also, make sure that the printing shop has proofs of the final product and instructions about the print job (e.g., number of copies, type and size of paper). These proofs and your instructions serve as a contract between you and the printing shop.

The press operators will set up and adjust the press so that the printed output matches your contract proofs as closely as possible. Where color quality and accuracy are crucial you may be asked to be present at printing time to approve any color adjustments that need to be made.

For more information see the following:

{button ,JI(`',`Preparing a print job for a commercial press')} Preparing a print job for a commercial press

{button ,JI(`',`Working with bitmaps and halftone screens')} Working with bitmaps and halftone screens

{button ,JI(`',`Using Open Prepress Interface')} Using Open Prepress Interface

{button ,JI(`',`Creating color separations')} Creating color separations

{button ,JI(`',`Printing color halftones')} Printing color halftones

{button ,JI(`',`Ensuring predictable color when printing')} Ensuring predictable color when printing

{button ,JI(`',`Color trapping')} Color trapping

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Preparing a print job for a commercial press

Preparing a print job for a commercial press

When you send a print job to a commercial press, you can either send camera-ready paper output, or send your work on disk. If you are creating a file to send to an imagesetter, talk to you service bureau about the best file format and printer settings to use.

If you are printing to a file, your service bureau will need either .PRN, .CDR, or .EPS files. Always provide a final printout of your work to the service bureau, even if it's only a black and white representation. This will help them identify and assess any potential problems.

PRN file

Corel lets you exercise full control over prepress settings and save the print job in a .PRN file. This print file is sent directly to an output device by your service bureau.

Be sure to review and confirm all settings with your service bureau. They will not be able to verify or fix a .PRN file. Any problems will only be apparent on output.

Include a sheet with all the prepress settings that you have specified. This can be done automatically from the Options dialog box. Or, check with your service bureau representatives; they usually have an order form that outlines all the essential prepress settings.

CDR file

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with CorelDRAW can take your .CDR files and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves.

EPS file

Some service bureaus may accept .EPS files (as exported from CorelDRAW). These files can be imported into other applications by the service bureau and adjusted and printed from there.

Using a bleed to extend images to the edge of the page

Most printing presses are unable to print images to the edge of the paper. If you plan for certain areas of your artwork to extend to the edge of the page, you need to print on paper that is larger than the size you ultimately want. This larger paper can then be trimmed so that the image extends to the paper's edge. When you use this method for printing to the edge of the page, it is wise to allow for a "bleed." A bleed is the amount that images extend past the edge of the final page size. By bleeding your images, you allow for a margin of error during the printing and trimming process.

Printers' marks

Printers' marks provide information about how your work should be printed. You can place printers' marks in your .PRN or .EPS files, or on camera-ready paper output. The available printers' marks are crop marks, registration marks, color calibration bars, densitometer scales, page numbers, and file information.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing to a file

Printing to a file is required when you want to send a .PRN file to a service bureau to be printed on an imagesetter. Make sure you select the appropriate printer driver when you print to file. Consider the following when printing to a file:

- When you are preparing a file for printing on an imagesetter, the page size of your print job (i.e., the size of the film on which your document is imaged) will be larger than the page size of the document (i.e., the size of the document in CorelDRAW) to allow for printers' marks.
- An imagesetter produces images on film which usually need to be negatives. You can set up your print job to produce negative images, but if the service bureau's equipment also produces negatives, then you will end up with positive film.
- You need to specify emulsion up or emulsion down. Emulsion is the coating of light-sensitive material on a piece of film. Normally, images printed to a laser printer are printed with the emulsion up (button not enabled). Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backwards image.
- If you are printing to a Level 2 PostScript device, you can use make your print job smaller by compressing bitmaps using JPEG compression.
- Your service bureau may require that your .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you will need to enable the Conform To DSC setting.

If you unsure about which settings to choose, consult with your service bureau.

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Enable the For Mac check box if your print file is being printed with Macintosh equipment.

   PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent them from printing on any PostScript device controlled by Macintosh computers. Enabling the For Mac option removes the ^D characters from the files.
4. Click OK.
5. Choose a destination and type a filename in the File Name box. The appropriate extension (.PRN) is appended to your filename.

To print a negative image

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Negative check box.

   Do not choose negative film if you are printing to a desktop printer.

To specify emulsion down

- Follow step 1 and 2 from the above procedure and enable the Print Emulsion Side Down check box.

To compress bitmaps in your .PRN file

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Use PostScript Level 2 Features check box.
4. Enable the Use JPEG Compression check box.
5. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To conform to DSC

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Conform to DSC from the Special Settings list box.
4. Choose On from the Setting list box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Setting a bleed limit

When you use a bleed to extend your image to the edge of the page, set a bleed limit. A bleed limit is the extent to which an image can extend beyond the crop marks. Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that needlessly uses up memory and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

Remember, a bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the printed image must extend beyond the edge of the final paper size.

Consult your service bureau or printing shop to determine the appropriate bleed limit for your job.

To set a bleed limit

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Enable the Bleed Limit check box.
4. Type a bleed limit in the Bleed Limit box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing crop marks and registration marks

Crop marks are printed at the corners of the printed image and represent the size of the paper. Crop marks can be used as guides for trimming the paper.

If you are printing multiple pages per sheet (e.g., 2 rows by 2 columns), and you are not cutting these pages into individual sheets, you might want to enable the Exterior Crop Marks Only check box. If you disable this option, crop marks will be placed around each row and column.

Also, if you are printing process color separations, and you are printing to a PostScript device, you can set up your crop marks on every separation rather than on the black separation only. This may be useful if you want to trim individual separations.

Registration marks print on each sheet of a color separation. Registration marks are required to line up the printing plates on a color press (see "Creating color separations"). If you are printing to a PostScript device, you can select from several different registration mark styles.

To see crop marks and registration marks the paper you are printing on must be larger than the page size of the document you are printing.

To print crop marks

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Crop Marks check box.
4. Enable the Exterior Crop Marks Only check box if only want crop marks to print at the corners of the paper.

To print composite crop marks

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Composite Crop Marks from the Special Settings list box.
4. Choose Output In CMYK from the Setting list box.

To print registration marks

1. Follow steps 1 and 2 from the "To print crop marks" procedure and enable the Print Registration Marks check box.
2. Choose a registration mark style from the Style preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing color calibration bars and densitometer scales

Color calibration bars are color scales that print on each sheet of a color separation. Calibration bars are required to ensure accurate color reproduction (see "Creating color separations"). To see calibration bars the page size of your print job must be larger than the page size of the work you are printing.

A densitometer scale is a series of gray boxes, ranging from light to dark. These boxes are required to test the density of halftone images (see Printing bitmaps and Halftones). You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.

To print color calibration bars

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the above procedure and enable the Print Registration Marks check box.
2. If you want to customize the levels of gray in one of the densitometer scale squares, click the appropriate number in the Densities list box (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print Preview.
2. Click and drag the densitometer scale to its new position.

   In most circumstances it is best to position the densitometer scale outside of the printed image.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing page numbers and file information

Page numbers are useful when collating material that does not include page numbers in the printed image.

File information includes the color profile you used, your halftone settings, the name of the file, the date and time the work was created, and the plate number (useful when printing color separations). When you enable the Print File Information check box, you can specify a job name (also called a slug line) that will be included with the file information.

To see page numbers and file information the paper on which you are printing must be larger than the page size of the document you are printing. However, you can print file information inside the document's page by enabling the Position Within Page option.

To print page numbers

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Page Numbers check box.

To print a file information

1. Follow steps 1 and 2 from the above procedure and enable the Print File Information check box.
2. Enable the Position Within Page check box if you want the file information to appear on the document's page.
3. Type text in the Job Name/Slug Line box if you want the Job Name/Slug Line to be different.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Positioning printers' marks

You can change the position of all the printers' marks by changing the position of the bounding box in the print preview.

To change the position of printers' marks

1. Click File, Print Preview.
2. Click Settings, Marks And Prepress.
3. Type values in the Top, Bottom, Left, and Right boxes.

Tip

- You can also change the position of printers' marks by dragging the bounding box in the print preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing a job information sheet

Including a job information sheet with your print job will help your service bureau or print shop to more effectively deal with any problems that arise.

To print a job information sheet

1. Click File, Print Preview.
2. Click Settings, Options.
3. Enable the Print Job Information Sheet check box.
4. To customize this report, click the Info Settings button and indicate which categories of information are to be included. Also specify whether the job information is to be saved to a file, printed, or both.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} **Related Topics**

Working with bitmaps and halftone screens

Working with bitmaps and halftone screens

If the document you are sending to the service bureau or print shop contains bitmaps (e.g., scanned images or photographs), you will need to set up halftone screens for your bitmaps.

Halftones

Commercial printing presses are unable to produce true shading, but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading into images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image would consist entirely of dots. This image could then be used to create printing plates.

Now, however, Corel lets you create halftoned images without using screens or cameras. You can use software to simulate the effect of a halftone screen on a bitmap. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (lpi). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the screen frequency, the sharper the image. However, there are limits to screen frequency which are determined by the type of printing press on which you are printing, and the type of paper you are using. In general, a screen frequency of 85 lpi works on newsprint, and a frequency of 100 lpi works on bond and glossy paper. If possible, consult your service bureau or printing shop to find out the screen frequency you should use.

Bitmap resolution

When creating a halftone, the bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency. For example, if you are using a 150 lpi screen, the bitmap should have a resolution of at least 300 dpi.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Using Open Prepress Interface

Corel now offers Open Prepress Interface (OPI) support. OPI is a way for you to include high resolution scanned images in your work without dramatically increasing your file size. To accomplish this, your service bureau professionally scans your images on a high-end scanner. They keep the high-resolution version of the scans and give you low-resolution equivalents. You import the low resolution images into your documents, using them for position only (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your print job back to the service bureau for final imaging to film, your high resolution files are automatically substituted.

Notes

- You must import FPO images correctly or they will not be replaced at print time.
- You can only scale, crop, and rotate FPO images. You can not use any other effects on the image.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Setting the halftone screen frequency

If you are printing halftone images, you need to set the screen frequency properly. Consult your service bureau to determine the appropriate screen settings.

This option is available for PostScript devices only.

To set the screen frequency

1. Click File, Print Preview.
2. Click Settings, Options.
3. Type a screen frequency in the Screen Frequency box, expressed in lines per inch (lpi). Consult your service bureau for the optimum setting for your job.

Note

- When the screen frequency is set to Default, the image is printed using the default screen frequency of the output device.

{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} **Related Topics**

Maintaining OPI links

Open Prepress Interface (OPI) lets you use low resolution images as placeholders for the high resolution images that appear in your final work. To use OPI links, you must enable the Link To High Resolution File For Output Using OPI check box when importing your TIFF (or CT) files. These TIFF (or CT) images become known as OPI images. When your service bureau receives your print file, the OPI server substitutes the high-resolution images for the low-resolution images. If there are no OPI images in your file, the Maintain OPI Links option will not be available at print time.

If you import your bitmaps correctly, the Maintain OPI Links option is enabled automatically. To proof a file that contains OPI images on a device that doesn't have the high-resolution files (e.g., your desktop printer), disable the Maintain OPI Links option.

Your service bureau may also send you a Desktop Color Separation (DCS) file to act as the low resolution placeholder. If they do this, make sure you find out whether the service bureau wants you to let them resolve the DCS links. If they want to resolve the links themselves, then you will have to change the Resolve DCS Links setting.

This option is available for PostScript devices only.

To maintain OPI links

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Maintain OPI Links check box.

To let your Service bureau resolve DCS links

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Resolve DCS Links from the Special Settings list box.
4. Choose Leave DCS Links Unresolved from the Setting list box.

{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} **Related Topics**

Creating color separations

Creating color separations

If you are sending color work to a service bureau or printing shop, either you or the service bureau will need to create color separations.

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

Printing presses produce color using either process color or spot colors. The number of colors you plan to use will be the main factor in deciding which method to use.

Process color

If your project requires full color (e.g., it contain scans of color photographs), then you will need to use process color. Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (known as CMYK). The final colors are produced by mixing percentages of these four inks. Process color only requires four color separations.

Corel now supports a new type of process color, called hexachrome. Hexachrome color uses six different ink colors (cyan, magenta, yellow, black, orange and green) to produce full color images. Talk to your service bureau about whether you should use hexachrome color.

Spot color

If your project makes use of only one, two or three colors (including black) then you'll probably use spot colors, such as those offered by Pantone. Spot color uses a different ink for each color and each color requires its own color separation. If your budget is limited, consider:

- obtaining a two-color look by printing on colored paper and using only one spot color
- using tints (percentages) of spot colors to create shadows or highlights, thus giving the impression of a broader color range

Both process and spot color

Some projects require both spot and process colors. For example, a marketing brochure may require the use of a spot color to faithfully render the corporate color and the use of process color to reproduce scans of photographs. Remember, though, that each additional spot color requires extra film, plates and ink, adding to the cost of printing.

A word about palettes

CorelDRAW allows you to work on different elements of your document from different palettes and different color models. Ultimately however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process) values. As for spot colors, CorelDRAW allows you to convert them to CMYK at printing time.

Note

- Pay close attention to the number of colors used, especially if you are importing clipart. Make sure you only use the colors you have chosen (i.e., process color or spot color).

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing color halftones

If you are printing process color halftones, you need to use a halftone screen for each different color separation (see "Working with bitmaps and halftone screens" for more information).

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect called a moiré pattern.

Moiré patterns are eliminated by changing the screen angle of each color separation. If you were using an actual screen and a camera, you would rotate the screen 15 degrees for each separation by hand. However, since you are using software to create halftone screens, you have to change certain print options to change the screen angle.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, your image might not print properly.

Screen technology

The screen technology should be set to match the type of imagesetter your service bureau will be using. Talk to your service bureau to determine the correct setting. If you are not using an imagesetter, or you are unable to speak to your service bureau, use the standard defaults.

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced, round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines to create an image, instead of dots. You can experiment with different halftone types to create interesting effects.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Ensuring predictable color when printing

Color management

Accurate and consistent color rendition from device to device is essential when printing in color. All components of your computer system (scanner, monitor, and printer) must exchange color information in a manner that ensures a predictable result. This is accomplished by calibrating the various devices in your computer and establishing a system profile using the Color Manager.

Color correction

For the colors on your screen to approximate the colors on the printed page as closely as possible, enable the Color Correction feature. This option will use the chosen system profile to ensure predictable color rendering.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Printing color separations

When printing color separations to file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the image.

Generally, you should be able to save all the color separation information in one .PRN file. However, if the image contains special effects and several color separations (e.g., CMYK plus a number of spot colors), saving all color separation information in one .PRN file might result in an unacceptably large file. In this case, create a .PRN file for each separation. Include the separation name in the filename for easier file identification.

When printing color separations, you can produce a sheet of paper or film even when there is nothing on it (e.g., there may be only yellow and black on a page but the cyan and magenta plates will be printed anyway). Normally, you would leave this option disabled to avoid wasting costly film. However, there may be instances when you want to force plates that are blank to print.

To print color separations

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.

To use Hexachrome process color

1. Follow the above procedure and enable the Hexachrome plates check box.
2. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box. Consult your service bureau to determine whether you need to enable this option.

To select specific color separations

- Follow steps 1 to 3 from the "To print color separations" procedure and choose the color separations to be printed from the color separations list box.

To print empty plates

- Follow the steps from the "To print color separations" procedure and enable the Print Empty Plates check box.

Tip

- To print separations in color, enable the In Color check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} **Related Topics**

Converting spot colors to process colors

If your document contains spot colors, but you want to print using process color, you can convert your spot colors to process colors. If you don't convert, each spot color is printed on a different color separation. Changing the spot colors to process colors when you print does not affect the document itself, only the way it is printed.

To convert spot colors to process colors

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Convert Spot Colors To CMYK check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} **Related Topics**

Customizing a halftone screen

Setting the halftone screens correctly is critical when printing color separations. Screens that are improperly set can result in undesirable moiré patterns and poor color reproduction. Consult your service bureau before you change any of these settings. If you are uncertain, use the default settings.

To customize a halftone screen

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click Advanced.
6. Change any of the following settings:
   - Screening technology
   - Halftone type (e.g., Line or Diamond)
   - printer or imagesetter resolution
   - the screen frequency and angle of any or all of the color separations.

Tip

- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can now set one to print at 45 degrees and the other at 90 degrees.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} **Related Topics**

Color trapping

Color trapping

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

Your work needs color trapping if two colors touch. Many service bureaus prefer to create color trapping themselves by using a specialized trapping program. Consult your service bureau about trapping if you are unfamiliar with the process.

Color trapping in Corel applications is achieved by overprinting. Normally, portions of an object that are obscured by another object are not printed. However, if the top object is set to overprint, the obscured portions of any underlying objects print anyway, causing an overlap. This makes white gaps between different colors impossible. Overprinting works best when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (e.g., red over yellow might result in an orange object).

Depending on the color trapping options you choose, overprinting might only affect an object's outline or its fill. This means that if an object with a red outline is set to overprint its outline only, then any portions of another object that are obscured by the first object's outline are printed. This overlap creates a color trap.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**

Color trapping by overprinting selected objects

You can set specific objects to overprint before you open the Print dialog box. You can overprint each object's fill, outline, or both.

The Overprint Fill option causes obscured portions of objects to print when they are under the overprinted object's fill. The Overprint Outline option causes obscured portions of objects to print when they are under the overprinted object's outline. When setting the outline thickness, keep in mind that the outline straddles the path that defines the object's shape. Therefore, an outline of 0.30 points actually creates a trap of 0.15 points.

To trap by overprinting selected objects

1. Right click the object that requires color trapping with the Pick tool and click Overprint.
2. Click Fill or Outline or both.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} **Related Topics**

Color trapping by overprinting selected color separations

Corel lets you overprint specific color separations. You can specify whether you want to overprint graphics, text, or both. Remember that if you set a light color to overprint, dark colors that would normally be obscured by the lighter color are printed and show through. Therefore, it is best not to overprint a light color separation.

To trap by overprinting selected color separations

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click the Advanced button.
6. Click the color separation to overprint in the Color List.
7. Enable the Overprint Color check box.
8. Enable the Graphics check box, Text check box, or both.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} **Related Topics**

Color trapping automatically

Corel offers two methods for automatically creating color trapping: always overprint black and auto-spreading.

Always overprint black creates a color trap by causing any object that contains 95% black or more to overprint any underlying objects. It is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. If your service bureau recommends a black threshold value other than 95%, click the Options tab, choose Overprint Black Threshold from the Special Settings Option list box, and change the setting as required.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as its fill, and having it overprint underlying objects. Auto-spreading is created for all objects in your file that meet these three conditions:

- They don't already have an outline.
- They are filled with a uniform fill.
- They haven't already been designated to overprint.

To trap by always overprinting black

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Always Overprint Black check box.

To set the Overprint Black Threshold

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Overprint Black Threshold from the Special Settings list box.
4. Type a number in the Setting box. The number you type represents the percentage of black above which black objects overprint.

To trap by auto-spreading

1. Follow steps 1 to 3 from the "To trap by always overprinting black" procedure and Enable the Auto-Spreading check box.
2. Type a value in the Maximum box.

   The amount of spread assigned to an object depends on the maximum trap value and the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.
2. If you want the spread width to be fixed, then enable the Fixed Width check box.

   The Maximum Value box changes to the Width box when you enable the Fixed Width check box. The value in this box determines the fixed width of the color spread.
3. Type a value for Text Above (i.e., the minimum size to which auto-spreading is applied).

   If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} **Related Topics**

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

Removes the fill from the current object, leaving it transparent.

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

Magnifies or reduces your drawing. Click and drag in the Drawing Window to zoom in on an area; right-click to zoom out.

These two arrow buttons allow you flip through the pages of your document. They are located at the lower-right corner of the Preview box.

Launches another CorelDRAW 7.0 Graphics Suite application.

Bitmap

An image composed of grids of pixels or dots. Scanners and painting programs, such as Corel PHOTO-PAINT, generate this type of image. By contrast, CorelDRAW creates images using vector objects shapes that are stored as mathematical equations.

Anti-aliasing

The filtering of a bitmap image to remove jagged edges. Anti-aliasing fills in jagged pixels with intermediate colors or shades of gray, thereby smoothing transitions between colors.

Linked object

In Object Linking and Embedding (OLE), information from one file (the source file) that has been inserted into another file (the destination file) while maintaining a link to the source file. Changes made to the information in the source file are automatically made to the information in the destination files.

Dither

Randomization of pixels on devices or images using a limited Color Palette to simulate continuous tone progressions.

Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale or black-and-white images). Error diffusion provides the best results by spreading color approximations over several pixels. Ordered dithering is performed at a faster rate than error diffusion by approximating colors using fixed dot patterns.

Image Dithering is a method of enhancing the appearance of photographic images that use a limited color palette.

Folder

Folders are used to store and organize your documents, programs, and other files. For example, you could create a folder called LOGOS for storing logo designs. In previous versions of Windows, folders were called directories.

Resolution

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

The resolution you choose for your image will usually move with your file – that is, whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, it will always print at the resolution you set when you create the image.

If you want your final output to look like its onscreen counterpart, you have to understand the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you will be able to produce effective, consistent results.

Vector graphics

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

Image setter

A generic term for printers capable of printing text and graphics (line art and photographs) on film or photographic paper at resolutions greater than or equal to 1200 dpi.

Duotone

An 8-bit color mode using 256 shades of up to four tones.

In commercial printing: a duotone is a modified grayscale image printed using inks of two colors—generally black with an accent color, although any two colors can be used. More generally, this term also refers to tritones (three inks) and quadtones (four inks).

Using two colors of ink, instead of four, significantly reduces the costs of printing while still providing a wide range of colors to choose from. The duotone feature is ideal for adding an accent color to a photograph or for extending the tonal ranges of inks.

Drive

A device in a computer that spins disks used to store information. Personal computers normally have a fixed-disk drive labeled C or D (called a hard drive), and one or two floppy-disk drives labeled A and/or B. In addition, many computers have a CD-ROM drive.

CMYK

A subtractive color model made up of cyan(C), magenta(M), yellow(Y), and black(K).

Used in most full-color commercial printing, CMYK is like CMY, but the addition of black (K) allows for truer low tones.

Client application

A client application is an OLE (Object Linking and Embedding) compatible application that contains OLE objects (e.g., pictures, charts, text). that were created in other OLE applications. Not all OLE applications can be clients. If you are uncertain about whether an application is capable of performing as a client, check its documentation.

PostScript

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

Embedded object

Information from a file created in one program (the source program) that has been inserted into a file in another program (the destination program). For example, you can embed a graphic created in CorelDRAW into a Microsoft Word document.

Server application

A server application is an OLE (Object Linking and Embedding) compatible application that is used to create OLE objects (e.g., pictures, charts, text). These OLE objects can be placed in other OLE applications. Not all OLE applications can be servers. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Color mode

Refers to the color characteristics of an image the color mode determines how images are displayed and printed in Corel applications.

- Black and White (1-bit)
- Grayscale (8-bit)
- Duotone (8-bit) -Uses 256 shades of up four inks to reproduce grayscale images.
- Paletted (8-bit) -
- RGB color (24-bit).
- Lab color (8-bit)
- CMYK color

Interlacing

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

EPS

The filename extension for Encapsulated PostScript files. Corel applications can import and export .EPS files. CorelDRAW can export to the generic .EPS format, as well as to EPS files with clipping paths. DRAW can also import objects containing .EPS files. The .EPS files CorelTRACE creates can be imported by programs such as Corel VENTURA and Aldus PageMaker.

Open Prepress Interface (OPI)

A method for placing high resolution bitmaps on the printed page, while using low resolution replicas for placement.

Two images are created using a high-end scanner. A high-resolution version (which is kept on file), and a low-resolution equivalent. The low resolution image is imported into your documents, using them "for position only" (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your artwork back to the service bureau for final imaging to film, your high resolution files are put in place, resulting in a final product with a high-resolution.

Check box

A small square in a dialog box which you use to enable and disable options. An option is enabled when an X or a check mark appears in the check box, and is disabled when the check box is empty.

Halftone

In an image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (see halftone screen). A photograph must be converted into a halftone in order to be printed on conventional devices and printing presses. Halftones are often referred to as PMTs.

On laser printers that cannot print different sizes of dots, the halftone is produced by printing different numbers of dots in a given area.

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 in the original. In the case of a CMYK image, four separations must be made: one of cyan, magenta, yellow, and black

Texture fill

A texture fill is a mathematically generated pattern with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many presets include water, minerals, clouds, and dozens of others.

Process color

In commercial printing: color produced by the process of blending levels of cyan, magenta, yellow and black This is different from a spot color, which is a solid ink color printed individually (one plate per spot color).

PowerClip

A feature that allows you to place objects (called contents objects) inside other objects (called container objects). If the contents object is larger than the container object, CorelDRAW automatically crops it. You see only the contents that fit inside the container.

Bleed

One of the brush tool settings. The Bleed control works in conjunction with the Sustain Color control to determine the way in which paint is applied throughout the brush stroke. A brush stroke with a bleed value will, during the course of a brush stroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush).

Nodes

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

Proof

To print a trial version of a graphic to see how it will look when output in its final form. Laser printers are commonly used to proof monochrome artwork while color artwork is often proofed on thermal color printers. High-quality proofing systems such as Chromalin (Dupont) or Matchprint (3M) can be used to proof color separations.

Film

In commercial printing: a photo-sensitive transparent sheet onto which images are transferred either as positive or negative. These sheets are then used by a commercial printer to create printing plates. An option in the Print Options dialog box lets you create film negatives for printing on an image setter.

Progressive

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

Layout style

The way a multi-page document is organized for printing. CorelDRAW provides preset layout styles for several types of publications, including books, booklets, and tent cards.

Clipart

Ready-made images that can be brought into Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

PostScript textures

A type of pattern fill designed using the PostScript language. Some textures are extremely complicated and require several minutes or more to print, or to update on the screen. Therefore, PostScript fills display as the letters "PS" rather than with the actual texture.

Object Linking and Embedding (OLE)

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

DPI

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi, while image setters are capable of printing at resolutions of 1270 or 2540 dpi. Printers with higher DPI capabilities produce smoother and cleaner output.

LPI

Lines per inch. The screen frequency used for halftone screens for photos and tints is described in lpi.

Orientation

The direction in which objects are displayed on the page. For example, a page oriented so that the horizontal dimension is greater than the vertical dimension is said to have a landscape orientation.

Spot color

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

This is different from a process color.

Creates a new album icon in the Album window. The album is titled Album1 (2, 3, etc.), depending on how many new albums you create. To change the name of the album, click the album's name and type a new name. You can insert items into the album by using the Insert Item command in the Edit menu, or by dragging and dropping items from the Tree Window or another open album.

Accesses the Open dialog box in which you can load an existing album into the Album window.

Opens the Print dialog box in which you can print the contents of the selected items' source files, or the corresponding thumbnails.

Opens the Print Preview dialog box in which you can see how your file will look on the printed page before it is printed. You can see, for example, where printers' marks will appear and how your color separations look.

You can also set all of the desired printing options for your file in this dialog box.

Opens the Print Setup dialog box in which you can choose a printer and control settings for the printing of files and thumbnails.

Opens the Export dialog box in which you can save your files to file formats that other applications can read.

Removes the selected item(s) from the album.

Allows you to rename an item and or sub-album. You can only select one item or sub-album at a time. The name you give the item is also its label, which can be used as a search term. You cannot have more than one item with the same name within the same album level.

Opens the Properties dialog box in which you can change the properties for individual selected items. You can select multiple items, but you must make changes to each item by itself.

Removes the selected item from the album and sends it to the Windows Clipboard. From the Clipboard, you can paste it in to another Windows application. The cut item remains on the Clipboard until you cut or copy another item onto the Clipboard. Only one item can be placed on the Clipboard at a time. This command is only available when items or text are selected.

Copies the selected item to the Windows Clipboard but leaves the item in the album. From the Clipboard, you can paste it in to another Windows application. The copied item remains on the Clipboard until you cut or copy another item onto the Clipboard. Only one item can be placed on the Clipboard at a time. This command is only available when items or text are selected.

Pastes the contents of the Windows Clipboard into the current album. Items are placed onto the Clipboard using either the Cut or Copy command, and remain there until you copy or cut another item, or end the current Windows session. Only one item can be placed on the Clipboard at a time.

Creates a new sub-album within the currently selected root album or sub-album.

Opens the Insert New Item(s) dialog box in which you can choose items to add to the currently selected album or sub-album.

Selects all of the items and/or sub-albums in the Album window.

Inverts the current selection status in the Album window; i.e., albums and/or items that are currently selected become deselected and vice-versa.

Displays or hides the Toolbar at the top of the Corel MULTIMEDIA MANAGER window. If no check mark appears next to the command name, the Toolbar is hidden. If a check mark is there, the Toolbar is displayed.

Displays or hides the Status Bar at the bottom of the Corel MULTIMEDIA MANAGER window. If no check mark appears next to the command name, the Status Bar is hidden. If a check mark is there, the Status Bar is displayed.

Displays 64 pixel by 64 pixel thumbnails of items. For the most accurate representation of the thumbnail file, choose Large in the Quality list box on the Thumbnails page of the Properties, or Batch Edit dialog box.

Displays 16 pixel by 16 pixel thumbnails of items. For the most accurate representation of the thumbnail file, choose Small in the Quality list box on the Thumbnails page of the Properties, or Batch Edit dialog box.

Lists the sub-albums/items in a format with the icon/thumbnail on the left and the name of the sub-album/item beside it. The list runs from top to bottom of the left-most column to the top of the next column to the right.

Lists the sub-albums/items in one column and includes details about the drive and folder route, size, type, date of the items, and associated keywords.

Opens the Large Icon Size dialog box in which you can adjust the display size of the sub-album/item icons and thumbnails by dragging sizing handles or typing width and height values.

Sorts the sub-albums/items in alphabetical order by name. Sub-albums always appear before individual items.

Sorts the items in order by their drive and folder file links. Sub-albums always appear before individual items.

Sorts the items from smallest to largest by the size of the source file. Sub-albums always appear before individual items.

Sorts the items by grouping them based on the source file formats. File types are sorted alphabetically based on the three-letter extension. For example, HOUSE.CMX would come before HOUSE.TIF. Within a file type, the items are sorted alphabetically by name.

Sorts the items based on the date and time of the source file, from earliest to latest.

Sorts the items in alphabetical order by keywords. Sub-albums always appear before individual items.

Sorts the sub-albums/items in alphabetical order by file description. Sub-albums always appear before individual items.

Opens a two-page dialog box that allows you to set confirmation options for working in Corel MULTIMEDIA MANAGER, and for running slide shows. Use the What's This? button to obtain information on each control.

Opens the Item Search dialog box in which you can locate items within your albums. You can use labels, keywords, notes, descriptions, filenames, and file paths assigned to the items as search terms. Different criteria strings can be combined to narrow your search field.

Runs a screen slide show from the selected items' source files. The Corel MULTIMEDIA MANAGER window disappears and each image is shown at full size on a blank background. If you select an album in the Tree window, all of the items in the album appear in the slide show. To include items contained within sub-albums, you must enable that option on the Slide Show page of the Tools, Options dialog box. You can also choose whether to advance the slides manually or automatically. To stop the slide show at any time, press ESC.

Opens the Update dialog box in which you can save changes that were made in the editor to the file data.

The following bitmap file formats are updateable using the Image Editor:
JPG, BMP (Windows), BMP (OS/2), PCX, TGA, SCT, GIF, TIF, CPT, IMG, MAC, WVL, CAL.

The following vector file formats are updateable using the Vector Editor:
CMX (5.0, 6.0), GEM, CGM, DXF, PLT, PCT, PF, AI, EPS, WPG, WMF, EMF.

Defragments data storage by removing unwanted space in the database. You should periodically compact your albums if you make frequent changes to them. A fragmented database uses more disk space than necessary. This command functions when you don’t have an album selected.

Repairs corrupted data in your albums. Make sure the corrupted album is closed before you repair it. Album data can become corrupted by power outages, or computer hardware problems.

Starts the Corel Color Manager Wizard, which guides you through the process of creating profiles for your scanner, monitor, and printer. If you plan to use a scanner, color printer, or another color output device, it is important that you calibrate your system using Corel Color Manager to ensure that the colors you use on-screen matches the colors of the original image, and the colors that come out of your printer. Once the Color Manager application window has opened, click the Help button for further information on how to get the best possible performance from your color devices. Apart from ensuring accurate color production and managing color conversions, it can also make the printing process run more smoothly.

Adds your favorite, or most commonly used albums to a list for quick and easy access.

Jumps directly to a list of favorite, or most commonly used albums that you created using the Add To Favorites command.

Opens the Corel MULTIMEDIA MANAGER Help file on the Contents page.

Provides access to context sensitive Help. Click the What's This? command, then click a menu item, toolbar, or other screen item to get a description of its function.

Opens the Technical Support Help file that provides details about import and export filter information.

If you have installed Netscape Navigator* and have an online connection to an Internet service provider, you can access Corel's award-winning home page, which contains links to: Manuals in Envoy* format, System Administration information, Technical Information Documents, Hints & Tips, Demos, and other task-oriented resources.

Provides version, copyright, and registration information about Corel MULTIMEDIA MANAGER.

Multimedia manager

Welcome to Corel MULTIMEDIA MANAGER 7

Corel MULTIMEDIA MANAGER 7.0 is the ideal file management utility. Its linking capabilities allow you to organize your graphic, sound, and text files into groupings that make sense to you without moving the files from their original locations. You can add individual or multiple files to albums and subalbums (the virtual folders and subfolders you create) using the insert dialog box, the Clipboard, or drag and drop methods.

Once you have organized your files into albums, you can drag and drop them into other applications, copy them to the Clipboard, print them, convert them to other file formats, create a slide show, or use Corel MULTIMEDIA MANAGER's powerful search engine to find files.

For more information see the following:

{button ,JI(`',`Organizing your files')} Organizing your files

{button ,JI(`',`Viewing your files')} Viewing your files

Organizing your files

Organizing your files

In Corel MULTIMEDIA MANAGER, you can browse all the folders and files on your computer, and create virtual folders and subfolders called albums and subalbums. The album and its subalbums are saved as a single .CMM file on your hard drive. You can add a file to an album by opening the folder that contains the file you want to include, and dragging and dropping or copying and pasting the file into the album.

If you move the original file

If you move the original files to another drive or folder, you have to update the file link so that Corel MULTIMEDIA MANAGER will look for the files in their new location.

Marking files and albums for searches

In order to search files or albums by descriptions, notes, or keywords, you must first add them to your files or albums using the Properties dialog box (the Properties command is found in the Edit menu, and on the Standard toolbar). Even if you don't add descriptions, notes, or keywords to your files, you can still search for them by label, name, and file path.

Searching for files

Corel MULTIMEDIA MANAGER's powerful search capabilities make it easy to find specific items or albums. To search items or albums by notes, descriptions, or keywords, you must first add the notes, descriptions, or keywords to your items or albums using the Properties dialog box (the Properties command is found in the File menu, and on the Standard toolbar). Even if you haven't done this, you can still search your files by label, file name, file type (i.e., image, text, or sound) and path.

There are three steps to performing a search. First, you decide whether to search by note, description, label, keyword, file name, or file path. Then you select a search method. You can search for items that are "like," "the same as," "not like" or "not the same as" the note, description, label, keyword, filename or file path you assigned to the file. Then you enter a search term.

These three elements combine to make up the search criteria. For example, if you chose to search by label using the "like" method and the search term "bird", your search criteria would be "label like bird".

You can create more than one criteria string to narrow down your search. You can connect criteria strings with an "and" or an "or" connector. With more than two criteria strings, the program performs the "and" and "or" operations in the order in which they appear in the list.

This search method...	Finds...
Like	Terms containing the search term. For example, if your search criteria is "keyword like pot," then any files containing the keywords pot, pots, potato, hippopotamus, etc. will be found.
Not like	Everything but terms that are "like" the search term. If your search criteria is "keyword not like pot," then any files not containing any form of the keyword pot (such as pots, potato, hippopotamus, etc.) will be found.
The same as	Terms that contain the exact search term. If your search criteria is "keyword the same as pot," then only files containing the keyword pot will be found.
Not the same as	Everything but terms that are "the same as" the search term. If your search criteria is "keyword not the same as pot," then any files that don't contain the keyword pot will be found.

{button ,AL(`OVR Multimedia manager;',0,"Defaultoverview",)} **Related Topics**

Creating an album

To create an album

1. Click the folder where you would like to store the album.
2. Click File, New.

To create a subalbum

1. Select the album to which you wish to add a subalbum.
2. Click File, New.

{button ,AL(`PRC Organizing your files;',0,"Defaultoverview",)} **Related Topics**

Adding and removing items

To add items to an album

1. Click Edit, Insert, Item.
2. Select the item or items you want to add.

To remove items from an album

1. Select the item or items you wish to remove from the album.
2. Press DELETE.

{button ,AL(`PRC Organizing your files;',0,"Defaultoverview",)} **Related Topics**

Updating file links

To update a file link

1. Select the item whose link you want to update.
2. Click File, Properties.
3. Type the new path in the File Link box.

{button ,AL(`PRC Organizing your files;',0,"Defaultoverview",)} **Related Topics**

Adding keywords

To add keywords

1. Select the item.
2. Click File, Properties.
3. Click the Keywords tab.
4. Type a keyword in the Keywords box.

{button ,AL(`PRC Organizing your files;',0,"Defaultoverview",)} **Related Topics**

Adding notes, labels, or descriptions to items

Adding keywords, notes, and descriptions helps you to perform specific searches on your albums and items. A label is assigned to the item by default that corresponds to the file name, but you can change it to something that is meaningful to you.

To add notes

1. Select the item.
2. Click File, Properties.
3. Click the **insert tab.
4. Type any notes in the Notes box.

To change an item's label using the Properties dialog box

1. Select the item.
2. Click File, Properties.
3. Click the General tab.
4. Type a label in the Label box.

To change an item's label

1. Select the item.
2. Click File, Rename.
3. Type a new label for the item.

To add descriptions to items

1. Select the item.
2. Click File, Properties.
3. Click the General tab.
4. Type a description for the item in the Description box.

{button ,AL(`PRC Organizing your files;',0,"Defaultoverview",)} **Related Topics**

Viewing your files

Viewing your files

Browsing your files

When you open Corel MULTIMEDIA MANAGER, the screen is split vertically. On the left side is a tree, which lists your hard drives, folders and albums. The right side lists component folders and files. When you click a hard drive, the right side of the screen displays all the folders it contains. When you click a folder or album, the right side of the screen displays all the files or items within it.

Viewing the contents of your albums

Corel MULTIMEDIA MANAGER offers you several options for viewing your files. You can view the items in your albums as large or small icons, a list of filenames, or as a detailed list, which displays file information such as name, file path, keywords, and description. You can sort the items by any of the properties listed in the view. If you display the items as icons, you can rearrange them within the album simply by clicking and dragging. The new Catalogue view displays the same properties as the detailed list, but in a stacked format that allows you to edit some of the properties.

The data for thumbnails is saved in the album. You can change the number of colors used to display the thumbnail in the Properties dialog box, which you access from the Edit menu.

Displaying slide shows

Corel MULTIMEDIA MANAGER contains a slide show viewer that enables you to view your graphics files at full screen size. You can set the slides to change automatically after a predetermined time delay, or you can change them manually.

{button ,AL(`OVR Multimedia manager;',0,"Defaultoverview",)} **Related Topics**

Sorting items in an album

By default, items in albums appear in the order in which you added them.

To sort items in an album

1. Select the album.
2. Click View, Arrange, and select the method by which you want the items sorted.

{button ,AL(`PRC Viewing your files;',0,"Defaultoverview",)} **Related Topics**

Refreshing the file list

To refresh your view

- Click View, Refresh.

{button ,AL(`PRC Viewing your files;',0,"Defaultoverview",)} **Related Topics**

Creating a slide show

To create an automatic slide show

1. Click Tools, Options.
2. Click the Slide Show tab.
3. Enable the Automatic button.
4. Type in the delay time you want in the Delay (1-60 Sec) box.
5. If you want the slide show to run continuously, enable the Cycle On check box.
6. If you want to include the items in any subalbums in the slide show, enable the Include Sub-Albums check box.
7. Choose a background color for the slide show by clicking the down arrow by the Background Color swatch, and clicking a color.

To create a manual slide show

1. Click Tools, Options.
2. Click the Slide Show tab.
3. Enable the Manual button.
4. If you want to include the items in any subalbums in the slide show, enable the Include Sub-Albums check box.
5. Choose a background color for the slide show by clicking the down arrow by the Background Color swatch, and clicking a color.

{button ,AL(`PRC Viewing your files;',0,"Defaultoverview",)} **Related Topics**

Running a slide show

To run an automatic slide show

- Click Tools, Slide Show.

{button ,AL(`PRC Viewing your files;',0,"Defaultoverview",)} **Related Topics**

Printing files (CDRGFX)

Importing and exporting files (CDROLE)

Printing options dialog box

Click to print the files rather than the thumbnails.

Click to print the thumbnails rather than the files.

Displays the number of thumbnails that will print per row across the page. To change the number of thumbnails that print per row, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the number of thumbnails that will print per row across the page. To change the number of thumbnails that print per row, type a new value in the box, or use the scroll arrows to adjust the existing value.

Enable this check box to print a frame around the image or thumbnail.

Enable this check box to have the thumbnail regenerate before printing. This improves the quality of the thumbnail, but takes more time to print.

Enable this check box to print the filename beneath the image or thumbnail.

Enable this check box to print the directory path beneath the image or thumbnail.

Enable this check box to include a header at the top of the page.

Enable this check box to include a header at the top of each page. Disable it to print a header only on the first page.

Enable this check box to include the page number in the header.

Type any text you would like to have appear in the header.

Enable this check box to print a border around each page.

Enable this check box to print all subalbums.

Click to open the Font dialog box, which allows you to select font types, styles, and effects.

Large Icon Size dialog box (View menu)

Displays the size of the icon. Click and drag a corner node to define a new size.

Lists all preset sizes. To use another preset size, click the down arrow and choose one from the list.

Lists all preset sizes. To use another, click the down arrow and choose a preset size from the list.

Displays the width of the icon in pixels. To change the width, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the width of the icon in pixels. To change the width, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the width of the icon in pixels. To change the width, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the height of the icon in pixels. To change the height, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the height of the icon in pixels. To change the height, type a new value in the box, or use the scroll arrows to adjust the existing value.

Displays the height of the icon in pixels. To change the height, type a new value in the box, or use the scroll arrows to adjust the existing value.

Options dialog box, Confirmation page (Tools menu)

Enable this check box if you want to confirm deletions.

Enable this check box if you want to confirm when you replace items or files.

Enable this check box if you want to confirm any actions you perform with the mouse, such as adding, removing, or rearranging items or files.

Enable this check box if you want to confirm when you cancel an action.

Options dialog box, Slide Show page (Tools menu)

Click to change the slides in the slide show manually.

Click to have the slides in the slide show change automatically.

Enable this check box to run the slide show continuously.

Enable this check box to have the images display at full-screen size.

Displays the current delay time between slides. To change this value, type a value in the box, or use the scroll arrows to adjust the existing value.

Enable this check box if you want to include the contents of subalbums in the slide show.

Properties for album dialog box, General tab

Displays the label of the selected album.

Displays the name of the selected album.

Displays any descriptions you have given the selected item or album. To add a description, type one in the box.

Displays the number of items in the selected album.

Displays the number of items in the selected album.

Displays any keywords you have associated with the selected album.

Displays the number of subalbums in the selected album.

Enable this check box to include subalbums.

Properties for albums dialog box, Keywords tab

Displays all keywords associated with items in the selected album.

Properties for albums dialog box, Thumbnail tab

Click to use the image's bit depth for the thumbnails.

Click to specify the color depth of the thumbnails.

Displays the color depth of the thumbnails. To use another color depth, click the down arrow and choose one from the list.

Click to generate thumbnails quickly.

Click to generate thumbnails using the file data. This provides more accurate color representation, but takes longer to process.

Displays the dimensions (in pixels) of the thumbnails. To use another size, click the down arrow and choose one from the list.

Enable this check box to update thumbnails.

Enable this check box to use the settings in this dialog as the defaults for all new albums you create.

Properties for items dialog box, General tab

Displays the label of the selected item.

Displays the name of the album.

Displays the location, path, and filename of the original file.

Click to open the Browse dialog box, which lets you select a different directory and file.

Displays any descriptions you have given the selected item or album. To add a description, type one in the box.

Displays information on the selected item, such as whether it is linked, the file type (e.g., image, text, etc.), and the amount of space it takes up on your hard-drive.

Displays information on the selected item, such as whether it is linked, the file type (e.g., image, text, etc.), and the amount of space it takes up on your hard-drive.

Displays information on the selected item, such as whether it is linked, the file type (e.g., image, text, etc.), and the amount of space it takes up on your hard-drive.

Properties for items dialog box, Keywords tab

Type a new keyword in the box.

Displays all existing keywords that are associated with the item.

Click to add the new keyword to the item.

Click to remove the selected keyword.

Displays all the keywords associated with the items in the album.

Properties for items dialog box, Notes tab

Type any notes you want associated with the item in this box.

Properties for items dialog box, Thumbnail tab

Enable this check box to use the settings in this dialog as the defaults for this album.

Item search dialog box (Tools menu)

causing an IPF in build 369 (could not test, more than half of controls permanently grayed out, 2 hours before final help file must be in SourceSafe)

Displays the number of objects that are selected.

Displays the criteria string connector. If you enter more than one criteria string, you can connect them with the logical operators AND or OR.

Displays the property you are using for the search. To use another property, click the down arrow and choose one from the list.

Displays the selected search method. To use another, click the down arrow and choose one from the list.

Type a text string for which you want to search.

Click to add the new criteria string to the window on the left.

Click to remove the selected criteria string from the window to the left.

Enable this check box to include subalbums in the search.

Displays the results of your search.

Displays the result of your search.

Click to print the results of the search.

Click to cut the selected items in the window to the left.

Click to copy the selected items in the window to the left.

Click to delete the selected items in the window to the left.

Click to open the Properties dialog box, which provides information on the selected item(s) in the window to the left.

Lists all search criteria you have entered.

Batch Property Edit dialog, File Links tab

Enable this check box if you want to update the drive where the original file is located.

Displays the drive where the original file is located. To change this, enable the Update Drive check box and type a drive letter in the box.

Click to open the Browse dialog, which lets you specify a drive and directory.

Enable this check box to update the path of the original file.

Displays the path of the original file. To change this, enable the Update Path check box and type a path in the box.

Batch Property Edit dialog, Keywords tab

Type a new keyword in the box, then click the Add button to add it to the selected items or albums.

Displays all keywords associated with the selected items or albums.

Click to add the new keyword to the selected items or albums.

Click to remove the selected keyword from the items or albums.

Batch Property Edit dialog, Thumbnail tab

All controls for this tab are covered in the Properties for Items and Properties for Albums dialogs

Update dialog box (Tools menu)

NOT YET IMPLEMENTED in build 369)

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

Applies positioning and sizing to all pages.

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

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

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

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

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

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

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

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

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

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

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

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

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

Automatically centers your artwork on the page.

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

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

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

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

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

Opens the Edit Layout dialog box.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Prints all text in black.

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

Prints all colors in black.

Prints all colors in grayscale.

Opens the Postscript Preferences dialog box.

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

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

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

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

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

Allows you to choose proofing options.

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

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

Indicates which device driver is selected. Click the arrow to access a list of other available printer and imagesetter drivers. If the driver you need is not listed, install it by using the usual Windows procedure.

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

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

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

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

Displays a list of documents that you can print.

Allows you to choose what to print.

Print all pages in your document.

Prints only the objects that are currently selected.

Prints only the page currently displayed.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ensures that colors will print as expected.

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

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

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

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

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

Open the print preview.

Selects the publication

Selects the chapter.

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

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

Saves the current print settings as a new style.

Deletes the selected style.

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

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

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

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

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

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

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

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

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

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

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

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

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

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

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

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

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

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

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

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

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

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

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

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

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

IDH_PD2_RULER

Skips the object that is causing a problem.

Continues processing your print job.

Cancels your print job.

Displays information about a printing problem.

Displays information about a printing problem.

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Displays information about a printing problem.

Disables further warnings.

Separates color artwork into its component colors, causing each component color to print out on a single sheet.
If you used a process color model (which uses four colors to simulate any color), you'll get up to four sheets per page.
If you used spot colors, one sheet per color is printed.

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

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

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

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

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

Specifies which color separation(s) to print.

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

Specifies which color separation(s) to print.

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

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

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

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

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

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

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

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

Allows you to specify color trapping settings.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Check with your service bureau before modifying these values.

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

Check with your service bureau before modifying these values.

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

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

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

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

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

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

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

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

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

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

Allows you to save this dialog box's settings.

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

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

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

Automatically sets the gutters.

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

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

Automatically sets the margins.

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

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

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

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

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

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

Stores the page positioning settings specified in this dialog box.

Saves the present positioning settings.

Deletes the selected positioning style.

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

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

Stores the page positioning settings specified in this dialog box.

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

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

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

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

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

Keeps the frame size equal to the working page size.

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

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

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

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

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

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

Saves the present layout settings.

Deletes the selected layout style.

Selects a page to be placed on the layout sheet.

Selects a page to be placed on the layout sheet.

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

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

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

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

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

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

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

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

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

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

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

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

This warning only applies to linear fountain fills.

Enables the use of PostScript level 2 features.

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

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

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

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

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

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

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

Sets PostScript font handling.

Allows you to enable PostScript warnings.

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

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

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

Specifies the degree of JPEG compression used when printing bitmaps.

Shows the contents of the Print Job Information Sheet.

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

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

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

Sends the Print Job Information Sheet to a printer.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

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

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

Specifies the appearance of the registration marks.

Specifies the text that is displayed in the file information.

Specifies the text that is displayed in the file information.

Specifies the appearance of the registration marks.

Lets you customize the densitometer scale.

Lets you customize the densitometer scale.

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

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

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

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

Resets the position of the bounding box.

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Changes the appearance of the page list.

IDH_ID_PRNPREV_ICON

IDH_ID_PRNPREV_REPORT

Specifies the color separation to go to.

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

Sets the magnification to 200%.

Sets the magnification to 100%.

Sets the magnification to 75%.

Sets the magnification to 50%.

Sets the magnification to 25%.

Sets the magnification to display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Sets the magnification to display the selected image.

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

Sets the magnification to a percentage that you specify.

Sets the magnification to a percentage that you specify.

Previews the result of the current zoom settings.

Close the print preview.

Prints the document.

Open the Print Options dialog box.

Flips to the previous page.

Flips to the next page.

Saves the current print options in a print style.

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

Deletes the current print style.

Prints the current page.

Exits the application.

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

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

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

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

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

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

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

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

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

Displays sizing and scaling handles around the selected image.

Displays the print preview’s toolbar

Displays the print preview’s status bar.

Displays the print preview’s rulers

Specifies full screen preview.

Opens the Zoom dialog box

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

Open the Print Options dialog box to the Layout tab.

Opens the Edit Layout dialog box.

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

Open the Print Options dialog box to the Separations tab.

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

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

Opens the Postscript Preferences dialog box.

Opens the Help.

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

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

Lets you magnify portions of your document.

Displays a list of available print styles.

Displays a list of preset zoom settings.

Opens the Print Job Information Sheet dialog box.

Specifies that the film emulsion faces down when enabled.

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

Prints a negative image when enabled.

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

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

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

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

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

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

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

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

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

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

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

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

IDH_ID_PREVCMD_PLATE_MENU

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

Opens the Print Options dialog box.

IDH_ID_PREVCMD_APP_OPTIONS

Displays the Prepress toolbar.

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

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

Displays the front of a double-sided layout.

Displays the back of a double-sided layout.

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

BOO