Print Options - General tab

Indicates which device driver is selected. Click the arrow to access a list of other available printer and imagesetter drivers.

If the driver you need is not listed, install it by using the usual Windows procedure.

Provides the status of the current printing device.

Provides information about the current printing device.

Provides path of the current printing device.

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

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

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

Prints all pages in your document.

Displays a list of documents that you can print.

Prints only the page currently displayed.

Prints only the objects that are currently selected.

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

A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).

A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).

Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).

Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

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

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

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

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

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

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

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

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

Print Options - Layout tab

Resets the position of the printed image.

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

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

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

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

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

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

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

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

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

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

The corresponding value identifies how far beyond the crop marks the bleed can extend.

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

Provides a list of preset or saved signature layouts.

Stores the N-up format.

Provides an approximate preview of the current layout settings.

Print Options - Separations tab

Separates color artwork into its component colors, causing each component color to print out on a single sheet.

If you used a process color model (which uses four colors to simulate any color), you'll get up to four sheets per page.

If you used spot colors, one sheet per color is printed.

Allows you to print the separations in color (i.e., on a color printer). Separations are usually printed in black, with a screen to represent shading. This option allows you to print the separations in color instead.

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

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

Converts any spot colors present in your artwork to process colors. This does not affect the artwork itself, only the way it is printed.

Prints all plates, including those that contain no image. Printing empty plates wastes film and adds to the cost of your job. Generally, you'll want to leave this option disabled.

Causes any object that contains 95% black or more to overprint underlying objects. This is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content.

Creates color trapping by assigning an outline to an object that is the same color as the object's fill, and by then having the outline overprint underlying objects.

To be able to apply Auto-spreading to an object, it must

- not already have an outline
- be filled with a uniform fill
- not already be designated to overprint

The maximum trap value defines the amount of spread that autotrapping assigns to an object, along with the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

The value for Text Above determines the minimum font size to which auto-spreading is applied. Applying auto-spreading to small font sizes can make the text illegible.

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

Allows you to adjust the advanced settings of your color separations, which includes setting halftone screens and creating color trapping. Do not adjust these settings without first talking to your service bureau or printing shop.

Opens the Advanced Separations Setting dialog box that allows you to set advanced screening parameters such as screening technology, screen frequency and angle per color plate, overprinting per plate, halftone dot type, etc.

Specifies which color separation(s) to print.

The list of colors shows all separations used in your artwork. You can choose to print all separations, one separation only, or any combination of separations.

Print Options - Advanced dialog

Identifies the imagesetter and screening technology that will be used to image your job.

Proprietary screening technologies supported by Corel include AGFA Balanced screening, Linotronic RT and, HQS screening.

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

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

The higher the screen frequency setting, the more intense the colors and the sharper the image. The lower the screen frequency, the lighter the colors and the less sharp the image.

A high frequency gives you fewer levels of gray; a low frequency gives you more levels of gray.

The upper limit of your screen frequency is 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.

Allows you to specify a halftone screen for your drawing if you are printing to a PostScript device. A halftone screen is a pattern of shapes that is used to simulate shades of colors (i.e. darker to lighter) while using the same ink. Dot, line, diamond, elliptical, and Euclidean are only a few of the available halftone types.

Print Options - Prepress tab

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

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

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

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

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

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

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

Specifies the text that is displayed in the file information.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

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

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

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

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

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

Specifies the appearance of the registration marks.

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

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

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

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

Lets you customize the densitometer scale.

Print Options - PostScript tab

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

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

Compresses bitmaps using JPEG compression when printing them. Enabling this option can reduce the size of your print job.

Specifies the degree of JPEG compression used when printing bitmaps.

Defines bitmaps in RGB values instead of the usual CMYK values that are found in PostScript files. Use this option when you are outputting to RGB devices (e.g., slidemakers). Also use this option when you are printing to CMY devices. It is easier for these devices to translate from RGB to CMY than from CMYK to CMY.

Tells the service bureau's OPI server to substitute the corresponding high-resolution images for the low-resolution ones in your file. This substitution is done before your print file is rasterized and imaged to film.

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

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

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

Downloads Type 1 fonts to the output device. Generally, this option is enabled because it is particularly beneficial when you want to print large tracts of text that use only a few fonts. Printing is faster as each font is first downloaded, and then only referenced by text that uses it.

If you disable this option, fonts are output as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take longer to download, or not download at all, because of sheer size.

Converts True Type fonts to Type 1 fonts. If you enabled the Download Type 1 Fonts option, by default the Convert True Type to Type 1 is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded.

Only disable this option if your output device has difficulty interpreting the Type 1 fonts.

Allows one or more warnings to be issued if objects that are too complex and could cause printing problems are detected.

Warns you of potential banding (the appearance of 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.

Warns you if your print job contains too many spot colors. You can change the number of colors that triggers this warning in the Special Settings list box.

Warns you if your print job contains too many fonts. You can change the number of fonts that triggers this warning in the Special Settings list box.

Specifies the maximum allowable number of control points per curve. Reducing this number helps alleviate printing problems caused by objects that are too complex.

Indicates the level of flatness that will be applied to curves when you print. Increasing the flatness reduces printing time and therefore is useful when you need to produce quick proofs. Be careful however as a flatness level set too high will produce distorted curves.

Causes Corel to automatically increase the flatness in increments of 2, as needed. Attempts to print an object will stop when the flatness value exceeds the value set in the Set Flatness To box by 10. At this point, the printer skips the problematic object and goes on to the next object.

Enables an analysis of your file and the various print settings you have specified, and, if necessary, automatically increases the number of steps used to render fountain fills to avoid banding.

This option may increase print time, but it will ensure the best possible rendering of fountain fills.

Enables an analysis of your file and the various print settings you have specified. If the number of steps in a fountain fill is greater than the number that your output device can render, the number of steps used to render the fountain fill is decreased automatically.

Print Options - Miscellaneous tab

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

The name of the currently selected color profile

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

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

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

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

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

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

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

Prints all text in black.

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

Prints all colors in black.

Prints all colors in grayscale.

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

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

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

Open a dialog box that lets you select color profiles.

Print Options - Info Settings

Shows the contents of the Print Job Information Sheet.

Allows you to specify what information the Print Job Information Sheet will contain.

Sends the Print Job Information Sheet to a .TXT file.

Allows you to specify the .TXT file the Print Job Information Sheet is sent to.

Sends the Print Job Information Sheet to a printer.

Allows you to specify the printer the Print Job Information Sheet is sent to.

Standard toolbar

Displays a list of available print styles.

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

Deletes the current print style.

Opens the Print Options dialog box.

Prints the document.

Displays a list of preset zoom settings.

Specifies full screen preview.

Close the print preview.

Pick Tool and Property Bar

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

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

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

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

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

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

Signature Layout tool and Property bar

Lets you specify and edit signature layouts.

Saves the present layout settings.

Deletes the selected layout.

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

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

Allows you to print on both sides of the page. When you enable this option, and you print to a non-double sided printer, Corel automatically runs a wizard that ensures all of the pages are ordered and oriented correctly.

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

Arranges the pages appropriately for perfect binding.

Arranges the pages appropriately for saddle stitching.

Arranges the pages appropriately for stacking and collating.

Selects a page to be placed on the layout sheet.

Allows you to specify whether the top of the selected page points up or down.

N-up tool and Property bar

Lets you specify and edit an N-up format.

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

Saves the present N-up format.

Deletes the selected N-up format.

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

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

Keeps the frame size equal to the working page size.

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

Automatically sets the gutters.

Allows you to set the top/left page margins.

Allows you to set the bottom/right page margins.

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

Automatically sets the margins.

Marks Placement tool and property bar

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

Resets the position of the bounding box.

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

Zoom tool and property bar

Lets you magnify portions of the document.

Increases the magnification of the document.

Decreases the magnification of the document.

Displays items in drawing at their actual size.

Sets the magnification to display the selected image.

Increase or decreases the magnification to display the entire image as large as possible.

Sets the magnification to display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Opens the Zoom dialog box

Status Bar

Displays the name of the currently selected image.

Lets you select a printing device.

Displays the name of the current printing device.

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

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

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

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

Indicates the current mouse position.

Indicates the current range of pages to be printed.

File Menu

Saves the current print options in a print style.

Prints the current page.

View menu

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

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

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

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

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

Displays each color separation on a different page.

Displays the print preview's toolbar.

Displays the print preview's status bar.

Displays the print preview's rulers.

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

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

Displays the currently selected tile.

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

Settings Menu

Open the Print Options dialog box to the General tab.

Opens the Print Options dialog box to the Layout tab.

Opens the Print Options dialog box to the Separations tab.

Opens the Print Options dialog box to the Prepress tab.

Open the Print Options dialog box to the PostScript tab.

Open the Print Options dialog box to the Miscellaneous tab.

Opens the Print Job Information Sheet dialog box.

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

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

Help menu

Opens the Help.

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

Zoom dialog

Sets the magnification to 200%.

Sets the magnification to 100%.

Sets the magnification to 75%.

Sets the magnification to 50%.

Sets the magnification to 25%.

Sets the magnification to a percentage that you specify.

Previews the result of the current zoom settings.

Go To dialog

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Driver compatibility

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

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

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

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

Determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64 KB) called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks.

Lets the printing device render bezier curves and paths.

Uses the specified color profile.

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

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

Specifies a color profile.

Save Print style

Displays the present print style, or a name you have typed for a new style.

Provides a list of the present print options and allows you to change them.

Warning dialogs

Cancels the print job.

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

IDisables this warning for the rest of this print job.

Provides information about this warning.

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

Color Dialog and Roll-Up

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

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

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

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

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

Lists the various palettes that you can display.

Displays or hides the right side of this dialog box.

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

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

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

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

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

Displays the current and new colors.

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

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

Displays options for displaying and working with colors.

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

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

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

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

Mixers

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

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

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

Selects a color from the mixing area.

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

Lets you mix and select colors.

Color Harmonies

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

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

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

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

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

Fixed Palettes

Displays the PANTONE® Spot Colors palette. Since spot colors correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate.

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

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

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

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

Displays the palette that uses the TRUMATCH® color matching system which is based on the CMYK color model and, therefore, colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black). Colors can be displayed by name or swatch using the Show Color Names command found in the flyout menu .

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

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

Offers colors that are available through the DuPont® Spectramaster solid color library. This library was developed to provide a paint color selection and matching tool for industrial coatings and colorants. Colors are based on Lab and are converted to RGB for display and CMYK for printing.

Displays the palette of colors that are available through the TOYO COLOR FINDER system. The range of colors offered here includes those created using TOYO process inks and those that are reproduced using TOYO standard inks.

Displays the palette of colors that are available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC brand inks.

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

Custom palettes

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

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

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

Connection dialog

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

Open the Calibrate dialog box.

Color Roll-up

Lets you select a color from the current image.

Applies the current color as the outline.

Applies the current color as the fill.

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

Palette Editor

Controls

Opens an existing color palette.

Creates a new color palette.

Saves the current color palette.

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

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

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

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

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

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

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

Lets you sort the colors in the current color palette.

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

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

Open the Duotone dialog box.

Color Management

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

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

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

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

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

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

General

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

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

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

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

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

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

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

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

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

Profiles

Lists all preset monitor profiles.

Lists all preset scanner profiles.

Lists all preset composite printer profiles.

Lists all preset separations printer profiles.

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

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

Opens the Corel Color Profile wizard.

PostScript Options

Specifies the shape of the dots in the halftone screen.

Specifies the screen frequency of the halftone screen.

Specifies the screen angle of the halftone screen.

Using PostScript options with spot colors

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

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

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

Halftone screen frequency

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

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

Screen angle

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

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

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

Halftone type

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

Palettes Docker window

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

Displays a list of the palettes stored on your computer.

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

X-Rite

Closes the dialog box.

Begins the calibration process.

Shows the progress of the calibration process.

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

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

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

Open dialog box

Displays a thumbnail of the currently selected file if the check box below is enabled. If the file is not a graphics file, the Preview window appears with an X through it.

Enable the check box to view a thumbnail of the selected file. If the file is not a graphics file, the Preview window appears with an X through it.

Click the down arrow to display a list of the different methods you can use for opening files. You can load the whole image, crop the image as it opens, resample the image as it opens, or load only a section of the image.

Click to view file information such as image size, file format, keywords, and notes.

Displays the image's dimensions and color mode.

Displays the image's dimensions and color mode.

Displays the image's file format.

Displays the image's file format.

Displays any notes that are associated with the selected file.

Displays any notes that are associated with the selected file.

Enable this check box to suppress the filter's dialog box. The filter's default settings will be used.

Enable this check box to maintain layers and pages when importing files.

Enable this check box to link the bitmap externally instead of saving it in the image file. This saves disk space and allows the image to be loaded and edited faster.

Enable this check box when importing TIFF (or CT) files to link a low resolution place holder image to a high resolution file. 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.

Enable this check box to check for a watermark when importing files. This option alerts you when an image is encoded with a Digimarc watermark. The presence of a Digimarc watermark indicates that there is a copyright claim on the file. The watermarks provide a mechanism for you to contact the creator about the image or one like it.

Crop Image dialog box

These controls allow you to define and perfect the cropping area.

Displays the path, filename, and extension of the image.

Displays the image with a cropping box around it. Click and drag the nodes to perfect the size of the cropping box. Use the Hand tool to move the cropping box to a different part of the image.

Displays the height of the cropping box. To change the height, type in a value or adjust the existing one using the scroll arrows.

Defines the height of the cropping box. To adjust the height of the cropping box, type in a value or adjust the existing one using the scroll arrows.

Defines the width of the cropping box. To adjust the width, type in a value or adjust the existing one using the scroll arrows.

Displays the width of the cropping box. To change the width, type in a value or adjust the existing one using the scroll arrows.

July 7, 97 The following CS topics in the Crop Image dialog need to be rewritten. Compile without this rtf and figure out which IDs correspond to which UI items.

Displays the amount on top of the image area to be cropped off.

Displays the amount on top of the image area to be cropped off.

Displays the amount of the area on the left side of the image to be cropped off.

Displays the amount of the area on the left side of the image to be cropped off.

Displays the unit of measurement used to calculate the size and position of the cropping box. To use another, click the down arrow and choose one from the list.

Displays the unit of measurement used to calculate the size and position of the cropping box. To use another, click the down arrow and choose one from the list.

Displays the size of the new, cropped image.

Displays the size of the new, cropped image.

Resample dialog box

Displays the path, filename, and extension of the image.

Displays the width of the image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the width of the image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the height of the image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the height of the image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can type in a new value or use the scroll arrows to adjust the current value in the number box, or you can type in a value in the Percentage box. The change is reflected in both boxes.

Displays the current width of the image as a percentage of its original width.

Displays the current height of the image as a percentage of its original height.

Displays the current width of the image as a percentage of its original width.

Displays the current height of the image as a percentage of its original height.

Displays the image's current width.

Displays the image's current height.

Displays the unit of measurement used to calculate image height and width.

Displays the unit of measurement used to calculate image height and width.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type in a new value, or use the scroll arrows to adjust the existing value. Ensure the Identical Values control is enabled if you wish to keep the horizontal and vertical resolutions identical.

Displays the original vertical resolution of the image in pixels, or dots per inch (dpi).

Enable this check box to force the horizontal and vertical resolution values to be identical. When you enter a value in one box, the other changes automatically.

Displays the original file size of the image in bytes.

Displays the size the file will be after resampling.

Displays the original file size of the image in bytes.

Displays the size the file will be after resampling.

These controls allow you to change the resolution of your image.

Enable to maintain equal horizontal and vertical values. When this check box is enabled, when you enter a value in one box, the other will change automatically.

Bitmap dialog box

This group of controls allows you to change color characteristics of your image.

Displays the selected color mode. The number of bits a color mode uses determines both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of creating just two colors: 0 (off) is black, and 1 (on) is white. To use another color mode, click the down arrow and choose one from the list.

- black and white = 1-bit
- 256 shades of gray = 8-bit
- 16 colors = 4-bit
- paletted color = 8-bit
- 16 million colors = 24-bit
- CMYK = 32-bit

Enable this check box to use image dithering. Dithering is a method of enhancing the color in images that use 16 or 256 colors or shades of gray.

Enable this check box to use a color profile when exporting the image.

This group of controls allows you to change the dimensions of your image.

Displays the image's export dimensions. To use another dimension, click the down arrow and choose one from the list. If you don't select a size, the original file dimensions are used.

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

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

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

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

This group of controls allows you to change the resolution of your image.

Displays the resolution of the file. To use another resolution, click the down arrow and choose one from the list, or type new values in the Horizontal and Vertical boxes below.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the horizontal resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Displays the vertical resolution of the file. To use another, type a new value in the box, or use the scroll arrows to adjust the existing one.

Enable to maintain equal horizontal and vertical values. When this check box is enabled, when you enter a value in one box, the other will change automatically.

This group of controls allows you to select a method of anti-aliasing for your image. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors.

Click if you don't want to use anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors.

Click to use the Normal method of anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors. The Normal option works well for images composed of straight lines－curves and text are excluded from the process.

Click to use the Super-sampling method of anti-aliasing. Anti-aliasing removes jagged edges from bitmap images by adding intermediate colors or shades of gray, thereby smoothing the transition between colors. The Super-sampling option anti-aliases both curves and text, but is more memory intensive than the Normal option.

Displays the estimated size of the file before it is compressed. Compressed files will be smaller than the displayed value.

Displays the estimated size of the file before it is compressed. Compressed files will be smaller than the displayed value.

Selects the number of fountain steps used when exporting the image.

Selects the number of fountain steps used when exporting the image.

Enable this check box to mask an area outside of the current selected objects.

Enable this check box to maintain the aspect ratio between the height and the width of the image. When this check box is enabled, the dimensions will automatically change to reflect the original image size.

Resets the bitmap properties to their default settings.

Save dialog box

Displays the compression type that will be used when you save the file. To use another type of compression, click the down arrow and choose one from the list.

Enable this check box to save only selected objects.

Enable this check box to suppress the filter's dialog box. The filter's default settings will be used.

Allows you to add notes that will be saved with the file.

Allows you to add notes that will be saved with the file.

Type in any keywords you want to associate with the file. You can use keywords to search for files on your system. You can type single words, phrases, or combinations of both. Separate keywords with commas.

Type in any keywords you want to associate with the file. You can use keywords to search for files on your system. You can type single words, phrases, or combinations of both. Separate keywords with commas.

Enable this check box to embed fonts in the file. Use this option if you aren't sure what fonts are available on other systems or output devices you will be using with this file.

Click to open the Advanced Settings dialog box.

Displays the version of the Corel application you are running.

Displays the version of the Corel application you are running.

Displays the file size of the file's thumbnail. To change the file size, click the down arrow and choose a size from the list.

Displays the file size of the file's thumbnail. To change the file size, click the down arrow and choose a size from the list.

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

Click to save the image.

Click to close the dialogue box without saving any changes you've made.

File Types dialog box, Associate tab

Displays the name of the Corel application you are running.

Lists all the file extensions you can associate with the Corel application you are running. To associate a file extension with the application, enable its check box.

Provides a description of the selected filter.

Provides a description of the selected filter.

Resets the Associate page properties to their default settings.

File Types dialog box, Filters tab

Lists the available filter types. Double-click a filter type to open a list of available filters. To add a filter to the active filters list, select it and click Add.

Lists the active filters. To add a filter to the active filters list, select it in the window to the left and click Add.

Lists the active filters. To add a filter to the active filters list, select it in the window to the left and click Add.

Use to add a filter to the list of active filters. Select the file in the window to the left, and click Add.

Use to remove a filter from the list of active filters. Select a file in the list, and click Remove.

Use the Move Up and Move Down buttons to rearrange filters in the active filters list. Select the filter you want to move, then click Move Up or Move Down until it is positioned in the list as you wish.

Provides a description of the selected filter.

Resets the file format properties to their original default settings.

Printing from CMF: the Format tab

Click to print files rather than the thumbnails.

Click to print thumbnails rather than the files.

If a file has been created in portrait or landscape form, this option, when enabled, maintains the file's paper orientation. For example, if a file created in landscape is printed in landscape format.

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 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 sub-folders.

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

Using the Corel Media Indexer

Lets you search network drives to find Corel Media Folder subfolders and index those that have keywords and notes.

Enable this check box to display the Corel Media Indexer on-screen.

Runs the Corel Media Indexer through drives and folders to find and index Corel Media Folder subfolders that have keywords and notes.

Click this button to stops the indexing process.

Click this button to specify a time at which the Corel Media Indexer is to be automatically run.

Click this button to exit Corel Media Indexer.

Schedule

Enable this button to specify every how many minutes the indexing process is to be run.

The indexing process starts at the specified minute.

Enable this button to specify every how many hours the indexing process is to be run.

The indexing process starts at the specified hour(s).

Enable this button to specify every how many day(s) the indexing process is to be run.

The indexing process starts at the specified day(s).

The indexing process starts at the specified hour and time.

Ensure this button is enabled to run the indexing process manually.

Using Corel Media Folder Find

Name and Location

Lets you type the name of the file you are searching for. You can type any part of the filename or its format.

Lets you specify the file format of the files you are searching for. Click the Types button to get a selection of file formats to choose from.

Click this button to get a selection of file formats to choose from.

Types

Lists all the file types in a tree format. Helps you narrow your search to a specific file format.

Lets you specify a drive in which you want to search a file. Click the Browse button to choose a drive or folder.

Browse

Click this button to map to a network drive.

Enable this check box to include subfolders of a specified folder.

Text Search

Type keywords or notes in this box and include pertinent operators to further simplify your search. Before using this search method, you must add keywords and notes to the Corel Media Folder subfolders and files and run the Corel Media Indexer.

Date

Finds all Corel Media Folder items that correspond to search specifications determined in the previous two tabs. This option disregards time specifications.

Finds Corel Media Folder items that were created or modified during a specific time frame.

Enable this button to specify a date between which the files were created or modified.

Type a start date of the time period.

Type the end date of the time period.

Enable this button to specify within how many months the Corel Media items were created or modified.

Type a value that specifies the number of months within which the Corel Media items were created or modified.

Enable this button to specify within how many days the Corel Media items were created or modified.

Type a value that specifies the number of days within which the Corel Media items were created or modified.

Conversion

Chooses the type of compression to use to save the converted image.

Color Depth: Lets you choose a tone and color range for the converted image. If the converted image will be displayed on a monochrome monitor, choose Black & White.

If you will be editing the image in another application, you should restrict the color depth to the maximum number of colors supported by that application.

Click this button to Initiate file conversion.

Closes this dialog box without saving any changes you have made.

Enable this check box to include conversion of files within subfolders.

Enable this check box to suppress the filter's dialog box. The filter's default settings will be used.

Click this to display an overview of this dialog box.

A
B
C
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Q
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S
T
U
V
W
X
Y
Z

A

Album

Anti-aliasing

Aspect ratio

B

Bit depth

Bitmap

Black and white

Bleed

BMP

Browser

C

Calibration bar

CDR

CGM

Check box

Cicero

Click

Client-side

Client application

Album

A folder which contains links to multimedia files. Albums contain icons and thumbnails which are linked to source files, allowing you to arrange bitmaps, illustrations, sounds, and video files into groupings that make sense to you.

See also Thumbnail

Anti-aliasing

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

Aspect ratio

The ratio of the width of an image to its height (expressed mathematically as x:y). For example, the aspect ratio of an image that is 640 x 480 pixels is 4:3.

Bit depth

The number of binary bits that define the shade or color of each pixel in an image. For example, a pixel in a Black-and-White image has a depth of 1 bit, since it can only be white or black. The number of color values a given bit depth can produce is equal to 2 to the power of the bit depth.

Bitmap

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

Black-and-White

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

Bleed

In commercial printing, the part of a layout that extends beyond the edge of the area to be printed. A bleed lets you extend an image to the edge of the page.

BMP

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

Browser

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

Calibration bar

Strips of color printed with an illustration. The calibration bar is used as a reference to calibrate a monitor so that it displays colors as they appear in the printed output.

CDR

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

CGM

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

Check box

A square box in a dialog box or Roll-Up used to enable or disable an option. An option is enabled when an X or check mark appears in the check box, and it is disabled when the check box is empty. Click inside a check box to enable or disable the option.

Cicero

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

Click
 To press and release a mouse button.

Client application

An OLE (Object Linking and Embedding) compatible application that contains OLE objects (e.g., pictures, charts, and text) that were created in other OLE-compatible applications. Not all OLE applications can be clients. For example, CorelDRAW can be a client or a server, but Corel PHOTO-PAINT can only be a client. If you are uncertain about whether an application is behaving as a client, check its documentation.

Client-side image maps

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

Clipart

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

Clipboard

A temporary storage area that is used to hold cut or copied information. The Clipboard stores information until it is replaced by another object or selection that has been cut or copied.

Color depth

Determines the range of colors and tones that are available in an image, and is usually measured by the number of colors displayed, e.g., 256 colors, or 16 million colors.

The color depth you select for your image affects the file size, as well as the quality of the final image that is printed or displayed on a monitor. Color depth is identified by a number of bits. For example, Corel TWAIN allows you to choose from the following color depths: 16 million (24-bit), 256 colors (8-bit), 256 grays (8-bit), and black and white (1-bit). The number of bits a color uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of producing just two pixel depths: 0 (off) results in a white pixel, and 1 (on) results in a black pixel. On the other end of the scale, 24-bit color has more than 16 million possible pixel depths (colors), and requires a great deal more memory.

Color separation

In commercial printing, the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary color in the original image. In the case of a CMYK image, four separations (one for each of cyan, magenta, yellow, and black) must be made.

Command

A word or control that initiates an action when selected or clicked. Commands can be accessed either from a menu or by clicking buttons on a toolbar.

Command button

A button in a dialog box or toolbar that is used to carry out an action such as resetting values or opening a dialog box.

CPT

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

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

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

Default settings

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

Densitometer scale

Scales that are printed on each page of a color-separated image to help you gauge the accuracy, quality, and consistency of the output.

Dialog box

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

Dithered color

Colors that are simulated by putting dots of another color very close together. Windows uses dithering to display colors that the graphics adapter can't display.

Dot gain

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

Double-Click

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

dpi

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi; whereas image setters are capable of printing at resolutions of 1270 or 2540 dpi. Printers with higher dpi capabilities produce smoother and cleaner output. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

Drive

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

Emboss

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

The Emboss effect filter evaluates tonal values and exaggerates edges between dark and light areas, darkens shadows, and brightens highlights to give the appearance of texture and greater depth.

EPS

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

Extension

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

File compression

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

Compression can be lossless or lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. Lossy compression loses some of the original data, but depending on your requirements this loss may not make a difference in the final result of your work. Lossy compression can compress your original files to a much greater extent than lossless compression, and so it may be desired when disk space is at a premium.

Film

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

Filter

The general name for a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, to import a CorelDRAW image into Corel PHOTO-PAINT, the image must be converted from a vector file into bitmap form. When you select a file format in the Export dialog box of CorelDRAW, you are automatically activating the appropriate filter program to take care of the translation.

Special Effects filters process image information and alter the image according to preset specifications to produce a special effect. For example, the Median filter in PHOTO-PAINT analyzes all the pixels in an area of your image and applies an average color across the area to create a smooth, slightly blurry effect with less detail.

Folder

A named section of computer disk space used to store and organize your documents, programs, and other files. For example, you could create a folder called "LOGOS" for storing logo designs. In Windows 3.x, folders are known as directories.

Font

A single style, weight, and size of a typeface, such as Times Roman bold, 10 point. Times Roman 18 point is a different font.

10 point

18 point

36 point

GIF

Graphics Interchange Format. Originally developed by CompuServe, GIF is a graphic file format designed to take up a minimum of disk space and to be easily read and exchanged between systems. This format is commonly used for publishing images of 256 colors or less to the Internet.

Grayscale image

An image that uses the grayscale color model which can display up to 256 shades of gray, ranging from white to black. Grayscale images, especially photographs, are commonly referred to as "black and white."

Grayscale values can also be thought of in terms of the other color models. In RGB, a grayscale value corresponds to equal amounts of all RGB colors. In CMYK, a grayscale value corresponds to zero C, M, and Y values with a positive K value. In HSB, a grayscale value corresponds to zero H and S values with a positive B value.

Group

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

Halftone

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (See Halftone screen). A photograph must be converted into a halftone before it can be printed on conventional devices and printing presses. Halftones are often referred to as PMTs. On laser printers that cannot print different sizes of dots, the halftone is produced by printing different numbers of dots in a given area.

Halftone screen

A grid pattern that simulates the appearance of shading in a printed image by converting a continuous-tone image into an image composed of tiny dots of various sizes. The resolution of a halftone screen, or screen frequency, is expressed in lpi (lines per inch).

Handles

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror the object. If you click a selected object, the handles change to arrows that let you rotate and skew the object. The following graphics display selection handles, skewing handles, and rotation handles.
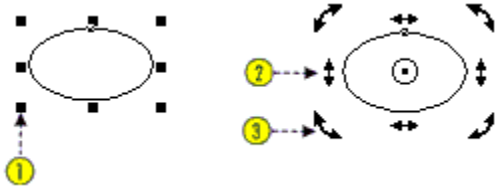
Histogram

A chart that represents the range of tonal values in a bitmap image.
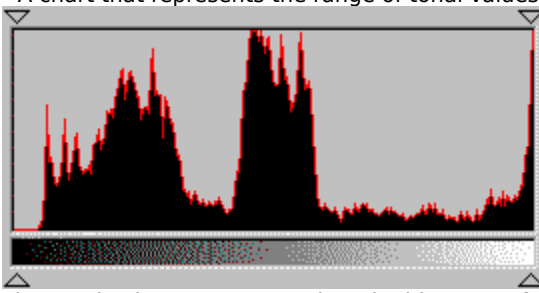
The tonal values are arranged on the histogram from dark to light; the spikes represent the relative number of pixels at any given level. When you adjust tonal values, you can change the level and distribution of dark and light areas of an image by moving the threshold sliders left or right.

HTML

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

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

Icon

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

Image map

A hypergraphic found in an HyperText Markup Language (HTML) document that contains clickable areas that link to Universal Resource Locator (URLs) on the World Wide Web (WWW). When you click one of the clickable areas (also called hot spots) in the image, the browser displays the HTML document named in the URL. An image map graphic is made up of a bitmap (the image) and a series of coordinates describing the location of the hotspots on the bitmap (the map).

Interlacing

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

Jaggies

A stair-step effect that often occurs when text and bitmap images are resized. When you enlarge the bitmap, it appears that each pixel is enlarged because extra pixels are added. This makes the graphic look jagged and distorted. Reducing the size of the bitmap also causes distortion because pixels are eliminated to shrink the bitmap to its new size. Jaggies can be reduced with the use of anti-aliasing.

Vector images are defined by two points joined mathematically by lines. As a result, you can resize vector graphics without having to worry about jaggies.

JPEG (.JPG)

Established by the JPEG (Joint Photographic Experts Group), this format is an international standard for compressed photographic images; it offers compression with minimal loss of image quality. Because of their essentially lossless compression (20 to 1), and small file size, JPEG images are widely used in Internet publishing.

Keyboard shortcuts

A key or combination of keys that activates a command. Shortcuts give you quick access to commands that you use frequently. You can change built-in keyboard assignments or assign new key combinations to any command. You can also create sets of keyboard assignments to use with different types of operations.

Layout style

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

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

Limitcheck error

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

Line art

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

List box

A control that allows you to select from a list of options. If the list cannot accommodate all available options, scroll bars are provided. List boxes are found on toolbars and Roll-Ups and in dialog boxes.
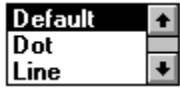
Lossless

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

Lossy

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

lpi (lines per inch)

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

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

Menu

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

Menu Bar

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

File Edit View Layout Arrange Effe

Minimize

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

Moiré pattern

Undesirable wave patterns that are created in an image by conflicting dot patterns. A moiré pattern is created when halftone screens of two different frequencies are superimposed on the same image. For example, if you scan a halftone image, you will likely see moiré patterns on your monitor screen because the original halftone screen is different than the dpi frequency of the scanned image.

These patterns can be especially damaging when they occur in color separations. It is crucial to set the screen angles and frequencies of your halftone screen correctly to avoid this problem.

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

Monochrome

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

NCSA

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

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

Negative

An image in which the values in the original are reversed so that black areas appear white, white areas appear black, and colors are represented by their complementary colors (as displayed on the color wheel).

Noise

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

Object Linking and Embedding (OLE)

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

Opacity

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

See also Transparency.

Open prepress interface (OPI)

A method that positions high-resolution bitmaps on the printed page by using low-resolution replicas.

Two images are created using a high-quality scanner. A high-resolution version (which is kept on file) and a low-resolution equivalent. The low-resolution image is imported into your documents and used for position only (FPO). Working with FPO images keeps your document size smaller and reduces the time needed to redraw the screen. When you send your artwork back to the service bureau for final imaging to film, your high-resolution files are positioned in place of the FPO images and the final product is a high-resolution output.

Orientation

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

Paint programs

A generic term for computer illustration programs that store graphics as bitmaps a graphic image format that represents shapes as a series of pixels, or dots, that are arranged to represent an image. Corel PHOTO-PAINT and Windows Paintbrush are examples of paint programs.

Path name

Location of a folder or file on your computer. For example, Corel application files are stored in the path C:\COREL\ by default. This means that the files are stored in a folder called COREL on the C: drive.

PCD

The filename extension for Eastman Kodak Photo-CD images.

PCX

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

Photo CD

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

PSD

The file extension of a file in Adobe Photoshop format.

Pica

A unit of measurement used primarily in typesetting. One pica equals 12 points (approximately 1/6 of an inch).

PICT

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

Pixel

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

See also Resolution.

Point

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

Positive

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

PostScript

A page-description language used to send instructions to a PostScript printer. All the objects in a print job are represented by lines of PostScript code that the printer uses to reproduce your work.

PostScript textures

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

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, the contents object is automatically cropped. Only the contents that fit inside the container object are visible.

Process color

In commercial printing, colors that are produced from a blend of cyan, magenta, yellow, and black. This is different from a spot color, which is a solid ink color printed individually (one printing plate is required for each spot color).

Progressive

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

Registration marks

Cross hairs or other marks that are used to align the film produced from color separations. Corel applications automatically add registration marks outside the printable page when you print color separations to a PostScript printer. Registration marks can also be printed on non-PostScript printers.

Render

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

Resample

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

Resolution

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

Image resolution

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

Output resolution

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

Roll-Up

A floating dialog box that contains a set of related controls. Unlike other dialog boxes, Roll-Ups remain on the screen after you apply changes. This allows you to make adjustments without having to reopen the Roll-Up. When you are not using a Roll-Up, you can minimize it (or "roll it up") to leave only its Title Bar visible.

Rulers

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

Screen angles

When printing color separations, the angles at which each of the four process colors are printed. Setting the screen angles and frequencies of your halftone screen correctly is critical to avoid undesirable moiré patterns.

Screen frequency

Screen frequency, also called screen ruling and halftone frequency, is a measure of a halftone screen in lines per inch (lpi). Screen frequency is related to, but is not the same as, printer resolution.

A laser printer with a resolution of 300 dpi might produce an acceptable screen at 60 lpi. A high-resolution image setter may be capable of producing a 150 lpi screen.

Scroll

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

CorelDRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.
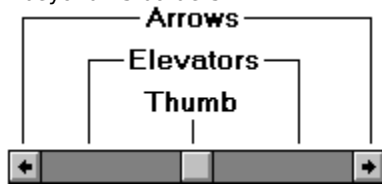
Server application

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

Server-side

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

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

Size

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

Skew

To slant an object.

Spot color

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

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

Texture fill

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

TGA

A bitmap image file format.

Thumbnail

A thumbnail also called "header"

is a miniature, low-resolution version of an image or illustration.

Including an image header allows you to see a representation of the file contents when you open the file in a non native application such as Corel VENTURA. The "thumbnail" or header provides the file preview in the Open dialog box.

TIFF

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

Tile

To use multiple pages to print a drawing that is larger than the printer's paper size.

Tiling

The technique of repeating a small image across a large surface to cover. Tiling is often used to create a patterned background for World Wide Web pages.

Title Bar

The bar that appears along the top of the application's window. It contains the name of the application or file, the Maximize and Minimize buttons, and the Close button. Dialog boxes and Roll-Up windows in Corel applications also have Title Bars but not Maximize and Minimize buttons.
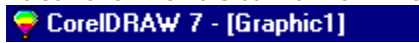
Toggle

Alternately enabling and disabling a program function.

Toolbar

A group of buttons that provide quick access to a series of related commands. In Corel applications, you can either use any combination of the preset toolbars or create your own toolbar that contains the buttons and button arrangements you find most efficient.

Toolbox

A collection of buttons (normally found on the left side of the application's window) that is used for quick access to an application's set of tools.

ToolTips

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

Transparent background

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

Transparency

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

Trap

In commercial printing, the process of adding a slight overlap between adjacent areas of color to avoid gaps caused by registration errors. You can create a trap in Corel applications if you are printing color separations.

Tutors

Interactive Help tools that give you step-by-step instructions on selected features. If you prefer, you can choose to have a Tutor apply a feature for you. You can access Tutors either by clicking the CorelTUTOR button on the Toolbar or by clicking Help, CorelTUTOR.

Uniform Colors palette

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

Ungroup

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

Uniform Resource Locator (URL)

A Uniform Resource Locator (URL) is a unique address that defines where a document is found on the Internet. An example of a URL is http://www.corel.com/visitors/welcome.htm. A URL is made up of four components.

http:// www.website.com/ family.html
Type of resource   document name and path
            Internet address

Vector graphics

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

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

Wizard

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

WYSIWYG

What-you-see-is-what-you-get. A term that describes a program's ability to provide an accurate on-screen representation of what an image or document will look like when it is printed.

Zoom

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

Printing

Printing

Corel provides extensive printing options designed for both desktop and commercial printing. You have control over what you print, the size and position of a print job, and the order and orientation of the pages of a print job. You can preview a print job to see how it will look when you print. Most of the printing features that are provided are not required to print simple documents on a desktop printing device. If you are looking for basic printing instructions, see "Setting up a print job."

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

If you plan to print a document on a commercial printing press, see "Printing on a commercial press." This section contains information about creating printing plates, preparing images for printing on commercial printing presses, and other issues of which you should be aware.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **More Detailed Information**

Setting up a print job

Setting up a print job

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

When setting up a printing device, it is important that you know the size of paper on which you are printing. If the print job is larger than the paper on which you are printing, you can "tile" the work so that it is spread across several pieces of paper. You can then assemble the separate pages to create a single sheet.

You have a great deal of control over what parts of a document you print. You can print specific pages, objects, or layers. You can also specify the number of copies you want to print and whether you want the copies collated. Collating is useful when you are printing multipage documents. If you enable the Collate check box, a complete copy of each document is printed before the next copy is printed. If collating is disabled, all the copies of the first page are printed before copies of the second page are printed, and so on.

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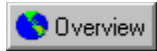
Printing a document

Once your printing device is properly configured, you may often find that you can print without changing any of the default settings.

To print a document

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

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting and configuring a printing device

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

By default, if you try to print a print job with an orientation different from that specified in the device properties, a message warns you and asks if you want to adjust the printing device paper orientation. You can disable this warning and the paper orientation is automatically adjusted.

To select a printing device

1. Click File, Print.
2. Choose a printing device from the Name list box.

   If the device driver you require is not listed, install it following the usual Windows procedure.

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

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

To set the printing device properties

1. Click File, Print.
2. Click the Properties button.
3. Do one of the following:
   - Set only the Paper Size, Orientation, Tray, and Resolution if you're printing to a PostScript device. Leave all other options at their default settings and set them from the Print dialog box instead.
   - Set all relevant options here if you're printing to a non-PostScript device.

To disable the Page Orientation Warning

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section, choose Page Orientation Warning from the Options list and choose Off from the setting list.

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

Using a printing device color profile

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

To enable the current printing device color profile

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the Use Color Profile check box.

To choose a printing device color profile

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Click the Set Profiles button.
4. Choose a color profile from one of the following list boxes:

- Composite Printing device ▯ if you aren't printing color separations
- Separations Printing device list box ▯ if you are printing color separations

To run the Corel Color Profile Wizard

1. Click Tools, Options.
2. Double-click Color Management and click Profiles.
3. Click the Color Profile Wizard button.

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{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>
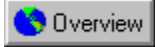
Printing multiple copies

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

Collating allows you to print one full set of the selected pages before printing the second full set (for example, a set of pages 1 to 10 prints before a second set of pages 1 to 10 prints, and so on).

To print multiple copies

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

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

Printing multiple files

You can print files directly from Corel Media Folder. In addition, if a file has been created in portrait or landscape format, you can automatically maintain its paper orientation when printing.

To print multiple files

1. Choose the files that you want to print.
2. Click File, Print Thumbnails.
3. Click the Format tab.
4. Click the Files button.
5. Enable the Automatically Adjust Paper Orientation check box if you want to automatically maintain page orientation.

To print the contents of a folder

1. Choose the folder that you want to print.
2. Follow steps 2 to 5 from the previous procedure.
3. Enable the Include Sub-Folders check box if you want to print the contents of the subfolders.

Tip

- To print a border around the file, enable the Print Border check box.

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

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Printing thumbnails

If you want a hard-copy version of the image files in Corel Media Folder, you can print them in thumbnail format.

You can choose to print up to 30 thumbnails per row, print a frame around the thumbnail, and print its filename and extension at its base.

To print thumbnails

1. Choose a file.
2. Click File, Print Thumbnails.
3. Click the Format tab.
4. Click the Thumbnails button.
5. Type a value in the Number Of Thumbnails Per Row box.
6. Enable the Print Frame check box if you want to print a frame around a thumbnail.
7. Enable the Print Name check box if you want to print a thumbnail's filename

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

Printing a header

You can include a header when you are printing a file or its thumbnail version. The header helps you identify the folder path that the file is printed from. You can also include a message in the header to distinguish the document from other documents. The font, font style, and font size can be specified for the header.

When you print thumbnails and include subfolders, you can distinguish the folder paths of the subfolder files in the document that is to be printed. If the header option is enabled, the header contains the main folder path and the subfolder files contain their folder paths at their base.

To include a header

1. Click File, Print Thumbnails.
2. Click the Format tab.
3. Enable the Include Header check box.

To insert custom text in the header

1. Click File, Print Thumbnails.
2. Click the Format tab.
3. In the Custom Text box, type the text you want .

To choose a font for the header

1. Click File, Print Thumbnails.
2. Click the Format tab.
3. Click the Font button.
4. Choose a font from the Font list box.

To identify the path of a subfolder

1. Click File, Print Thumbnails.
2. Click the Format tab.
3. Enable the Print Path check box.

Note

- You can also choose a font style and size when you click the Font button. In addition, after clicking this button, you can choose to color, underline, or strikeout the header text.

Tip

- To include a header on multiple pages, enable the Header On Each Page check box.
- To print page numbers, enable the Print Page Number check box. The page numbers appear in the header.

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

Specifying the pages to print

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

To print all pages

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

To print only the current page

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

To print specific pages

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

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

Specifying the objects or layers to print

You can set up a print job so that every object in a drawing prints or only the selected objects print. Also, you can prevent layers in a drawing from printing if you don't want them to appear in the final work. For example, the guidelines layer doesn't print by default, but you can print the guidelines by changing the appropriate setting.

To print only selected objects

1. Select the objects.
2. Click File, Print.
3. Enable the Selection button.

To print only vectors, bitmaps, or text

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the Vectors, Bitmaps, or Text check box (or a combination of these) from the Proofing Options section.
4. Enable the Print All Text In Black check box if you want to print text in black instead of in color.

To print only certain layers

1. Click Layout, Object Manager.
2. Enable the Printable option (the picture of an eye) for each layer you want to print.

Note

- If you don't want to print a layer, disable the Printable option.

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

Specifying the documents to print

If more than one document is open, you can choose to print all or some of the documents you have open.

To print multiple documents

1. Click File, Print.
2. Choose the documents you want to print from the Documents To Print list box.

{button ,AL(`PRC Setting up a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

I

Printing large print jobs as tiles

If the print job you want to print is larger than the paper on which it is to be printed, you can choose to print it as tiles. Portions of each page of the print job are printed on separate sheets of paper that you can assemble into one large sheet.

To print large print jobs as tiles

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Print Tiled Pages check box.
4. Type a value (for example, .25 inches) or a percentage of the page size in the Tile Overlap box to specify by how much you want the tiles to overlap.

To print large print jobs as tiles in the Print Preview window

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Follow steps 3 and 4 from the previous procedure.

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

Using preset printing options

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

To select a print style

1. Click File, Print.

2. Choose a print style from the Print Style list box.

To create a print style

1. Click File, Print.

2. In the Print dialog box, set the printing options.

3. Click the General tab.

4. Click the Save As button.

5. Type a name for the style in the Save Print Style As box.

To edit a print style

1. Click File, Print.

2. Choose a print style from the Print Style list box.

3. Follow steps 2 to 5 from the previous procedure.

To delete a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box.

3. Click File, Delete Print Style.

Note

- When you save a print style, a dialog box opens that includes a section called Settings To Save In Style. The settings in this section correspond to the printing options you've already selected. You can specify which settings to include in a print style in this dialog box.

- Some options saved in a print style may actually be stored in the .INI file of the application.

Tips

- You can also select, edit, save and delete print styles from the Print Preview window.

- If you close the Print dialog box before you print, all of the changes you have made to the print options are discarded. If you do not want to lose these changes and you need to close the dialog box (that is, you need to change the work before you print), save the settings as a print style, or click the Apply button before you click the Cancel button.

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

Printing multiple pages on a single printed sheet

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Printing multiple pages on a single printed sheet

If each page of a document is smaller than the sheet of paper on which it is printed, or if you shrink the pages of a document, then you can print several pages on a single sheet of paper. There are two methods for printing multiple pages of a document on a single printed sheet: using signature layout styles and using N-up formats. Although these methods are similar, each one is appropriate for different tasks.

Signature layout styles let you determine the order and orientation of each page on the printed sheet. This allows you to arrange the pages of a document on the printed sheet for folding, trimming, and binding. Use signature layout styles if you are creating documents that require folding such as greeting cards or newsletters. Also, you can create custom signature layout styles for magazines, books, and any other type of document that requires that you arrange several smaller pages on a large sheet of paper.

N-up formats let you arrange several signature layouts on a single printed sheet or print multiple copies of the same signature layout on a single printed sheet. This is useful if you are printing on paper that can fit more than one copy of a signature layout or if you want to print thumbnail proofs of a document.

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

I

Using N-up formats

You can print several pages on a single sheet of paper using the N-up Format tool. When you use this tool, each page is placed into a single frame which is defined by the intersection of one row and column in the N-up format. The first page is placed in the frame at the top left of the sheet of paper and each subsequent page is placed from left to right and top to bottom. Use the Property Bar to change the N-up format options.

If you use an N-up format with a signature layout style that already places several pages on a single sheet of paper (for example, tent-card), then the signature layout is placed in one frame.

To use a preset N-up format

1. Click File, Print Preview.
2. Click the N-up Format tool.
3. Choose a preset N-up format from the N-up Format list box.

To create an N-up format

1. Click File, Print Preview.
2. Click the N-up Format tool.
3. Type the number of rows and columns you want to print on each sheet of paper in the Rows/Columns boxes.
4. Disable the Auto Margins button and type the size of the margins in the Top/Left Margins, Bottom/Right Margins boxes to manually set the margins.
5. Enable the Equal Margins button if you want the left and right margins to be equal, and you want the top and bottom margins to be equal.
6. Disable the Auto Gutter Spacing button, and type the size of the gutters in the Gutter Spacing boxes to manually set the gutters.
7. Enable the Clone Frame button if you want all the frames on each sheet of paper to contain the same printed page.

   For example, if there are nine frames on a printed sheet of paper, then page one appears nine times on the first sheet of paper, page two appears nine times on the second sheet, and so on. In this way you can print multiple copies of one page on a single sheet.
8. Enable the Maintain Document Page Size button if you want each frame to be the same size as the page size specified in the document.

   For example, if you create a document on an 8.5 by 11 inch page, the frames are constrained to that size. Thus, if you print on an 11 by 17 inch sheet of paper and specify 2 rows by 2 columns, some of the frames will not fit on the page.

To save an N-up format

1. Follow steps the from the previous procedure
2. Click the Save N-up format button (+).
3. Type a name for the settings in the Save As box.

To delete an N-up format

1. Follow steps 1 and 2 from the "To create an N-up format" procedure.
2. Choose an N-up format from the N-up Format list box.
3. Click the Delete N-up format button (-).

{button ,AL(`PRC Printing multiple pages on a single printed sheet;',0,"Defaultoverview",)} **Related Topics**

Previewing, sizing, and positioning a print job

Previewing, sizing, and positioning a print job

The Print Preview window lets you see how the work appears when printed. It shows you the position and size of the print job on the paper. You can also see printing devices' marks such as crop marks and color calibration bars.

If you are using a Full Page or Manual signature layout style, you can change the position and size of the print job on the printed page. If you are printing bitmaps, use caution when sizing print jobs. Enlarging bitmaps may cause the output to appear jagged or pixelated.

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

Previewing a print job

Print Preview lets you see what the work looks like when printed.

To preview a print job

- Click File, Print Preview.

To move from page to page in the Print Preview window

- Click one of the arrow buttons below the Print Preview window. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

Tip

- The Go To dialog box provides an alternative method for moving from page to page. To open the Go To dialog box, click View, Go To.

To print the page being previewed

- Click File, Print This Sheet Now.

To magnify the page being previewed

1. Click File, Print Preview.
2. Click View, Zoom.
3. Do one of the following:
   - Click one of the preset zoom levels
   - Enable the percent button and type a value in the Percent box.

To preview individual color separations

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

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

Tips

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

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} Related Topics

Customizing the print preview

If you want to increase the speed of the print preview, you can hide the print job. You can also specify a color or a grayscale preview.

To hide the print job

1. Click File, Print Preview.
2. Click View, and disable Show Image.

   When Show Image is disabled, the print job is represented by a bounding box that you can use to position and size it.

To specify a color or grayscale Print Preview

1. Click File, Print Preview.
2. Do one of the following:
   - Click View, Preview Color, Color
   - Click View, Preview Color, Grayscale

Tip

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

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} Related Topics

Sizing a print job

You can alter the size of each page of the print job, leaving the original unaffected. The height and width ratio of a print job is known as its "aspect." If you are sizing or scaling a print job using the Print Preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent distortion.

To size the print job

1. Click File, Print Preview.
2. Click the Pick Tool, and click the print job preview.
3. Type values in the Width and Height boxes on the Property Bar.

Note

- You can only size a print job this way when you are using the Full Page layout style with no rows or columns or when you are using the Manual layout style.

Tip

- You can also size each page of a print job by dragging the handles in the Print Preview window.

To fit the print job to the page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Fit To Page button.

   The Fit To Page option might distort the print job if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of the print job

- Follow steps 1 and 2 from the previous procedure, and enable the Maintain Aspect Ratio check box.

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} **Related Topics**

Positioning a print job

You can alter the position of each page of a print job on the printed page, leaving the original unaffected.

If you select the Manual Signature Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually.

To position the print job on the printed page

1. Click File, Print Preview.
2. Click the Pick tool and click the print job preview.
3. Type values in the Top (distance from the top of the printable area) and Left (distance from the left side of the printable area) boxes on the Property Bar.

Tip

- You can also position each page of a print job by dragging the "X" in the center of the image to the desired position in the Print Preview window.

To automatically position the print job on the printed page

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Reposition Images To button.
4. Choose one of the following from the list box beside the Reposition Images To button:
    - Center Of Page
    - Top Center
    - Left Center
    - Right Center
    - Bottom Center
    - Top Left Corner
    - Top Right Corner
    - Bottom Left Corner
    - Bottom Right Corner

{button ,AL(`PRC Previewing sizing and positioning a print job;',0,"Defaultoverview",)} **Related Topics**

Using PostScript to optimize a print job

Using PostScript to optimize a print job

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document.

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

There are three levels of PostScript. PostScript 1 is the first PostScript language and it has certain limitations (see following). Using PostScript 2 greatly reduces potential printing errors. PostScript 3 is the latest version of PostScript and is faster than the previous versions of PostScript. If you are using a PostScript 2 or PostScript 3 printing device, make sure that you enable the PostScript 2 or PostScript 3 options on the PostScript page in the Print dialog box.

Limitations of PostScript 1

Certain problems may arise when you use PostScript 1 that have been largely eliminated in PostScript 2 and PostScript 3.

- If a print job contains complex vector objects, then a PostScript 1 printing device may not be able to print it.

  To create vector curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is considered a segment. Also, any straight line between two nodes is considered a segment. PostScript 1 devices can't print vector graphics with more than 1500 segments. This limits the allowable number of nodes in any vector object to approximately 500.

- If you use a complex fill (for example, a texture fill, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.

- If you fill a text object with a texture fill, then a PostScript 1 device may not print it.

- If you use a texture fill in an object with any subpaths (for example, a donut made from a circle within a circle), a PostScript 1 device can't print it.

There are several ways to work around these limitations:

- Break complex graphics up into several less complex graphics. This may not be possible if you are using complicated line attributes or complex fills.

- Avoid using complex fills on graphics that aren't large enough to warrant intricate detail.

- Avoid using complex fills with complex outlines and using complex fills in text.

- Limit the number of nodes per object.

- Use the PostScript features designed to reduce complexity and warn you of potential printing problems.

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

Using PostScript 2 or 3

PostScript 2 and PostScript 3 are more advanced PostScript languages. Using a PostScript 2 or PostScript 3 printing device can reduce printing errors and let you use features that are unavailable if you use a PostScript 1 printing device. If you try to use PostScript 2 or PostScript 3 options and you are not using a PostScript 2 or PostScript 3 device, then the work will not print properly. If you are not certain whether you will be printing on a PostScript 2 or 3 Device, don't enable these options.

PostScript 2 and 3 lets you use JPEG compression to compress the bitmaps in a print job to make the file size smaller. Also, PostScript 2 and PostScript 3 uses a faster method for rendering vector graphics.

To use PostScript 2 or PostScript 3

1. Click File, Print.

2. Click the PostScript tab.

3. Choose Level 2 or PostScript 3 from the Compatibility list box.

To compress bitmaps in a .PRN file

1. Follow the steps in the previous procedure.

2. Enable the Use JPEG Compression check box.

3. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

 Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

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

Printing a complex print job

Complex print jobs can often cause a PostScript 1 print job to fail. You can use the following options to ensure that your print jobs print properly.

To test for complex vector graphics

1. Click File, Print.
2. Click the PostScript tab.
3. Enable the Complex Objects check box.

To reduce curve complexity by increasing flatness

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

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

3. Enable the Auto Increase Flatness check box if you want the printing device to increase the flatness of an object that is too complex by increments of 2.

   When the Auto Increase Flatness option is enabled, the maximum allowable flatness value is defined by the value in the Set Flatness To box, plus 10. If a curve is still too complex when the flatness value exceeds this limit, the printing device skips the problematic curve. If the printing device skips a curve, then the curve doesn't appear in the final output. You will not be informed while you print that this has happened. The problem only becomes evident when you look at the final output. For this reason, it is important to inspect proofs before you publish the work.

To reduce curve complexity by limiting control points

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

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

 Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

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{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>

I

Font and spot color warnings

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

To test for too many spot colors

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

To test for too many fonts

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Too Many Fonts check box.

To set the Spot Color Separations Warning option

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section, choose Spot Color Separations Warning from the Option list and choose On from the Setting list.

To set the Fonts Warning Threshold option

1. Follow steps 1 and 2 from the previous procedure.
2. In the Special Settings section, choose Fonts Warning Threshold from the Option list and choose a number from the Setting list.

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

Optimizing fountain fills for printing

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

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

These options are available for PostScript devices only.

To test fountain fills for banding

1. Click File, Print.

2. Click the PostScript tab.

3. Enable the Banded Fountain Fill check box.

   This warning only applies to linear fountain fills.

To automatically increase fountain steps

1. Follow steps 1 and 2 from the previous procedure

2. Enable the Auto Increase Fountain Steps check box.

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

To optimize fountain fills to reduce complexity

1. Follow steps 1 and 2 from the "To verify fountain fills for banding" procedure

2. Enable the Optimize Fountain Fills check box.

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

Downloading Type 1 fonts

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

This option is available for PostScript devices only.

To download Type 1 fonts

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

Note

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

{button ,AL(`PRC Using PostScript to optimize a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting bitmap font options

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

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

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

  You can change the bitmap font size threshold (see below).

- The text is not scaled or skewed.

- The text does not have an outline or a fill other than a uniform fill.

- The text does not have any nonlinear transformations applied to it.

- The document is not being printed using the Sizing options or Fit To Page option in the Print dialog box.

To limit the number of bitmap fonts created

1. Click File, Print.

2. Click the Miscellaneous tab.

3. In the Special Setting section choose Bitmap Font Limit from Options list and type a value between 0 and 250 in the Settings list.

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the previous procedure.

2. In the Special Setting section choose Bitmap Font Size Threshold from Options list and type a value between 0 and 1000 in the Settings list.

Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

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

Printing color bitmaps in RGB

PostScript output normally uses the four-color, CMYK (cyan, magenta, yellow, and black) color model to print bitmaps. If you are printing color bitmaps to an RGB (red, green, and blue) or CMY (cyan, magenta, and yellow) printing device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK values. CMY printing devices have an easier time converting RGB to CMY (three-color model to three-color model) than converting CMYK to CMY (four-color model to three-color model).

This option is available for PostScript devices only.

To output color bitmaps in RGB

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

Tip

- You can access the Print dialog box from the Print Preview window by clicking the Options button on the Property Bar.

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

Fine-tuning a print job

Fine-tuning a print job

If you encounter a problem printing fonts or bitmaps, the options explained in this section might help to fix the problem. If you are having trouble printing, try to determine what part of the print job is causing the problem. For example, the fonts may not be printing properly, or a bitmap may not print at all. Then, look for a topic that relates to that type of problem.

The Driver Compatibility dialog box contains many of the options you can use to fine-tune a print job. This dialog box lets you set options for each printing device driver individually. You can also view each devices capabilities in this dialog box.

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

Setting the number of fountain steps while printing

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

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

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

To specify fountain steps in printing options

1. Click File, Print.

2. Click the Miscellaneous tab.

3. Type a value in the Fountain Steps box.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

I

Printing bitmaps in small chunks

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

To print bitmaps in small chunks

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Output Bitmaps In 64K Chunks check box.

To set Bitmap Chunk Overlap Pixels

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section choose Bitmap Chunk Overlap Pixels from Options list and type the number of pixels by which each bitmap chunk overlaps the next in the Settings list.

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

Printing color print jobs in black or grayscale

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

To print color print jobs in black or grayscale

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable one of the following buttons:
   - All Colors As Black
   - All Colors As Grayscale

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

Controlling color bitmap conversion to grayscale

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

This option is available for PostScript devices only.

To control bitmap conversion to grayscale

1. Click File, Print Preview.

2. Click Settings, Miscellaneous Options.

3. In the Special Settings section choose Grayscale Driver Bitmap Output from the Options list and choose one of the following from the Settings list:

   • Send Color Bitmaps As Grayscale

   • Send Color Bitmaps As Color

Tip

• If you want to print a document on a color printing device but you want to use a grayscale printing device driver, then choose Send Color Bitmaps As Color. This is useful if you want to proof a document on a composite printing device using an imagesetter's printing device driver.

{button ,AL(`PRC Finetuning a print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing bitmaps as RGB images

By default, bitmap images are sent to the printing device without being converted to 24-bit RGB (red, green, blue) images. However, some older printing devices can't print bitmaps that are 8-bit or less. If you are having trouble printing a bitmap that is not a 24-bit, RGB image, try setting up the print job so that all bitmaps are converted to RGB. However, this can increase the size of the print job.

To print bitmaps as RGB

1. Click File, Print Preview.
2. Click Settings, Miscellaneous Options.
3. In the Special Settings section choose Print Bitmaps As RGB from the Options list and choose On from the Settings list.

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

Assigning control over printing device bands

Some non-PostScript printing devices can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printing device driver split the page into bands before sending it to the printing device. If this proves too slow, or you encounter problems, you can split a print job into bands before it is sent to the printer driver.

To split a print job into bands before it is sent to the printer driver

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Send Bands to Driver check box.

Note

- This option is only available in Windows 95.

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

Assigning control over fill clipping

Any fill other than a uniform fill requires clipping if the object is not rectangular, because these fills are sent to printing devices as bitmaps, and bitmaps are always rectangular. Clipping is the process through which portions of a fill that should not be visible are removed. The default setting is clipping controlled by the driver, because that usually means faster processing. If you encounter a problem printing nonuniform fills, switch to clipping controlled by the software.

This option applies to non-PostScript printing devices only.

To assign control over fill clipping

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the Use Software Clipping For Fills check box.

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

Specifying the text output method for non-PostScript printing devices

If you are printing to a non-PostScript printing device, text is sent to the printing device as text (that is, using the appropriate font) whenever possible. However, it may sometimes be better to send text as graphics (that is, not using the font) because text objects can be incorrectly printed over by pictures.

To send all text as graphics

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. From the list box, choose the non-PostScript printing device driver that you want to change.
4. Enable the All Text As Graphics check box.

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

Using Print Merge

Printing on a commercial press

Printing on a commercial press

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

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

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

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

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

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

For an in depth discussion of commercial printing, see the Corel Commercial Printing Guide included with this Corel application.

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

Preparing a print job for a commercial press

Preparing a print job for a commercial press

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

If you are creating a file, the service bureau will need either a .PRN or a native file from the application you are using. Always provide a final printout of the work to the service bureau, even if it's only a black-and-white representation. This will help them identify and assess any potential problems.

PRN file

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

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

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

Native file format

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with the application in which you created your work can take the original files (for example, .CDR files in CorelDRAW or .VP files in Corel VENTURA) and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves. If you choose to send the original files, make sure that you include any linked files (for example, graphics linked in Corel VENTURA). Also, make sure that the service bureau has the fonts that you used in the original files.

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

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

Printing devices' marks

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

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

Printing to a file

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

- When you are preparing a file for printing on an imagesetter, the page size of the print job (that is, the size of the film on which the document is imaged) will be larger than the page size of the document (that is, the size of the document) to allow for printing devices' marks.
- If you are printing to a PostScript 2 or PostScript 3 printing device, you can use make the print job smaller by using JPEG to compress bitmaps.
- The service bureau may require that the .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you must enable the Conform To DSC option.

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

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Click the Print button.
4. In the Print to File dialog box, choose a drive and folder
5. Type a filename in the File Name box.

   The appropriate extension (.PRN) is appended to the filename.

To compress bitmaps in a .PRN file

1. Click File, Print.
2. Click the PostScript tab.
3. Choose PostScript 2 or PostScript 3 from the Compatibility list box.
4. Enable the Use JPEG Compression check box.
5. Move the Quality Factor slider to the right to increase compression and reduce the quality of the bitmaps.

To conform to DSC

- Follow steps 1 and 2 from the previous procedure and enable the Conform To DSC check box.

Note

- PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent the PostScript file from printing on any PostScript device controlled by Macintosh computers. Click the File Options button and enable the For Mac option to remove the ^D characters from the files.

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

Printing negative film

An imagesetter produces images on film that usually need to be negatives. You can set up the print job to produce negative images, but if the service bureau's equipment also produces negatives, that results in positive film.

To print a negative

1. Click File, Print Preview.
2. Click the Invert button.

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

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

Printing film with the emulsion down

Emulsion is the coating of light-sensitive material on a piece of film. Normally, print jobs printed to a laser printing device are printed with the emulsion up. Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backward image.

To specify emulsion down

1. Click File, Print Preview.
2. Click the Mirror button.

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

Setting a bleed limit

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

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

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

To set a bleed limit

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

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

Printing crop marks and registration marks

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

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

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

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

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

To print crop marks

1. Click File, Print.

2. Click the Prepress tab.

3. Enable the Crop Marks check box.

To print exterior crop marks only

1. Click File, Print.

2. Click the Prepress tab.

3. Enable the Exterior Crop Marks Only check box.

To print composite crop marks

1. Click File, Print.

2. Click the Miscellaneous tab.

3. In the Special Settings section choose Composite Crop Marks from the Options list and choose Output In CMYK from the Settings list.

To print registration marks

1. Click File, Print.

2. Click the Prepress tab.

3. Enable the Print Registration Marks button.

4. Choose a registration mark style from the Style list box.

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

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Printing color calibration bars and densitometer scales

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

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

To print color calibration bars

1. Click File, Print.

2. Click the Prepress tab.

3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the previous procedure

2. Enable the Densitometer scales check box.

3. If you want to customize the levels of gray in one of the densitometer scale squares, click the appropriate number in the Densities list box (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print Preview.

2. Drag the densitometer scale to its new position.

   In most circumstances it is best to position the densitometer scale outside the final printed area.

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

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Printing page numbers and file information

Page numbers are useful when collating material that does not include page numbers in the document or when the page numbers in the document don't correspond to the actual number of pages.

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

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

To print page numbers

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print Page Numbers check box.

To print a file information

1. Click File, Print.
2. Click the Prepress tab.
3. Enable the Print File Information check box.
4. Enable the Position Within Page check box if you want the file information to appear on the document's page.
5. Type a job name in the Job Name/Slug Line box if you want the Job Name/Slug Line to be different.

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

Positioning printing devices' marks

You can change the position of all the printing devices' marks by changing the position of the Marks Alignment Rectangle in the Print Preview window.

To change the position of printing devices' marks

1. Click File, Print Preview.
2. Click the Marks Placement tool.
3. Type values in the Marks Alignment Rectangle on the Property Bar.

Tip

- You can also change the position of printing devices' marks by dragging the bounding box in the Print Preview window.

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

Printing a job information sheet

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

To print a job information sheet with the print job

1. Click File, Print.

2. Click the Miscellaneous tab.

3. Enable the Print Job Information Sheet check box.

4. Click the Info Settings button and specify the categories of information that are to be included and whether the job information is to be saved to a file, printed, or both.

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

Working with bitmaps and halftone screens

Working with bitmaps and halftone screens

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

Halftones

Commercial printing presses can't produce true shading but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (that is, the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading to images made up of tiny dots.

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

Now, however, you can create halftone images without using screens or cameras. To ensure that the bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution.

Halftone screen frequency

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

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

Bitmap resolution

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

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

Using Open Prepress Interface

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

 Notes

- You must import FPO images correctly or they will not be replaced at print time.

- You can only scale, crop, and rotate FPO images. You can't apply any other effects.

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

Setting the halftone screen frequency

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

This option is available for PostScript devices only.

To set the screen frequency

1. Click File, Print.
2. Click the PostScript tab.
3. Choose a value (in lines per inch) from the Screen Frequency list box.

   Consult the service bureau for the optimum setting for the job.

 Note

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

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

Creating color separations

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Creating color separations

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

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

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

Process color

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

Corel now supports a new type of process color, called Hexachrome. Hexachrome color uses six different ink colors (cyan, magenta, yellow, black, orange, and green) to produce full color. To use Hexachrome color effectively, use the Hexachrome color palette. Hexachrome color is sometimes called high-fidelity color. Talk to the service bureau about whether you should use Hexachrome color.

Spot color

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

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

Both process and spot color

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

A word about palettes

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

■ **Note**

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

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

Printing color halftones

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

Screen angle

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

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

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

Screen technology

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

Halftone type

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

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

Ensuring predictable color when printing

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

For the colors on the screen to approximate the colors on the printed page as closely as possible, enable the color correction options. For more information, see "Working with color."

 Tip

- You can simulate the color output of a printing press on a composite printing device. To do so, click Tools, Options. Then double-click Global, Color Management, General, and enable the Composite Printing device Simulates Color Output Of Separations Printing device check box.

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

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Printing color separations

When printing <u>color separations</u> to file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the print job.

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

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

To print color separations

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

To print color separations from the Print Preview window

1. Click File, Print Preview.
2. Enable the Enable Color Separations button.

To use Hexachrome process color

1. Follow the steps in the "To print color separations" procedure
2. Enable the Hexachrome Plates check box.
3. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box.

   Consult the service bureau to determine whether you need to enable this option.

To select specific color separations

1. Follow steps 1 to 3 from the "To print color separations" procedure.
2. Enable the check boxes for the color separations to be printed from the color separations list box at the bottom of the dialog box.

■ **Tip**

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

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

Converting spot colors to process colors

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

FOCOLTONE, TOYO, and DIC colors are now treated as spot colors by default. You can treat any of these color palettes as process colors if you prefer.

To convert spot colors to process colors

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

To treat FOCOLTONE, TOYO, and DIC colors as process colors

1. Click Tools, Options.
2. Under the Global category, double-click Color Management, and click General.
3. Disable any of the following check boxes:
   - Treat FOCOLTONE Colors As Spot Inks
   - Treat TOYO Colors As Spot Inks
   - Treat DIC Colors As Spot Inks

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

Customizing a halftone screen

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

To customize a halftone screen

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

Tip

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

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

Color trapping

Color trapping

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

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

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

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

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

Color trapping automatically

There are two methods for automatically creating color trapping: always overprinting black and auto-spreading.

Always overprinting black creates a color trap by causing any object that contains 95% or more black to overprint any underlying objects. It is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. If the service bureau recommends a black threshold value other than 95%, adjust the threshold.

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

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

To trap by always overprinting black

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

To set the Overprint Black threshold

1. Click File, Print.
2. Click the Miscellaneous tab.
3. In the Special Settings section choose Overprint Black Threshold from the Options list and type a number in the Settings list.

   The number you type represents the percentage of black above which black objects overprint.

To trap by auto-spreading

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

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

   The Maximum Value box changes to the Width box when you enable the Fixed Width check box. The value in this box determines the fixed width of the color spread.
5. Type a value in the Text Above box.

   This value represents the minimum size to which auto-spreading is applied. If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

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

Working with color

Working with color

There are a wide variety of ways for you to choose the colors for a project. You can choose a color from a palette or create your own color using one of several methods. You can assemble your own custom palettes or use one of the palettes included with this product. The range of colors from which you can choose is extremely large.

Because there are so many color variations, a precise method for defining each color is required. For example, once you've found the perfect shade of light orange, you need to be able to reproduce that color and possibly tell others how to reproduce that color. Color models let you accurately define colors by breaking them down into color components.

Color models

Your computer's monitor produces colors by combining red, green, and blue light. This means that the millions of colors that your monitor produces can all be described as amounts of red, green, and blue. These three color components form the basis for the RGB (Red, Green, and Blue) color model. Each of the three colors that make up the RGB color model can have values from 0 to 255.

Because the RGB model is based on colors of light, higher RGB values correspond to greater quantities of light. Consequently, higher RGB values result in lighter colors. When all three color components are at the maximum value, the resulting color is white. Because the RGB model creates colors by adding light, it is called an additive color model.

When the colors you see on your monitor are reproduced on paper, they are reproduced using ink instead of light. The most common method of reproducing color images on paper is by combining cyan, magenta, yellow, and black inks. These four colors are the color components of the CMYK (Cyan, Magenta, Yellow, and blacK) color model. Usually, each of the colors that make up the CMYK color model are described as percentages (from 0 to 100).

Inks produce color by reflecting certain colors of light while absorbing others. Darker inks absorb more light. Because the CMYK color model is based on colors of ink, higher percentages of color result in darker colors. In theory, when 100% cyan, 100% magenta, and 100% yellow are combined, the resulting color is black. In reality, black ink must be added to the color model to compensate for the limitations of inks. Because the CMYK color model creates colors by absorbing light, it is called a subtractive color model.

The RGB and CMYK color models are both based on practical methods of reproducing color. There are other color models that aren't based on color reproduction methods but offer different ways of working with color. There are several of these alternate color models available for you to use. The most common of these is the HSB color model.

The HSB color model is based on values of hue, saturation and brightness. Hue is the basic color. Saturation is the strength of the color or the color's distance from gray. Brightness is the amount of white that a color contains. A color with a saturation of 0 is a shade of gray (from white to black). A color with a brightness of 0 is black, and a color with a brightness of 100 is white. Because the HSB color model is not based on mixing colors, finding the color you want might be easier when using this model.

Reproducing colors accurately

Each piece of equipment used to produce a document ▭ from scanners to printers

▭ handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For more information, see <u>"Reproducing colors accurately."</u>

{button ,AL(`OVR Working with color;',0,"Defaultoverview",)} <u>More Detailed Information</u>

Choosing colors

Working with the on-screen Color Palette

Customizing color palettes

Reproducing colors accurately

Reproducing colors accurately

Each piece of equipment used to produce a document from scanners to printers handles color differently. If you don't take these differences into account, the colors you see on screen may not match the colors on the printed page. For example, a monitor displays a different range of colors, or color gamut, from the color gamut that can be reproduced on a printing press. This means that your document might include colors that appear properly on your monitor but can't be reproduced on paper. Furthermore, different monitors, scanners, printers, and other types of equipment all have slightly different color gamuts. For colors to be accurately translated from device to device, you have to account for the differences between the color gamuts of each device.

Use color profiles to take into account different color gamuts. A color profile is a description of a device's color handling capabilities and characteristics. Accurate color profiles of your scanner, monitor, and printer make it possible for colors to be corrected so that the colors you see on screen match the colors you see in the final output.

Color profiles are used to correct on-screen colors so that each color is displayed as accurately as possible based on its color values. Color profiles are also used to display colors on screen as they will appear when they are printed. The proper color profiles can also warn you when a color you have selected is outside of the printer's color gamut.

Note

- When color correction is enabled, on-screen colors might look duller than they did before color correction was enabled. Although this may seem like a disadvantage, bear in mind that the brighter colors you saw before couldn't be reproduced in the final printed output.

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

Correcting color

Color correction adjusts screen colors so that they are displayed as accurately as possible. If you only color correct display colors, then the on-screen colors are adjusted according to your monitor's color profile. If you also display colors as they will print then the on-screen colors are adjusted according to your monitor's color profile and your printer's color profile. The color matching mode determines how colors are adjusted when corrections are necessary.

To color correct display colors

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management.
3. Enable the Calibrate Colors For Display check box.

To display colors as they will print

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Display Simulated Printer Colors check box.
3. Do one of the following:
   - Click the Simulate Composite Printer button to display colors as they will print on a composite printer.
   - Click the Simulate Separations Printer button to display colors as they will print on a printer that uses color separations.

To change the color matching mode

1. Follow steps 1 and 2 from the "To correct display colors" procedure.
2. In the list of categories, click General.
3. Choose Automatic, Illustration, or Photographic from the Color Matching Mode list box.

   Illustration mode only changes colors that are out of gamut. This means that two colors that look different before you enable color correction may look identical afterwards. This happens because the out-of-gamut color is adjusted, but the other color is not.

   Photographic mode shifts all the colors in an image so that the range of colors lies within the color gamut. This ensures that the relationship between each color is unchanged. In this case, two colors that look different before you enable color correction will still look different afterwards, but the colors themselves may shift.

   Automatic mode uses either illustration mode or photographic mode, depending on the image. Automatic mode is the default.

 Note

- You won't see the effects of changing the color mode on screen if color correction is not enabled.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} <u>Related Topics</u>

Viewing out-of-gamut colors

When enabled, the gamut alarm overlays out-of-gamut colors with a warning color.

To enable the gamut alarm

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management.
3. Enable the Calibrate Colors For Display check box.
4. Enable the Highlight Colors Out Of Printer Gamut check box.

To change the warning color

1. Follow the steps from the previous procedure.
2. Choose a color from the Warning Color color picker.
3. Move the transparency slider to the right to make the warning color more transparent. Move the slider to the left to make the warning color less transparent.

To view out-of-gamut colors in the Palette Editor dialog box

- In the Palette Editor dialog box, right-click the color selection area or any color swatch and click Gamut Alarm.

To view out-of-gamut colors in the Color dialog box

1. In the dialog box, click the More button to expand the dialog box.
2. Click the Options button and click Gamut Alarm.

 Tip

- A picture of a printer with a red line through it is displayed next to the color preview swatch in the Color dialog box when the current or new colors are outside the printer's color gamut. Click the right side of the color preview swatch to change the color on the left to the closest color within the color gamut.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} <u>Related Topics</u>

Setting and tuning color profiles

Setting color profiles properly is required for accurate color reproduction. When you are setting up a color profile, try to use the profile provided by Corel if it is available for your device. If color profiles are not available, try to obtain a professionally created profile from the manufacturer of the device. Color profiles are often available through the internet. If you can't find the profile you need, use the Corel Color Profile wizard. The specific information you need to tune each color profile is available in the wizard.

To set the appropriate color profiles

1. Click Tools, Options.
2. In the list of categories, double-click Global, Color Management, and click Profiles.
3. Choose a profile from the Monitor, Scanner, Composite Printer, and Separations Printer list boxes.

To tune a color profile

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Color Profile Wizard button.

   In the Corel Color Profile wizard, follow the on-screen instructions or click the Help button for more information.

Notes

- When you use the Acquire From File command in the File menu, the scanner color profile is used for color correction.
- Many of the supplied printer color profiles were created using ColorBlind® color management software. For more information regarding ColorBlind and color profiles, contact Color Solutions, Inc. at http://www.color.com.

{button ,AL(`PRC Reproducing colors accurately;',0,"Defaultoverview",)} Related Topics

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 don't need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} **More Detailed Information**

Importing and exporting files

Importing and exporting files (page 1 of 2)

Import and export filters are translators that stand between applications, accommodating a two-way communication channel.

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 <u>bitmap</u>, 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., .CDR, .BMP, .TIF, .EPS, .JPG, etc.

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.

Native file formats

When you save a file in a graphics application, the file is saved in the native file format, or the proprietary format created specifically for the application. For example, the Corel PHOTO-PAINT native file format is .CPT. CorelDRAW has two native file formats: CDR and CMX.

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 <u>compression</u>: 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.

⏸ Notes

- Whenever you are exchanging information with another application, ensure that you have the correct filter installed. When you custom install your Corel application, make sure you add the filter you need to the list of active filters.

- 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.

- 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.

▶ **Click here to see the next page.**

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

Importing and exporting files (page 2 of 2)

The Filter Manager

Corel's Filter Manager contains filters for the file formats that you can import and export. The Filter Manager translates files that aren't native to your application before importing them. You can also save a file in a format other than the native format of the application you are using. Prior to saving, the Filter Manager converts the file into the file format that you specify.

Importing/Opening files

In addition to being able to open files created in the application you are using, you can also open various nonnative file formats. If you want to open a file that has a nonnative format, you must import that file or open it using a filter.

Exporting/Saving files

If you want to save a file in a nonnative format, you must export or save that file in that file format.

The Export and Save As commands are located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder. You can type in a name for your file and choose a file type from the Save As Type list box.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>**More Detailed Information**</u>
{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Importing and opening files

Working with Photo CDs

Working with Photo CDs

The Photo CD dialog box lets you specify image size and color mode, and make color corrections to your image.

Color Mode

Color mode affects the size of the file, the system's memory, and the quality of the printed image. It is important to choose a color mode that meets your end requirements.

- Choose 256 grayscale to create duotones and to print to a black-and-white laser printer.
- Choose 256 colors (8-bit) to create non-photographic images and to print to a low-end color printer (or if the system's memory is low).
- Choose 24-bit color to create high-quality photographic color images and to print to an RGB or CMY printer.
- For more information on the options included in the color mode dialog box, use the What's This? online Help button.

Photo CD Image Enhancement dialog box

The Enhancement tab of the Photo CD Image dialog box lets you apply color correction to a Photo CD-ROM image before importing it. There are two color correction methods: GamutCD and Kodak.

- **GamutCD**

  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**

  Lets you alter color tints, adjust brightness and color saturation, and adjust the contrast.

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

{button ,AL(`OVR Importing and exporting 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. Click the Gamut CD button on the Enhancement page.
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. Do one of the following:
   - Enable the Adjust White In Image button if there is white in the image and type a value in the Absolute White box to indicate how pure the whitest white should be (255 is pure white).
   - Enable the Adjust Black In Image button if there is black in the image and type a value in the Absolute Black box to indicate how pure the blackest black should be (0 is pure black).
   - Click the Set Neutral Colors button and click the Neutral Colors on the preview image if there are neutral areas (black, gray, or white) in the 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.
6. Click the Preview button to evaluate your settings.

◫ **Tips**

- Disable the Adjust White In Image check box 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.
- Enable the Adjust Black In Image check box to darken an image containing no black and type a value greater than 0 in the box.
- Enable the Adjust White In Image check box to lighten an image containing no white 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 page, click the Kodak Color Correction button.
3. Type values in the Red, Green, and Blue boxes to adjust the tint.
4. Type a value in the Brightness number box to adjust the brightness level.
5. Type a value in the Saturation box to adjust the degree of saturation.
6. Choose No Gamma Adjustment or a Contrast Level from the Color Metric list box.
7. Enable the Show Colors Out Of Screen Gamut check box. 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.

◫ **Note**

- 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.

Exporting and saving files in nonnative file formats

Exporting graphics for use in other programs

When you export or convert your image to another file format, you can open it directly in a destination application that supports that file format.

To export a file

1. Open the file you want to export.
2. Click File, Export.
3. Choose an export format from the Save As Type box.
4. Type a filename in the File Name box.

   The file extension for the format you've chosen is appended to your filename automatically.
5. Choose the options you want if a dialog box for the export format opens.

{button ,AL(`PRC Exporting and saving files in nonnative file formats;',0,"Defaultoverview",)}
Related Topics

Object linking and embedding

II

Object linking and embedding

Importing/exporting and OLE (Object Linking and Embedding) are both ways to exchange 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 computer for each different file format. When you use OLE, you don't need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

What is OLE?

OLE is a method of exchanging information between applications. OLE allows you to create objects (e.g., pictures, charts, and text) in one application then display these objects in other applications. For example you can launch your favorite spreadsheet program from within CorelDRAW, create a new chart, and display it. You can also use OLE to import objects you have already made in other applications into 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 it must both support OLE functionality. CorelDRAW supports all OLE features, but certain applications support only some. If you are uncertain about whether an application is completely OLE compatible, see 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 after you create it. For example, if you create a chart in a spreadsheet program and use OLE to place it in Corel VENTURA, then the spreadsheet program is the server application and Corel VENTURA 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, see its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is an already existing file in the server application 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. When you create a new object by launching a server application from CorelDRAW, the object is an embedded object.

The Clipboard

The clipboard is a temporary storage area used to hold information. You can cut or copy an object from a server application onto the clipboard and paste it into a client application. This object becomes an OLE object. If you simply copy and paste an object it 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 object you paste will not always become an OLE object. For example, when pasted, plain text from an ASCII text editor becomes CorelDRAW text. If you want complete control of the objects you paste, use the Paste Special command.

Dragging

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

If you drag 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. When you release the mouse button a menu opens that lets you specify how the objects are to be placed.

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

Linking (OLE)

Linking (OLE)

Linking is one of two ways to place OLE objects in <u>client applications</u> the other way is <u>embedding</u>. When you link an OLE object to a client application file, you create a connection between the OLE object (the object that appears in the client application) and a source file (the file you create in the <u>server application).</u> 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 update the OLE link manually. 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 then open the source file. The source file must be saved for any changes to appear in the client application.

Linking portions of files

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 example, if you link one object from a CorelDRAW file into another application, the link is made to the entire page, not to the individual object. This means that when you update the link, the entire page will appear in the client application. For more information about an application's OLE functionality, see its documentation.

{button ,AL(`OVR Object linking and embedding;',0,"Defaultoverview",)} <u>Related Topics</u>

Linking OLE objects

Linking is a way of placing OLE objects in <u>client applications</u> 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. Enable the Display As Icon check box if you want the OLE object to appear as an icon instead of as it appears in the source file.

   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 <u>server application</u> select the objects you want to link.

2. Click Edit, Copy.

3. In the client application, open the file that is to contain the linked objects.

4. Click Edit, Paste Special.

5. Enable the Paste Link button.

To link an object by dragging

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

   Make sure the server application and client application windows are visible at the same time.

2. In the server application, select the objects you want to link.

3. Hold down CTRL + SHIFT, then click and drag the selected objects to the open file 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",)} <u>Related Topics</u>

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, Linked Object, Edit.

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

   Note that the exact text of the Edit menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Edit 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. Enable the Activate As check box.
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 previous procedure.
2. Disable the Activate As check box.
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 don't want to update a linked OLE object 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 can 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 unexpected results.

To change the source for a linked file

1. Select the OLE object with the <u>Pick tool.</u>
2. Click Edit, Links.
3. Click Change Source.
4. Browse to the folder where the file is located.
5. Double-click the filename.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

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 Links 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. Enable the Manual button if the selected objects are set to update automatically.
4. Click the Update Now button.

To update linked files automatically

- Follow steps 1and 2 from the previous procedure, and click the Automatic button.

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

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways to place OLE objects in <u>client applications</u> the other way is <u>linking</u> 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 installed on your computer to use in-place editing and the application must support this OLE feature.

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{button ,AL(`OVR Object linking and embedding;',0,"Defaultoverview",)} <u>Related Topics</u>

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. Disable the Link check box.

To embed an object using the Clipboard

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

To embed an object by dragging

1. In the client application, open the file that is to contain the embedded objects.

   Make sure the server and client application windows are visible at the same time.
2. In the server application, select the objects you want to embed.
3. Click and drag the selected objects into the client application file.

 Notes

- Simply clicking and dragging deletes the object from the server application and moves it to the client application. If you want to copy the object, hold down CTRL then drag the object.

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{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 (i.e. the controls of the <u>server application</u> become available in the <u>client application)</u>

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or to 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 <u>Pick tool.</u>

2. Click Edit, Object, Edit.

   Note that the exact text of the Edit menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Edit 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 the Activate As button.

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 previous procedure.

2. Disable the Activate As button.

3. Choose an object type from the Object Type list box.

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

Welcome to Corel MEDIA FOLDER 8

Welcome to Corel MEDIA FOLDER 8

Corel MEDIA FOLDER 8 is a software utility that lets you organize multimedia files in the Windows Explorer environment.

Viewing the contents of Corel MEDIA FOLDER folders

Corel MEDIA FOLDER offers you several options for viewing files. You can list the hard drives, folders, and files when you click a Corel MEDIA FOLDER folder. You can view the files in its subfolders as thumbnails, large or small icons, or as a list of filenames. You can sort the files by any of the properties listed in the View menu. If you display the files as icons, you can rearrange them within the subfolders by clicking and dragging.

In addition, Corel MEDIA FOLDER lets you

- browse through icons and thumbnails in the Application Window
- add keywords and notes to files
- find multimedia files using the built-in search engine
- open files by dragging them to an Application Window
- print files directly from Corel MEDIA FOLDER folders

{button ,AL(`OVR Welcome to Corel MEDIA FOLDER 8;',0,"Defaultoverview",)} More Detailed Information

Organizing files

Organizing files

Corel MEDIA FOLDER uses folders to sort multimedia files. These folders do not display files the way a Windows Explorer folder does. Instead, Corel MEDIA FOLDER displays its files as icons and thumbnails. These icons and thumbnails can be linked as shortcuts to source files, elsewhere on the computer. This lets you arrange bitmaps, illustrations, sounds, and video files into logical categories without needing to duplicate or move the source files.

You can add a file to the Corel MEDIA FOLDER folder by opening the folder that contains the file you want to include and dragging the file, or copying and pasting it into the Corel MEDIA FOLDER folder.

Moving the source file

If you move the source files to another drive or folder, you must update the files' shortcut link. Corel MEDIA FOLDER will then look for the files in their new location.

{button ,AL(`OVR Welcome to Corel MEDIA FOLDER 8;',0,"Defaultoverview",)} **Related Topics**

Creating a Corel MEDIA FOLDER folder

You can use Corel MEDIA FOLDER to organize files. In addition, you can further organize files within the Corel MEDIA FOLDER folder by creating subfolders. You can create subfolders using the same method you use to create folders in Windows Explorer.

To create a Corel MEDIA FOLDER folder

1. Open Windows Explorer.
2. Click the drive or folder where you want to create a Corel MEDIA FOLDER folder.
3. Click File, New, Corel MEDIA FOLDER.

To create a subfolder

1. Choose the Corel MEDIA FOLDER folder to which you want to add a subfolder.
2. Click File, New.

Tip

- You can add any number of Corel MEDIA FOLDER folders and subfolders.

{button ,AL(`PRC Organizing files;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and removing files

Corel MEDIA FOLDER lets you add and remove files using the same method you use to add and remove files in Windows Explorer.

To add files to a folder

1. Choose the file you want to add.
2. Move or copy the file to a Corel MEDIA FOLDER folder.

To remove files from a folder

1. Choose the file you want to remove.
2. Press DELETE.

{button ,AL(`PRC Organizing files;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating and updating shortcut links

You can use shortcut links to avoid duplicating files. Corel MEDIA FOLDER also lets you find and update a shortcut link if you move the source file.

To create a shortcut link

1. Choose the source file.
2. Click Edit, Copy.
3. Choose the Corel MEDIA FOLDER folder or subfolder.
4. Click Edit, Paste Shortcut.

To find the shortcut link of a file

1. Choose a shortcut file.
2. Click File, Properties.
3. Click the shortcut tab.
4. View the shortcut link in the Target list box.

To update a shortcut link

1. Choose a shortcut file.
2. Click File, Properties.
3. Click the Shortcut tab.
4. Type the new path in the Target list box.

Tip

- You can also right-click a file to view its properties.
- To find the source file of the shortcut link quickly, click the Find Target button on the Shortcut page. A window containing the source file opens.

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

Sorting files in Corel MEDIA FOLDER

By default, the files in Corel MEDIA FOLDER are arranged in alphabetical order. However, you can choose other methods by which you want files sorted.

To sort files in Corel MEDIA FOLDER

1. Choose the Corel MEDIA FOLDER folder
2. Click View, Arrange, and click the method by which you want the files sorted.

{button ,AL(`PRC Organizing files;',0,"Defaultoverview",)} <u>Related Topics</u>

Finding Files

Finding files

Corel MEDIA FOLDER makes it easy to find specific files or folders. You can search for files or folders by notes or keywords. However, you must first add these search parameters to the annotations pages of the files and folders. You can also find files by filename, file format (i.e., image, text, or sound), and path.

The find feature of Corel MEDIA FOLDER is virtually the same as the find feature of Windows 95 and Windows NT 4.0. However, there are a few differences. In Corel MEDIA FOLDER, you can specify the search of a file by choosing a file type that accurately describes its characteristics. For example, if the file is a vector graphic, you can click Vector in the list of categories and choose its appropriate file type. You can also use keywords and notes in the Text Search method to find your files.

There are three methods by which you can search for a file:

- Name And Location, lets you find a file by its name, type, or path.
- Text Search, lets you search by note or keyword. For example, if you choose to find by keyword, you can use operators "or," "not," "and," or "near" between words.
- Date, lets you specify a date on which the file was created or last modified.

The Corel MEDIA FOLDER INDEXER helps you find files using the Text Search method. The Indexer stores the keywords and notes in a file that is activated when you perform a Text Search. This file can take up a lot of space. To have control over this file you can choose a Corel MEDIA FOLDER folder, subfolder, or file and right click to select Index, Delete. The keywords and notes created for the selected item, will be deleted from the Indexer file.

The Indexer can be set to run manually or automatically. To run the Indexer automatically, you can preset it to update its keywords and notes file periodically. To update the indexer manually, you can right click the folder or file whose indexing you want to update. Choose Index, Update to update the indexer on the newly added keywords and notes. The Text Search method can't be used until the Indexer is run on keywords and notes.

You can convert a Corel MEDIA FOLDER folder to a Windows folder. However, all keywords and notes are deleted during this process. If you convert the folder back to a Corel MEDIA FOLDER folder, you must add keywords and notes again before you run the Indexer.

You can use "or," "not," "and," or "near" to narrow your search.

This operator...	Finds...
Near	Criteria that have a keyword, "dog," and a note, "shepherd." You can use "near," between the keyword and note: "dog NEAR shepherd."
Not	Criteria that have a keyword, "not pot." Any files that do not contain any form of the keyword pot, such as pots, potato, hippopotamus, etc., will be found.
Or	Criteria that have a keyword, "potato or pot." Only the files containing these keywords will be found.
And	Criteria that have both, "potato and pot," as keywords. Files containing both these keywords will be found.

{button ,AL(`OVR Welcome to Corel MEDIA FOLDER 8;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and deleting search items

Adding keywords and notes helps you to perform specific searches on Corel MEDIA FOLDER folders, subfolders, and files. However, you must run the Corel Media Indexer on a file after you add keywords and notes to it. Once the Indexer stores the information in a file, you can use keywords and notes to find the files. You also have the option of deleting keywords. If you don't add keywords or notes to files and folders, you can still find them by name and file path.

To add a keyword

1. Choose a file.
2. Click File, Properties.
3. Click the Annotations tab.
4. Click the New button, and type a keyword in the Keywords box.

To delete a keyword

1. Choose a keyword.
2. Click the Delete button.

To add notes

1. Choose a file.
2. Click File, Properties.
3. Click the Annotations tab.
4. Type any notes in the Notes box.

To run the Corel Media Indexer on your file

1. Double click the Corel Media Indexer icon on the Status Bar.
2. Click the Start button.

   The Corel Media Indexer runs through all your drives and folders. It finds Corel Media subfolders and files that have search parameters (keywords and notes) and indexes them.

Tip

- To display the Corel Media Indexer window on your screen when launched, enable the Show This Window At Startup check box.
- To run the Corel Media Indexer on your network drives, enable the Index Network Drives check box.
- Click the Exit button to exit Corel Media Indexer.

Note

- If you need to add more than one keyword, press ENTER after typing a keyword. Click the New button again, and type a keyword in the Keyword box.
- Click the Pause button to temporarily stop the indexing. To stop the indexing permanently, click the Stop button.
- You can specify a time at which the indexing process can auto-run. Click the Schedule button and specify a time. If you want to run the indexing process manually, click the Schedule button and ensure that the Manual button is enabled.
- By default, the Corel Media Indexer icon is placed on the Windows Status Bar. You can remove this icon, if you want to, from the StartUp folder in the Windows folder.

Converting files

Converting files

Corel MEDIA FOLDER lets you convert a file format to one that best suits your needs. You can choose a destination to send a converted file. In addition, you can convert a file into a run-length encoding (RLE) compressed or uncompressed file format.

The conversion feature also lets you specify a color depth. For example, if you are converting a file to use in a monochrome computer system, you can choose a black-and-white color depth. When choosing a color depth, ensure that it is supported by the application into which you will be importing the new file.

{button ,AL(`OVR Welcome to Corel MEDIA FOLDER 8;',0,"Defaultoverview",)} **Related Topics**

Converting a file format

If you need to launch a file in an application that doesn't support the file's format or color depth, you can convert it to a format and color depth that the application supports.

To convert a file format

1. Choose a file.
2. Click File, Convert.
3. Choose a file format from the Save As Type list box.
4. Choose a destination where you want the converted file sent to.
5. Click the Convert button.

To choose a color depth

1. Follow steps 1 to 4 from the previous procedure.
2. Choose a color depth from the Color Depth list box.

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

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

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

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

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

Selects a color from the mixing area.

Lets you delete a selected keyword.

Lets you add a new keyword.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.
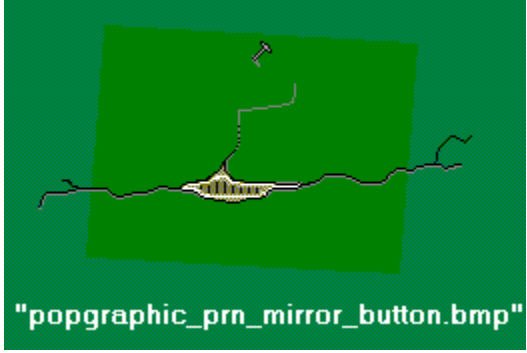
To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Allows you to print on both sides of the page. When you enable this option, and you print to a non-double sided printer, the application automatically runs a wizard that ensures all of the pages are ordered and oriented correctly.

Prints a negative image when enabled.

"popgraphic_prn_mirror_button.bmp"

Prints a backwards image when enabled.

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

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

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

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

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

Lets you specify and edit signature layout styles.

Lets you magnify portions of the document.

Lets you specify and edit an N-up format.